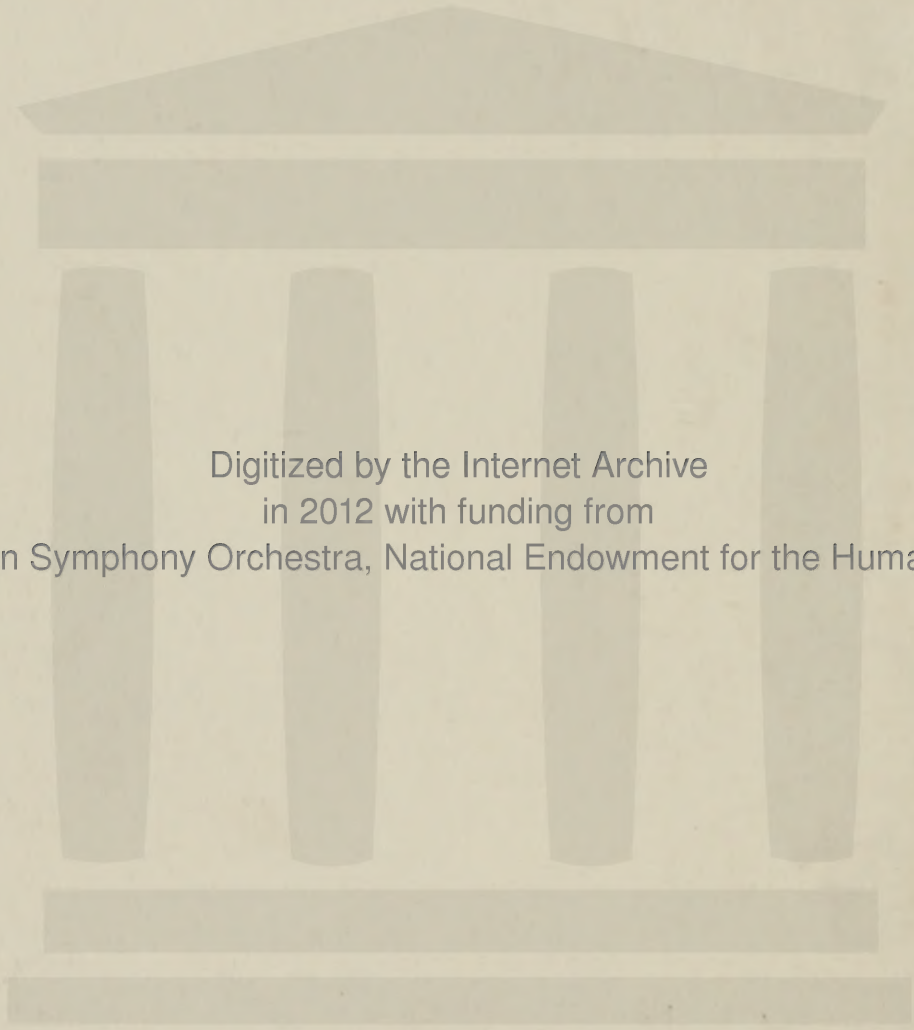
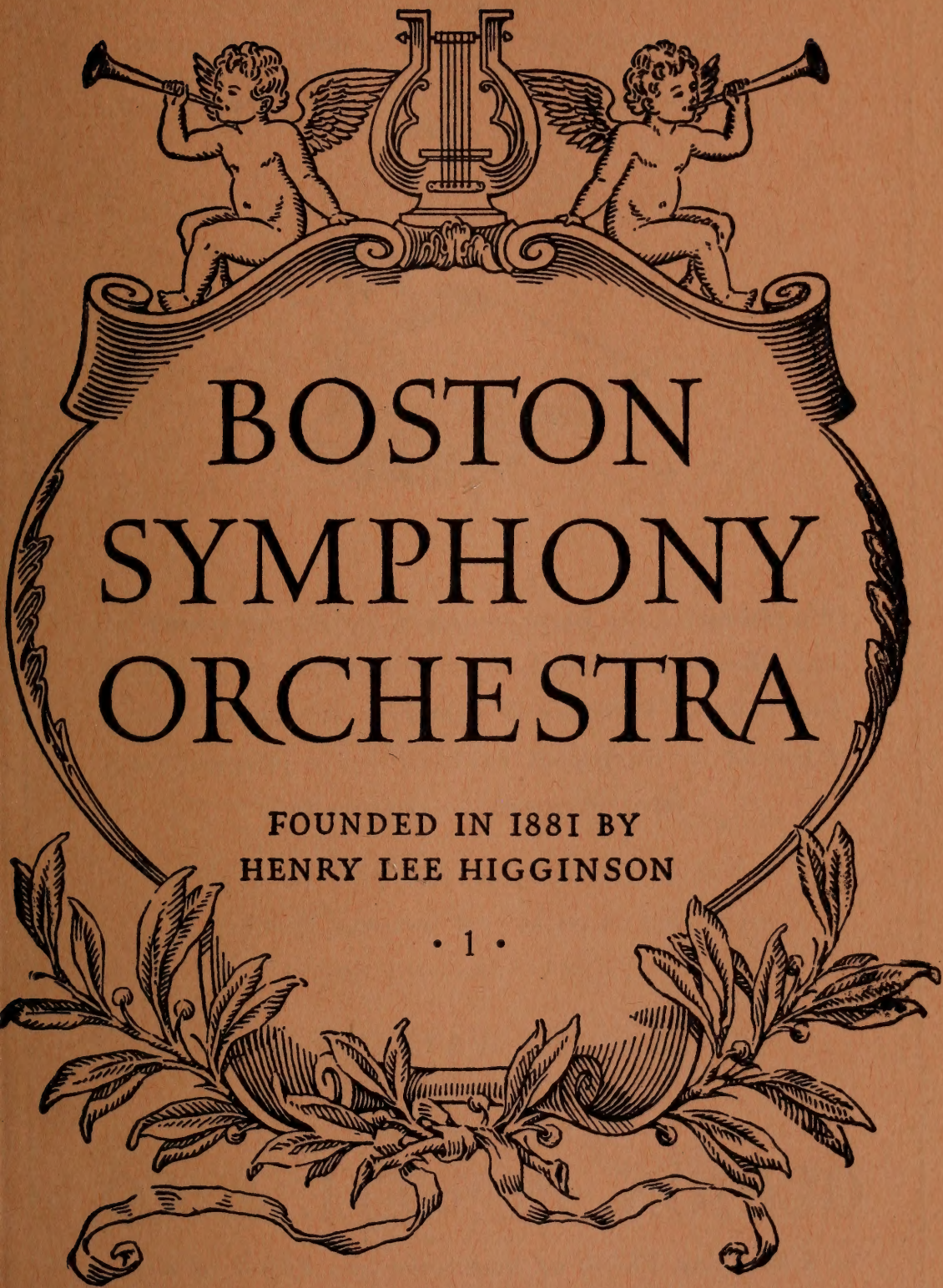


Digitized by the Internet Archive
in 2012 with funding from
Boston Symphony Orchestra, National Endowment for the Humanities

http://archive.org/details/bostonsymphonysub5960bost



BOSTON SYMPHONY ORCHESTRA

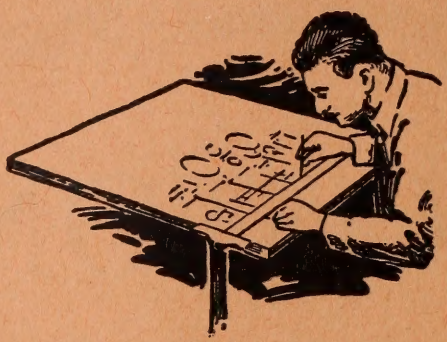
FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 1 ·

SEVENTY-NINTH SEASON

1959-1960

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.
ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN
J. DEANE SOMERVILLE



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

Without obligation on your part, we would be happy to act as your insurance architects. Please call us at any time.

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST

in association with

OBRION, RUSSELL & CO.

When You Think of Insurance . . . Think of us!

108 Water Street **Boston 6, Massachusetts**

LA fayette 3-5700

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1959, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

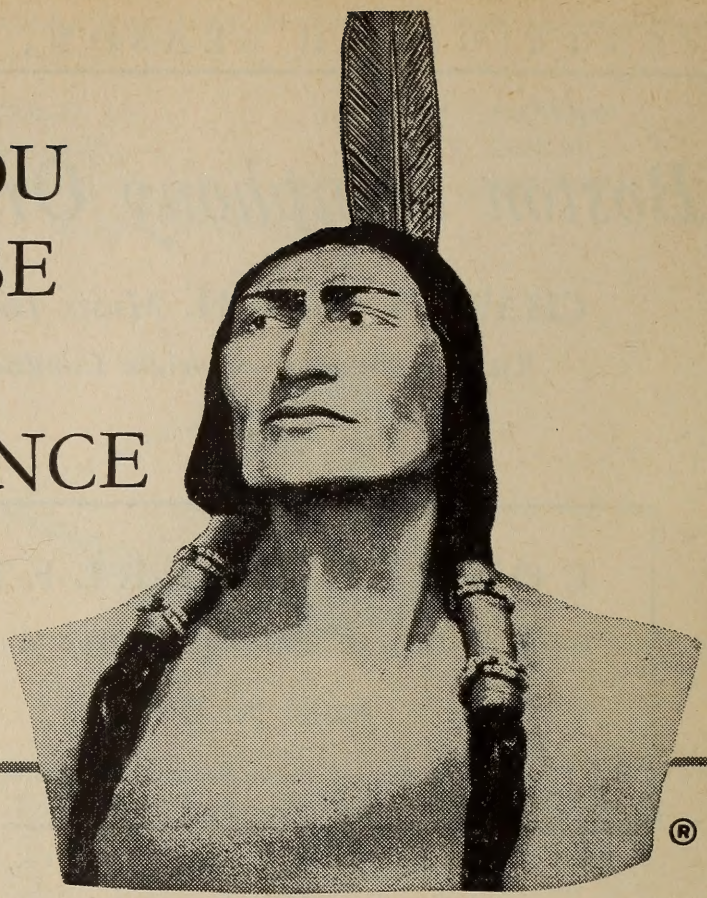
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (for this week) . . . 7
Program (October 9–10) . . 61
*Program (October 16–17) . . 63

NOTES

Mozart (Symphony, K. 504) . 9
Martinu ("The Parables") . . 20
The "Cosmopolitan" Martinu 31
Entr'acte ("Words About Music" — J.N.B.) 38
Schumann (Symphony No. 1) 46

Symphoniana

EXHIBITION

The season of picture exhibitions in the Gallery opens with a selection of paintings loaned by the North Shore Arts Association.

• •

THREE GREAT MUSICIANS

Since the end of the last symphony season the musical world has lost three of its most eminent musicians: Ernest Bloch, who died July 15; Wanda Landowska, who died August 16; and Bohuslav Martinu, who died August 28. Their loss will be the more keenly felt in Boston, for each has figured importantly in the Boston Symphony concerts. Mme. Landowska, it is true, has not appeared with this Orchestra for many years (she played Handel's Concerto in B-flat for Harpsichord on December 3, 1923, under Pierre Monteux, and returned at the end of December, 1926, to play Falla's Concerto for Harpsichord and Chamber Orchestra under Serge Koussevitzky.) Music by the two composers has been frequently played here.

Ernest Bloch's *Schelomo* was performed in his memory on July 25 at a Berkshire Festival concert. His first appearance was on March 23, 1917,

* For the convenience of subscribers and radio listeners, the programs for these series will be announced in each book for the two weeks to follow.

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



For Autumn Evenings —

Our wool jersey teagown—simply styled with a softly draped satin collar and ascot. Sapphire, Emerald, Moss Green or Coral. Sizes 10-20. **$49.95**

416 Boylston St.
Boston 16, Mass.
KEnmore 6-6238

54 Central St.
Wellesley, Mass.
CEdar 5-4530

Hurwitch
BROS.



the fur-bearing coat

Hurwitch expresses the season's most important coat fashion magnificently via black wool boucle and nutria . . . but then, every Hurwitch coat is magnificent!

twenty newbury

when, a newcomer to America and almost unknown, Karl Muck invited him to conduct his *Three Jewish Poems.* Since then thirteen of his works have been performed at these concerts. A notable program was that of March 17, 1939, when he conducted an entire concert of his own music. His Concerto Grosso No. 2 had its first American performance here at the opening concert of the season 1953–1954.

The music of Martinu has also often been played by this Orchestra, with seven first performances. Both Serge Koussevitzky and Charles Munch were his personal friends. He was on the faculty of the Berkshire Music Center in 1946. When France was invaded in 1940, Martinu, who had settled in Paris, was in danger of apprehension by the Nazi authorities as an outspoken Czech nationalist. Charles Munch kept him in hiding at Rancon, near Limoges, whence, with much difficulty, he made his way via Lisbon to America. This country became his third home, and it was in the United States that he composed some of his most important music. His *Parables* had its first performance in Boston, on February 13, 1959, and was repeated at Tanglewood.

• •

NEW MEMBERS

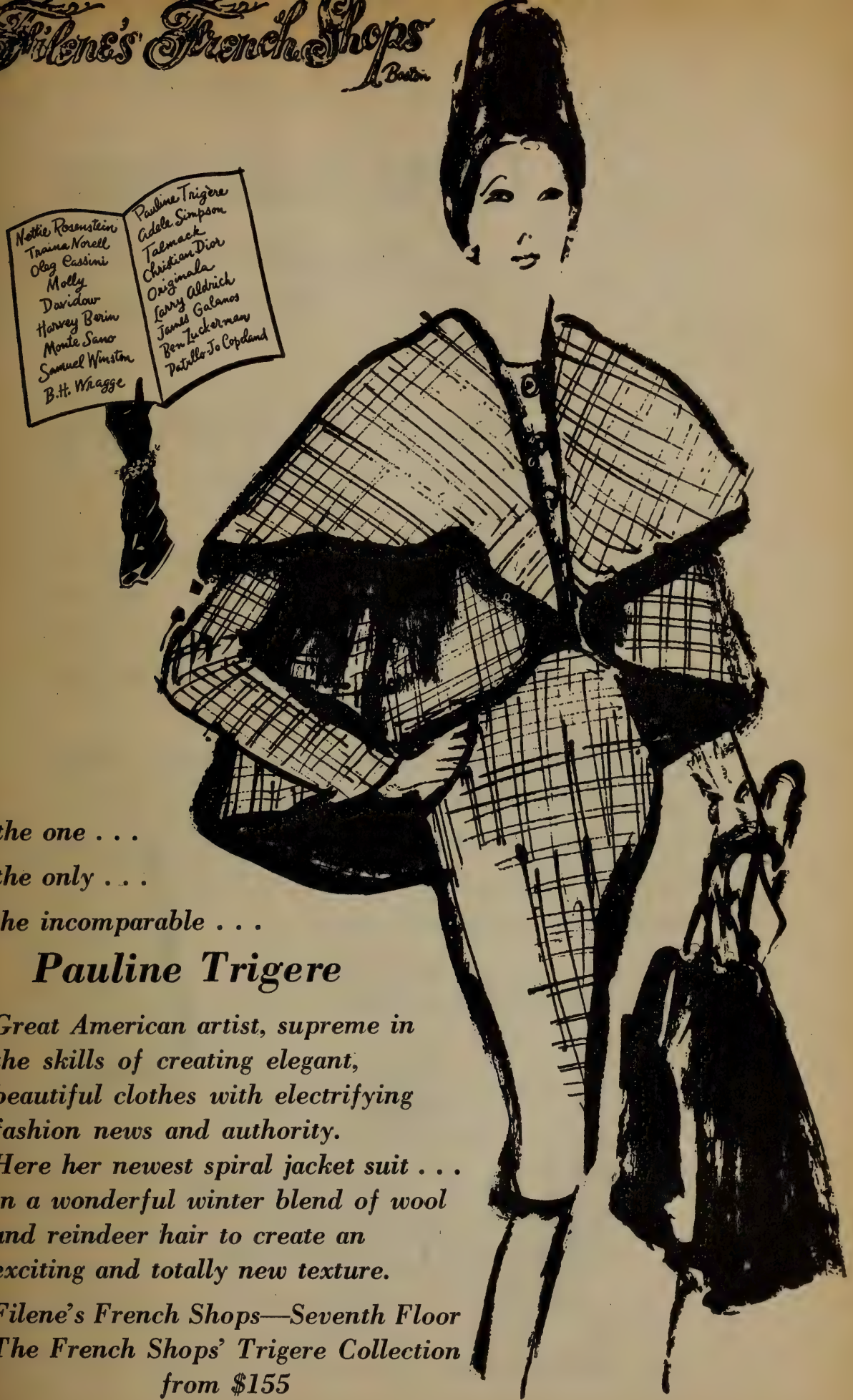
The Boston Symphony Orchestra has three new players in its personnel—two violinists and a cellist.

Ayrton Pinto, born in Rio de Janeiro in 1933, came to his country in 1953. He studied with Richard Burgin and Ruth Posselt, and has led the second violin section in the Springfield Orchestra.

Michel Sasson was born in Alexandria, Egypt, of French parents, in 1935. He went to Paris at the age of 15, took a first prize at the Conservatoire, and subsequently played violin in the Conservatoire Orchestra. He has been in the United States for a year.

The cellist is John Sant Ambrogio. Born in Glen Ridge, New Jersey in 1932, he studied with Leonard Rose. He joined the Harrisburg Symphony Orchestra as principal cellist in 1953.

Filene's French Shops
Boston



the one . . .

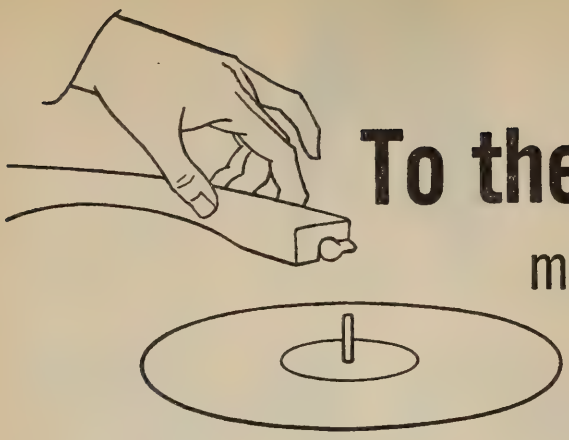
the only . . .

the incomparable . . .

Pauline Trigere

Great American artist, supreme in the skills of creating elegant, beautiful clothes with electrifying fashion news and authority. Here her newest spiral jacket suit . . . in a wonderful winter blend of wool and reindeer hair to create an exciting and totally new texture.

Filene's French Shops—Seventh Floor
The French Shops' Trigere Collection
from $155



To the music lover

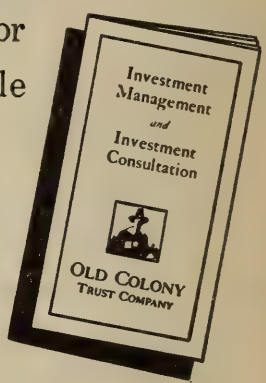
more interested in hi-fi than high finance

Does your investment portfolio play second fiddle at your house? If so, you may be losing money, both in terms of immediate income and capital growth.

Why not let Old Colony manage your portfolio? Our investment specialists will give it full-time attention, offer you valued counsel on what to buy and sell — and when. We'll keep all your records in detail, too, saving you work and worry when tax time rolls around.

News about dividends, stock splits and tax exempt bonds is music to our ears. We'd like you to share this appreciation.

For a quick idea of how we serve you, write for "Investment Management," a helpful little booklet that is yours for the asking.



Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:30



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

Allied with THE FIRST NATIONAL BANK OF BOSTON

First Program

FRIDAY AFTERNOON, October 2, *at* 2:15 *o'clock*

SATURDAY EVENING, October 3, *at* 8:30 *o'clock*

Mozart.....Symphony No. 38, in D major, "Prague," K. 504

I. Adagio; Allegro
II. Andante
III. Finale: Presto

Bohuslav Martinu.....*"The Parables"*
(December 8, 1890 — August 28, 1959)

I. The Parable of a Sculpture
II. The Parable of a Garden
III. The Parable of a Labyrinth

INTERMISSION

Schumann.....Symphony No. 1, in B-flat major, *Op.* 38

I. Andante un poco maestoso; Allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
IV. Allegro animato e grazioso

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS



fur

. . . grand flatterer of all time

was never used more richly,
more imaginatively,
to more beautiful purpose than in
our current collection of
fur-trimmed fashions!

lynx-laden costume shown is one of a
one- and few-of-a-kind collection
for misses, both stores

R.H. Stearns

Boston • Chestnut Hill

SYMPHONY IN D MAJOR (K. No. 504)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This symphony had its first performance at Prague, January 19, 1787.

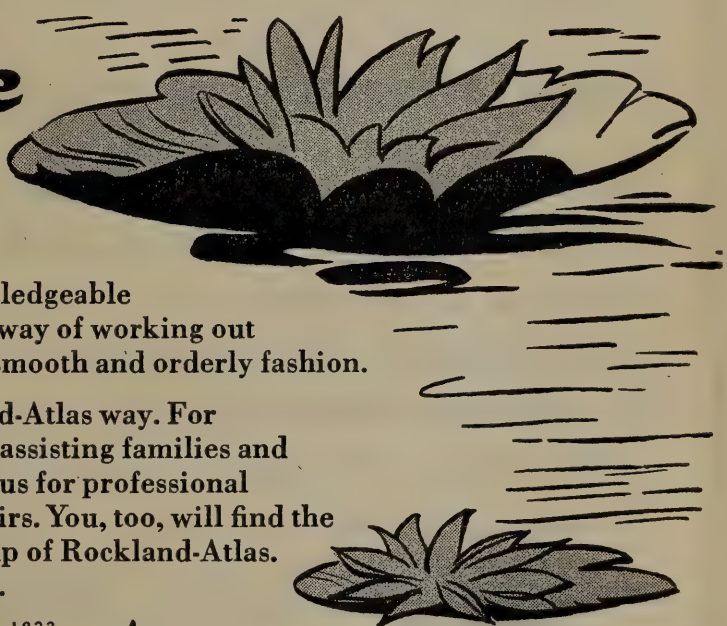
It is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The trumpets and drums are not used in the slow movement.

The "Prague" Symphony was first performed at these concerts January 27, 1882. The most recent performances in the Friday and Saturday Series were November 5–6, 1958.

THE last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart may not have composed it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. *Figaro,* produced there in the previous season, had been an immense

sempre legato



There's a knack to knowledgeable money-management—a way of working out financial problems in a smooth and orderly fashion.

That way is the Rockland-Atlas way. For generations, we've been assisting families and individuals who look to us for professional aid in their banking affairs. You, too, will find the going easier with the help of Rockland-Atlas. Come in and see us soon.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *Don Giovanni* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of *Figaro,* as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word *Figaro!* and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air *"Non più andrai."*

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them – the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my *Figaro,* transformed into quadrilles and waltzes; for here nothing is talked of

TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford

DO YOU KNOW...

THAT Boston's present eminence as a "musical capital" is something of an anomaly . . . that, in fact, the Puritan founders of our city did nothing to encourage the musical arts, except, of course, for psalmody . . . that "the Athens of America" had no musical society of any description until 1815; no orchestral concerts until 1840; no music hall until 1852?

DO YOU KNOW THAT Boston's modern musical history began with a Peace Jubilee at the close of the War of 1812, out of which sprang, three years later, the Handel and Haydn Society . . . that the first symphonic concerts to be given by a local group were performed by the "Amateur Orchestra" and the "Social Glee Club" in the winter of 1839-40 . . . that the symphonies of Beethoven were first played in Boston during a series of concerts sponsored by the Boston Academy of Music in the following winter?

DO YOU KNOW THAT, by contrast, Boston today is second only to New York in number of concerts performed each season . . . that our music schools and conservatories now train more musicians and composers than those of any other city . . . that our music clubs and societies, both amateur and professional, offer concerts of almost infinite variety, from operas to oratorios, from chamber music to symphonies, from music for ancient instruments to "musique concrete" for tape recorder?

DO YOU KNOW THAT, when you're planning investments, The Trust Department of The Merchants National Bank of Boston can provide truly professional assistance — based on long experience and thorough research — and the careful analysis that a well-balanced portfolio demands.

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831

Offices
28 STATE ST.
31 MILK ST. • SOUTH STATION
513 BOYLSTON ST. • 642 BEACON ST.
BRIGHTON SUBURBAN
MOTOR OFFICE:
30 BIRMINGHAM PARKWAY

member F.D.I.C.

where the man you talk to *is* the bank

but *Figaro,* nothing played but *Figaro,* nothing whistled or sung but *Figaro,* no opera so crowded as *Figaro,* nothing but *Figaro* — very flattering to me, certainly."

Franz Niemetschek, a Bohemian who wrote a biography of Mozart in 1798, said of the concert of January 19: "The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart was often content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart usually preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the introduction to Michael Haydn's Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

Remembering that this Symphony was composed between *Figaro* and *Don Giovanni,* commentators have noted a likeness in the chief theme of the allegro to the first theme of the Overture to *Don Giovanni.* Erich Blom goes even further in associating the Symphony with the opera that followed: "The portentous and extended slow introduction of the 'Prague' Symphony is charged with the graver aspects of *Don Giovanni;* the half-close leading to the allegro is practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the finale almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously intro-



ONLY *the*
STEINWAY
Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

duced by a passage that is apparently merely transitional, or as engagingly spritely as the second subject of the finale with its bubbling bassoon accompaniment."

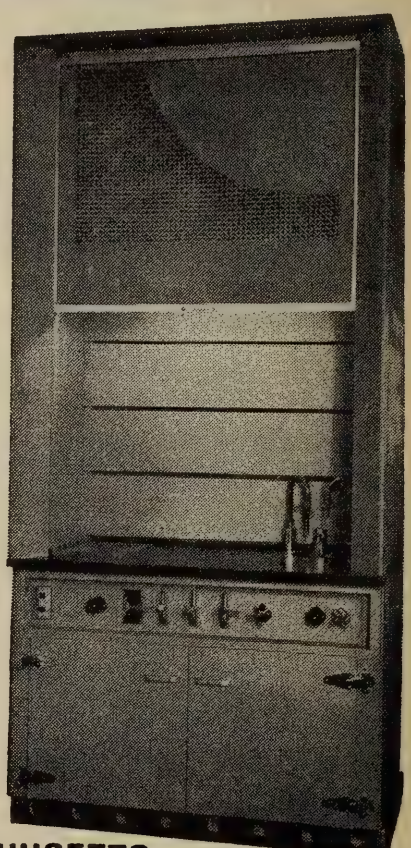
• •

The symphonies through the Salzburg period are a record of growth from season to season within the cramping limitations of the occasions they were written for. The last six, through the Vienna decade, are a more striking record of growth, not because they are more widely spaced, but because they are quite free of limitations and restraints of performance. The "Linz" Symphony shows no sign of regard for limited abilities, and the "Prague" Symphony, although presumably addressed to a better orchestra, must have been found mercilessly exacting by the players in that city. This symphony, like the last three symphonies of two years later, seems to be an idealization by the composer who until then had never been able to break loose from the immediate contingencies of performances. He ranges freely, he indulges his fantasy, finds new musical images. He assigns to the players parts requiring an instant agility, an attack, ensemble, a refinement of phrasing which he must have known they did not possess. Nor did it apparently bother him that most of the fine points of the "Prague" Symphony would surely drift past the ears of its first

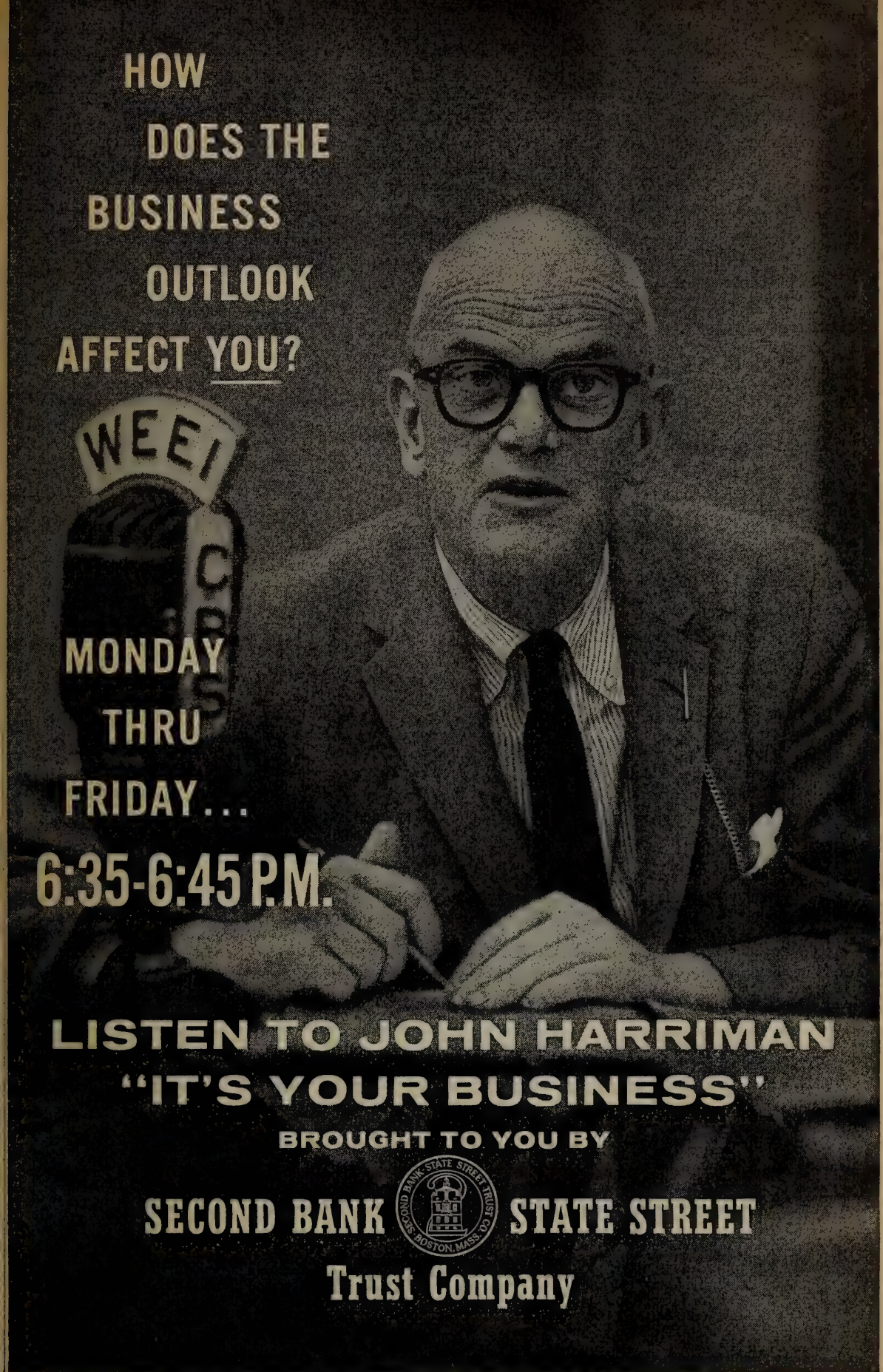
For Consultation on Design
of your Science Laboratory

A. B. Stanley
Company Incorporated

Furniture for
Science
Laboratories



230 BOYLSTON STREET (Route 9)
CHESTNUT HILL 67 (Newton), MASSACHUSETTS
Telephone DEcatur 2-2112


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

audience. The "Prague" Symphony, technically speaking, is at last the full symphonic Mozart. The discourse throughout has a new degree of pliancy in chromaticism and modulation, in the combination of motives. The melodic line is continuous, never yielding to episodes or cadences, but rather generating them. Nor is it broken by the constant alternation of strings and winds within a phrase, for they are integrated as never before. The over-all color of orchestral sound, the variation of rhythmic stress, the overlapping of parts – these are all the craftsman's devices in presenting a pervasive melodic wealth which only Mozart could conjure up.



SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

A la variazione

The many varied services of the United States Trust Company meet every kind of personal or commercial need. You'll find the service you want for your particular banking requirements at the United States Trust Company.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



direction...

that skillfully unites every musical element in the Boston Symphony Orchestra has its counterpart in the progressive leadership which the Boston Insurance Group brings to more than 8,000 Independent Insurance Agents throughout the U.S., its Territories and Canada. These Agents rely on the knowledge, interest and experience of **Boston** men in 68 "Local Home Offices" to help them bring complete, modern insurance protection to every **Boston** policyowner.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT
"SERVES YOU FIRST"

Equitable Fire Insurance Company, Charleston, South Carolina
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

THE PARABLES

By BOHUSLAV MARTINU

Born in Policka, East Bohemia, December 8, 1890;
died in Liestal, Switzerland, August 28, 1959

The score, according to a notation on the manuscript, was completed at Schonenberg Pratteln, February 9, 1958. The first movement bears the date, Rome, July 1, 1957; and the second movement, Rome, July 21, 1957. The work had its first performance by this Orchestra February 13, 1959.

The following orchestra is required: 3 flutes, 3 clarinets, 3 oboes, 3 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum and cymbals, triangle, small drum, military and snare drums, tam-tam, xylophone, harp, and strings.

The Parables are dedicated to Charles Munch.

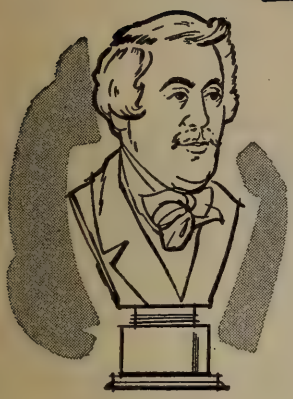
THE "Parables" consist of a paragraph at the head of each movement, evidently intended as a sort of motto. The first two are taken from the posthumous work by Antoine de Saint-Exupéry, *Citadelle*: the parable of a sculpture and the parable of a garden. The third is the parable of a labyrinth, and is taken from *Le Voyage de Thésée* by Georges Neveux (Neveux is the French playwright from whose play, *Juliette*, Martinu found the text for his opera of that name).

Aeolian-Skinner Organ Company

Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
Joseph S. Whiteford, President and Tonal Director



IN 1835...



...Gaetano Donizetti came to Naples to accept the appointment as professor of counterpoint at the Royal College of Music. It was during 1835, too, that he wrote his brilliant *Lucia Di Lammermoor.*



...mutual life insurance came to America to Boston, specifically, as New England Life became the first such company to receive its charter in the New World. Today, from its offices in Copley Square, New England Life extends this promise to policyholders throughout the nation and in Hawaii: *a better life for you.*

NEW ENGLAND Mutual LIFE Insurance Company
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA—1835

The Parable of a Sculpture

And the sculptor fixed the likeness of a face in clay. And you walked by and passed before his work and you glanced at the face and then walked on your way. And then it happened that you were not quite the same. Slightly changed, but changed, turned and inclined in a new direction, only for a while perhaps, but still for a while.

A man thus experienced an indefinable impulse: he lightly fingered the clay. He placed it in your path. And you were caught with this same indefinable impulse. And it would not be otherwise if a hundred thousand years had intervened between his gesture and your passing.

The Parable of a Garden

And when I am in the garden, which with its fragrance is my own domain, I sit on a bench. I contemplate. The leaves are falling and the flowers fading. I sense both death and new life. But no oppression. I am all vigilance, as on the high sea. Not patience, for there is no question of an end but the pleasure of change. We go, my garden and I, from the flower to the fruit. But then on to the seed. And from the seed toward the flowering of the year to follow.

The Parable of a Labyrinth

Theseus: Who are you?

The Man: The town crier. It is I who announce marriages and deaths. You are already in the labyrinth.

Theseus: Who are you?

Young Girl: I am called Ariadne. What are you called?

Behold Theseus, the man who had to vanquish the Minotaur. Behold him vanquished by a woman.

• •

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

HIRE A

Cadillac

LIMOUSINE

from



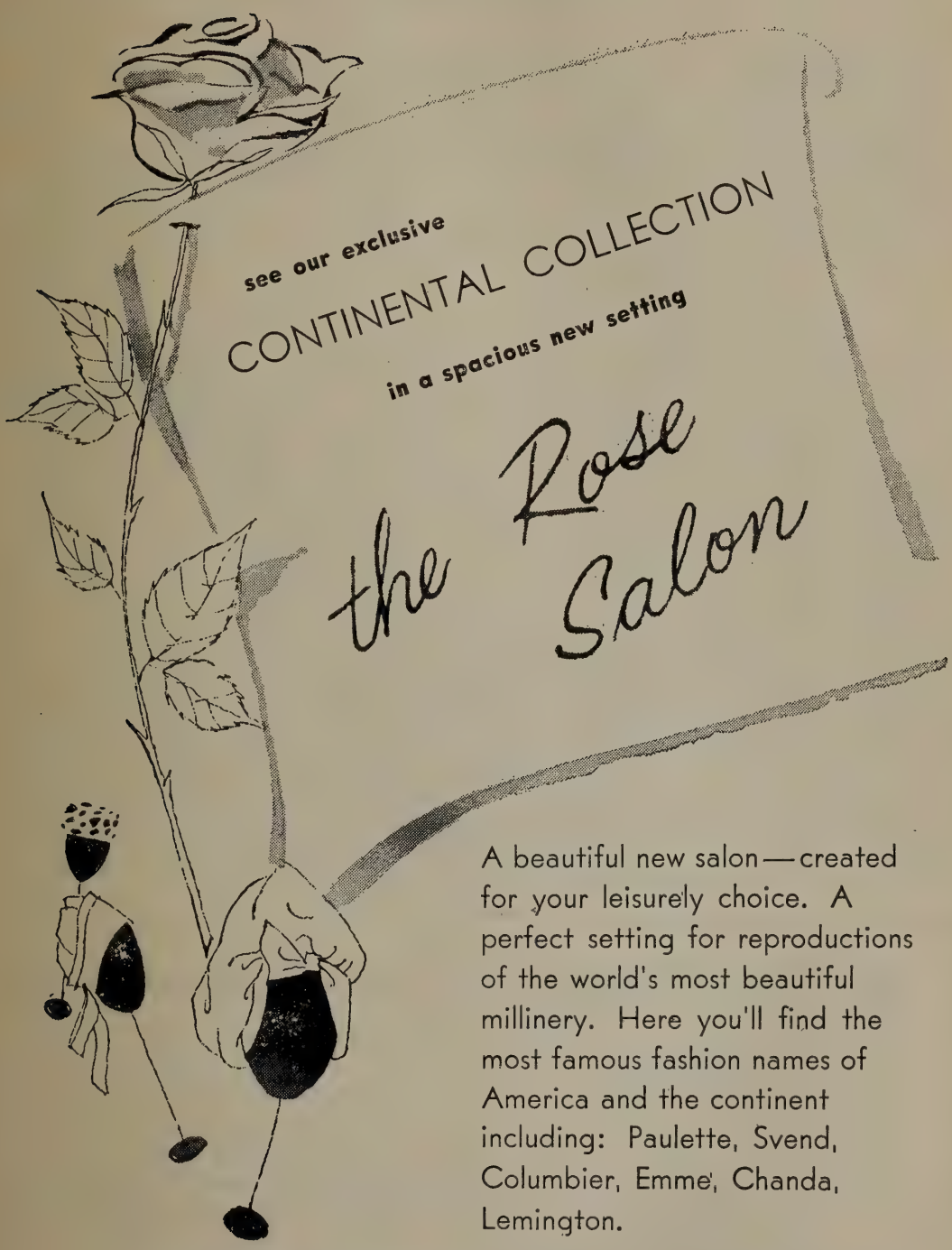
ROBIE *Cadillac* **RENTING SERVICE**

434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company

come visit New England's enchanting
new bower of designer millinery



see our exclusive
CONTINENTAL COLLECTION
in a spacious new setting

the Rose Salon

A beautiful new salon—created for your leisurely choice. A perfect setting for reproductions of the world's most beautiful millinery. Here you'll find the most famous fashion names of America and the continent including: Paulette, Svend, Columbier, Emme, Chanda, Lemington.

JORDAN'S ROSE SALON—SECOND FLOOR—MAIN STORE D-200

BOSTON—FRAMINGHAM—PEABODY

It is a fact, but no cause for romanticizing, that Martinu was born in a belfry. He could hardly have gazed upon the little community of Policka (near the Moravian border) as a speculative philosopher in an ivory tower. His father was the town bell-ringer as well as a simple shoemaker and a kindly parent, and dwelt with his wife and four children in an apartment in the five-spired church. Bohuslav, the youngest, studied and became proficient upon the violin, tried to compose (with little guidance), and developed his lifelong fondness for reading and for the theatre. At sixteen he was sent to Prague, where he attended the Conservatory and later the Organ School. It soon became apparent that he would become neither a great violinist nor a great scholar. He found music in his own way, and not by the book. He nevertheless obtained a place among the second violins of the Czech Philharmonic Orchestra. Since both the Orchestra and the National Opera were ambitious as to repertory, he soon became acquainted with the great musical currents, new and old.

In 1915 he returned to Policka where he could manage to avoid being drafted into the Austrian Army. There he taught, learned to play the piano, and composed. In 1920, he returned to his place in the Czech Philharmonic in Prague, composed music which was performed, and became interested in the music of Debussy, Ravel, Dukas or Roussel against a prevailing adherence there to German ways. In 1923, he went to Paris to study with Albert Roussel, who became his closest friend. He lived in Paris for seventeen years. His tastes were moderate and orderly; he had little sympathy with the *"Groupe des Six,"* with the exception of Honegger. Many of his works (notably *Vanishing Midnight, Half-Time,* the first Piano Concerto and String Quartet, the opera *The Soldier and the Dancer,* the ballets *Istar, Who Is the Most Powerful in the World?* and *Revolt*) were performed in Prague or Brno by 1928. Paris heard several of his ballets and chamber works in these years. Serge Koussevitzky in Boston introduced *La*

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

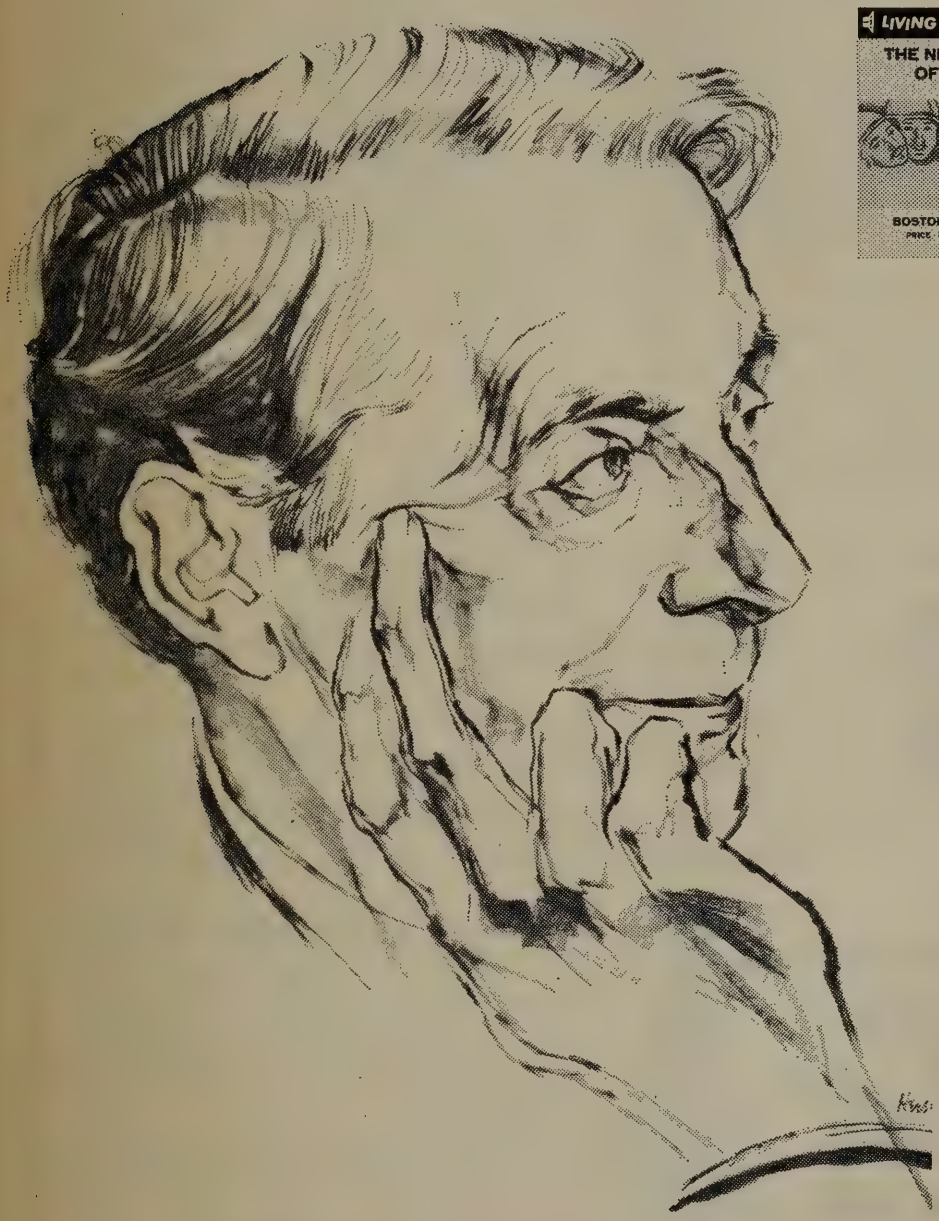
Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

Bagarre in 1927, *La Rhapsodie ("La Symphonie")* in 1928, and the Concerto with String Quartet in 1932. Martinu thus became a conspicuous figure in contemporary music. In the early thirties he gave more attention to chamber music and music for chamber orchestra. Mrs. Elizabeth Sprague Coolidge commissioned the String Quintet (1927) and the String Sextet (1932). The Concerto for String Quartet with Orchestra was the first of several scores in the concerto grosso form. His principal operas were *The Miracle of Our Lady* (1933) and *Juliette* (1936–37), first performed in Brno and Prague respectively.

When France was invaded in May, 1940, Martinu, with his wife, Charlotte Quennehen, whom he had married in 1931, fled Paris, for his record as an active nationalist in Prague would have caused his arrest by the Nazi troops. The two managed to board a train, leaving behind all their possessions, including the composer's manuscripts, many of which were put into a suitcase and lost in the confusion. Charles Munch, who had conducted the composer's Cello Concerto in Paris and otherwise befriended him, found shelter for the couple in Rancon, near Limoges. They made their way to Aix-en-Provence and Marseilles, and after many delays succeeded with friendly help in obtaining passage on the steamship *Exeter* from Lisbon on March 21, 1941, and were met by musical friends in New York ten days later. They were received in Pleasantville, Edgartown (Martha's Vineyard)



LUNCHEON
Served Monday through Friday
11 to 3

The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

and Jamaica, Long Island, and by the end of the year Martinu had composed the *Concerto da camera* for solo violin (for Paul Sacher in Basel) and revised other works.

The strange fate of the Concerto Grosso is characteristic of a composer subjected to the hazards of war. When it had its first performance by the Boston Symphony Orchestra on November 14, 1941, from the manuscript, the composer told this story:

"The work has had a singular destiny. Written in Paris, in 1937, it was to have been published by the 'Universal Edition' in Vienna, and its first performance was set for the season of 1938 in Paris. Then came the *'Anschluss,'* and I was without news of the score; the première was prevented by the impossibility of receiving the orchestral parts and the manuscript. A year afterwards, events prevented the 'second' première, this time at Prague, where from that time my works have been banned from the repertoire.* At last I expected a real première in Paris in the month of May, 1940, under the direction of Charles Munch. I received my manuscript after many difficulties, and after it had undergone some highly involved wanderings. Everything was ready, the hall hired, but events in France did not permit it to be heard. The whole thing was called off, and the manuscript was lost during my retreat from Paris.

"By a lucky chance, the Czecho-Slovak conductor George Szell had rescued a copy of the work from Prague, just in time. I had no idea of the existence of a copy, and it was a happy surprise to learn of it on my arrival in America."

Dr. Koussevitzky ordered an orchestral work for the Koussevitzky

* This statement applies to the war.

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



The Columbian National Life Insurance Company

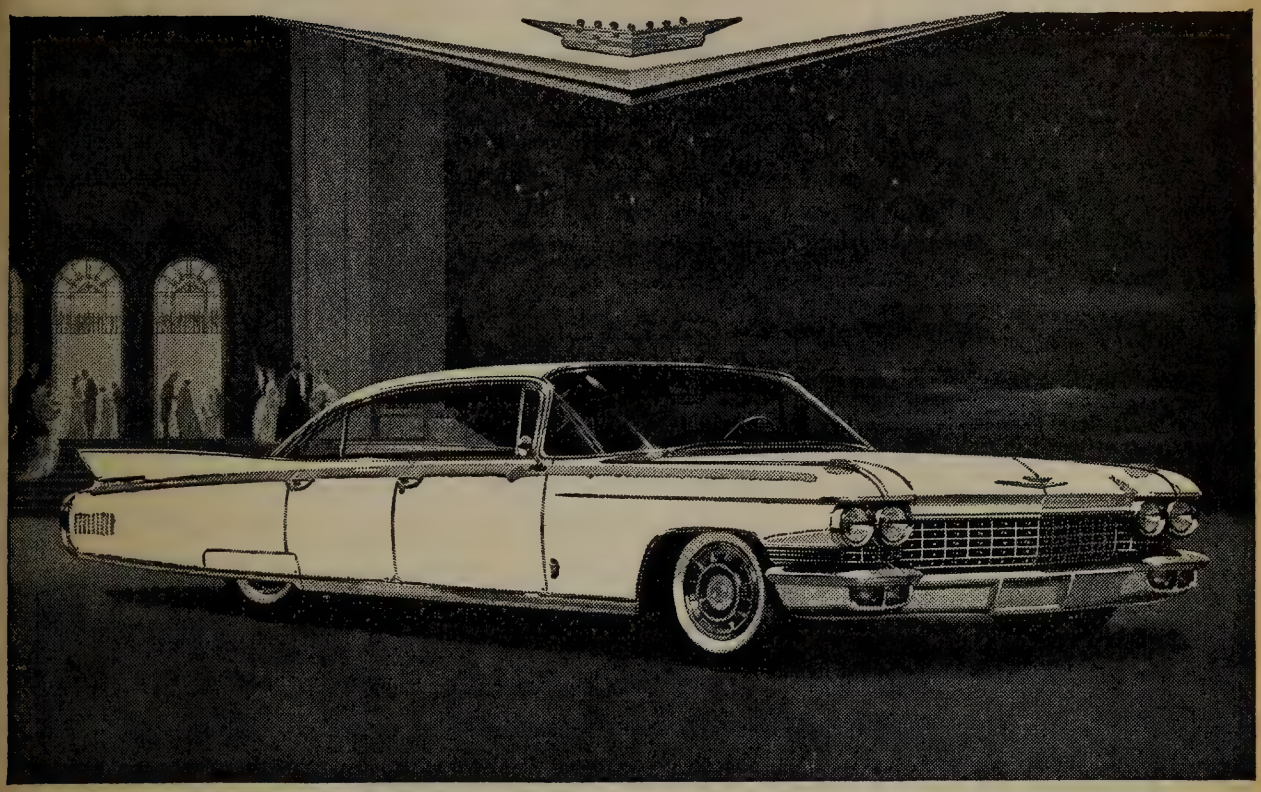
Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Presenting the Magnificent Nineteen-Sixty

Cadillac



THE FLEETWOOD SIXTY SPECIAL

Creating a New Era of Elegance!

This is the car that represents the Cadillac tradition in its finest hour —the Cadillac for 1960.

In appearance, it is regal and majestic as never before—a brilliant symphony of line and contour.

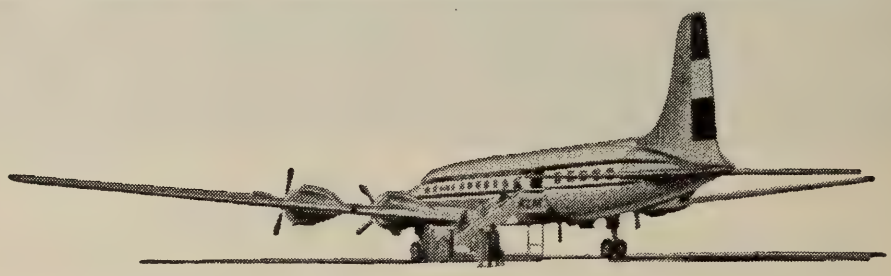
In interior decor, it is truly magnificent—featuring luxurious new fabrics and leathers—new convenience of appointments—and new excellence in every detail.

And in the way it drives and handles, it is perfection on wheels. There is a greatly refined engine and transmission that provide even finer performance . . . a ride of unbelievable smoothness and quiet . . . and advancements in power steering and braking that make motoring the simplest of pleasures.

These new Cadillac virtues have been interpreted in thirteen distinctive body styles. Every motorist owes himself an hour at the wheel of one of these creations. Your dealer is waiting to introduce you to this magnificent new Standard of the World!

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

Music Foundation, and likewise invited Martinu to be the guest composer on the faculty of the Berkshire Music Center for the summer of 1946. The First Symphony was introduced November 13, 1942. Three more symphonies were to follow in the American years. The Violin Concerto, written for Mischa Elman, was likewise introduced at the Boston Symphony concerts (December 31, 1943). The Concerto for Two Pianos and Orchestra was introduced by the Philadelphia Orchestra on November 5, 1943 and was performed by the Boston Symphony Orchestra in 1944. Charles Munch introduced the Third Piano Concerto to Boston on October 13, 1950 (with Firkusny as soloist). The *Fantaisies Symphoniques* (really the Sixth Symphony) was composed for Dr. Munch, first performed as a part of this Orchestra's Seventy-fifth Anniversary, and likewise carried to Munich and Paris during the European tour of 1956. The *Mass for the Field of Honor* was performed at the Berkshire Festival in 1956. The *Parables* were performed at a Berkshire Festival Concert July 17 last.



***KLM** is proud to be the Airline preferred by the*

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



MARTINU has often been called a "cosmopolitan" artist. Certainly circumstances have tended to make him one. Born in a small rural community near the borders of historical Moravia, he went to Prague to complete his musical studies at the Conservatory. There he came into contact with the music of the world at large. Debussyan impressionism in particular drew him to Paris, which he made his home from 1923. When the War descended, he found his way, under difficulty, to America, where he has lived until his recent return to Europe. He has therefore made his home and established close associations in three parts of the world.

If the considerable amount of music he has written in each country were a direct reflection of his surroundings (this, of course, never happens), he would indeed be a cosmopolitan artist. Czech writers have recognized his music as fundamentally in their racial tradition; Parisians have pointed out his distinctly French taste; critics here have looked for a sense of "liberation" in his music in America since 1941. If there is at least a small amount of truth in each claim, it is certainly true that his growth was cumulative rather than transitional. His early ballets, such as *Spalícek*, and his songs as recently as 1943, are thoroughly

Albion Metcalf

TEACHER OF PIANO

pupil of

TOBIAS MATTHAY OF LONDON
AND DAME MYRA HESS
FACULTY, PHILLIPS ACADEMY, ANDOVER

If you have difficulty expressing what you feel,

If your keyboard facility is hampered by muscular tenseness,

Why not try Matthay principles, the scientific analysis of all music-making functions?

Tues., Fri. – 33 Newbury St., Boston	CO 6-2391
Mon., Wed., Thurs. – Phillips Academy	GR 5-2216
Sat. – 16 Longview Road, Reading	RE 2-1123

Upon request your name will be added to the recital invitation list.

in the style of Czech musical folklore. His sense of form and color, the immaculate detail which is basic in his music, have helped him to find congenial companionship in France, and remained a part of his style when, in the United States, he was induced to diversify his art and to expand into the larger orchestral forms. Meanwhile he always kept his fondness for chamber combinations, particularly the combination of a small orchestra with a solo part or a concertante group. He never forfeited his earlier loves, his passion for every aspect of the stage, expressed in many ballets and operas, and if he has not set English opera texts to match his Czech and French ones, the reason has been partly circumstance, partly his only recent familiarity with the English language.

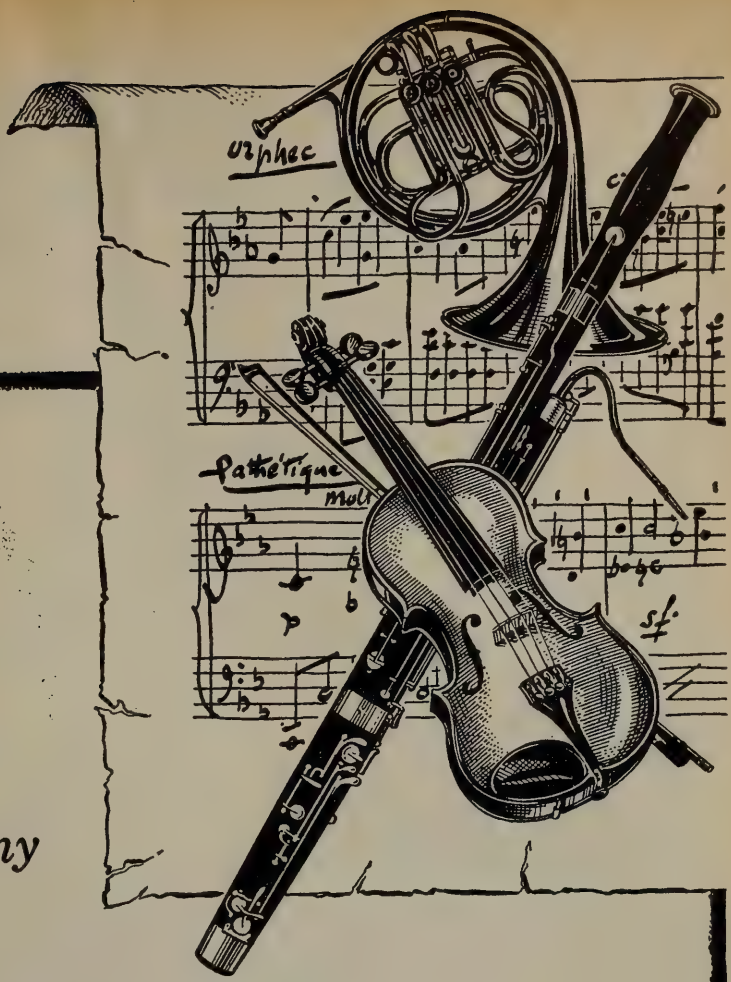
When a Central European critic, Andreas Liess, labelled him as "a neo-classicist of the purest water" he failed to make a point, partly because a neo-classicist of *"reinste Wasser"* does not really exist, but mostly because Martinu would have been one of the last to be pinned with such a tag. His explorations in formal structure, harmonic color, counterpoint, free fantasy, were too diverse, too individual and too much a part of his own musical nature to be tied up with any past. His study of the music of former periods, the early contrapuntists in particular, became, like the "influence" of Debussy or Stravinsky, a natural part of his musical growth. He once described the principal functions of the composer at work as "selection" and "organization," and although he may have intended "selection" in the more personal and self-sufficient sense of actual composition, it still applies to any composer's awareness of the music (new and old) which surrounds him and becomes, even for an "original," his point of departure. Since selection means personal taste, it applies to the absorption involved in a congenial style as well as to its personal application. Martinu,



Cultured pearl and
ivy leaf circle pin
in fourteen karat gold
$35
Earrings to match $30

Prices include tax

Long's Chestnut Hill
Boston
Northshore



Out of Complexity Fresh Harmony

Page from the *Pathétique* manuscript by Ludwig van Beethoven (1770-1827)

Beethoven had that characteristic of the highest genius: the ability to unify enormous diversity of material into a powerful new theme. A modern bank, too, often faces the problem of organizing and unifying complicated situations.

If either your personal or business financial affairs have grown complex, you will find The New England a good place to come. Our officers are experienced in cutting through difficulties and getting at the problem. We believe you will find their judgment good and will like their friendly attitude.

The New England Trust Company

Incorporated 1869

135 DEVONSHIRE STREET

Back Bay Branch: 99 Newbury St., Boston, Mass.

Member of the Federal Deposit Insurance Corporation

in justifying his first large scale orchestral work, the First Symphony, asserted his "deepest convictions" in "the essential nobility of thoughts and things which are quite simple and which, not explained in high-sounding words and abstruse phrases, still hold an ethical and human significance." He could not "espouse sentiments of grandeur and tragedy" which were the legitimate expression of such a day as that of Beethoven's Ninth Symphony, but which in our time would mean "falsification." This is the statement of a modest man and a moderate artist — an artist, too, of genuine self-realization. Selection and organization were his guides in putting upon paper music which was a deep and unfailing impulse of his nature.

Martinu has never been an imitator. He began making music even as a boy, before he had learned how. He learned by dwelling in tones and not by listening to rules, nor did schooling much help him. Composing was through his adult years a continuous necessity. He wrote a large number of works not because commissions came readily while he was being pressed for a bare livelihood, but because he could not be content in a state of musical inanition. When for almost a year he was a fugitive in unoccupied France, homeless and more often than not penniless, he still wrote a succession of scores, through every discomfort.

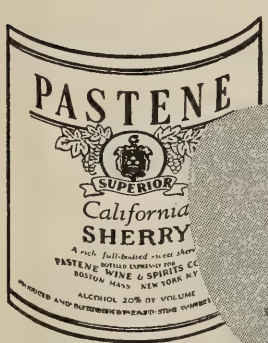
It is usually footless to probe into the wherefores of a composer, yet

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE ★ PRODUCTS ★ Since 1874

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK



A few generations ago you might not have had the time or energy to enjoy a visit to Symphony Hall. Household duties would have commanded more of your time, taken more hours from your day — every day.

Today, electricity has helped to change all that, and the future promises even more ease and speed in doing your day's work — new ways to Live Better Electrically.

Discover for yourself how today's electrical appliances can give you more and more time to enjoy the finer things of life *now*. Why not drop in at the Edison Shop nearest your home and see the wonderful array of appliances.

BOSTON EDISON COMPANY

Ernest Ansermet caught something of the essential Martinu when he wrote in the program notes of his *Orchestre de la Suisse Romande* (November 22, 1943):

"His music is less than most enveloped by esthetic preventions in that it is based on spirit and truth. What is striking with Martinu is the fact that it is impossible to characterize in one word, as it may be in the case of other composers, his melody, which does not represent anything out of the ordinary, his harmony, whose tonal conduct is courageous and complicated but which follows the consecrated path, or his procedure of style. There is, however, one factor which imposes itself, namely the expressive character of his work, which thus is in agreement with the most constant tradition of our art and which Martinu attains through media of his very own. There are only a few composers who have realized their *'mot d'ordre'* as *return to pure music,* in so fortunate a manner as his, namely that his composition is fully contained in the musical substance in which he is working and in which he finds a medium enabling him to give his music an ardent life of sentiment without resorting to the rhetoric brought about by romanticism, which can become fatally conventional."

J. N. B.

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

for superb footwear by master craftsmen

Joseph Antell

Boston **Wellesley**



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. For clean, fragrant and lustrous hair, use the Breck Shampoo best suited for your particular hair condition.

The Three Breck Shampoos are now marked in color for easy identification.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

WORDS ABOUT MUSIC

"What any music *I* like expresses for me is not *thoughts too indefinite* to clothe in words, but *too definite*. If you asked me what I thought on the occasion in question, I answer—the song itself precisely as it stands."
—FELIX MENDELSSOHN

AFTER being lifted by the current of a first-rate piece of music, one can be quite at a loss when asked "What was it like?" If it resembles certain other, more familiar works, it is to that extent unoriginal; to describe it in technical terms is to give no more than the bare bones of notation. The actual life in the piece, that quality which sets it apart from any other, simply eludes verbal description. The point of course is that music is the language of sensuous tones with no other than sensuous appeal, a language quite self-sufficient and impervious to any verbal encroachment. Mendelssohn was more clear-sighted than some other composers in realizing that his art, the most precise of all in its own terms, is the most elusive in any other terms. This plain truth about music has not in the least deterred a host of writers and expounders.

If music is a language, it is a language contrived quite within its

The New England Conservatory
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

ELEANOR STEBER
Only Boston Concert This Year
JORDAN HALL
SUNDAY, OCT. 4, 3:30 P.M.
To benefit the NEC Alumni Assn.
Program includes
Cinq poèmes de Baudelaire, Debussy
Sieben frühe Lieder, Berg
Cantata 51, J. S. Bach
Arias by Weber, Cellini, Rossini
Remaining tickets $3 and $2
Jordan Hall Box Office

Stop & Shop Gourmet Quiz for Early Comers

1. What is chili?
a. an Eskimo's igloo b. a spice c. a fur d. a South American country
2. Which of the following grows on trees?
a. butternuts b. whiffles c. shoes d. barnacles
3. What is beet sugar?
a. tired sugar b. sugar made from beet juice c. brown sugar d. crumpled cash
4. Stop & Shop All-Butter Coffee Cake is laced with
a. rum b. crunchy pecans c. doilies d. coffee beans

ANSWERS:
1) b. a spice 2) a. butternuts 3) b. sugar made from beet juice 4) b. crunchy pecans

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT
STOP & SHOP SUPER MARKETS

own domain, and apart from all other human experience. It has had two natural origins only – the human pulse and the human voice. It is pulse refined into exact rhythm and varied from that point; voice focused into a pitch and given a scale. From these two rudimentary properties of our physiology artists have built the whole complex of music, further elaborating the vocal line by transferring it to instruments to give it more variety in range, color, intensity, tempo. Physically speaking, then, music is nothing else than a succession of sensuous tones in exact placement. It is a language of pure artifice, constructed on elements contrived within its own isolated world. Unlike any other art, it has no demonstrable correspondence with everyday life (the chance sounds of nature have been of little use to the composer). It is an abstraction which simply cannot depict life as do the descriptive or delineative arts.

This bit of physical logic would leave us in the absurd position of considering such a score as Beethoven's Fifth Symphony as nothing more than a succession of agreeable sounds, cleverly put together. We know that that Symphony gives us infinitely more than this by conveying in a peculiarly deep and complete way the character, the personality, what for want of any adequate phrase may be called the visionary spirit of a great artist. How this miracle takes place solely



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

through an agglomeration of tones no prudent man will attempt to explain.

We naturally assume that emotional experience underlies emotional expression. We read of Beethoven's love affairs and think of his early slow movements, we connect his tragic deafness with poignant pages in his late works. We observe how he conquered his deafness in the inner world of his musical imagination, and think of his triumphant finales. No doubt these are basic indications. But any further attempt to particularize, to associate a work of art with the immediate circumstances of a great artist's life is never convincing. An artist's whole nature is involved in the process of his creative imagination. We cannot look directly into his heart, but we can perceive the reflected image which is the music in hand, and we know that this music is more comprehensive than any momentary trouble or pleasure.

Nothing could be more mistaken than to assume that Mozart composed the tragic slow movement of his G minor Quintet in distress because his infant child was dying, or that Beethoven composed the Adagio of his Hammerklavier Sonata in agony over his nephew, or that Tchaikovsky wrote his last symphony in a pessimistic mood. Personal tragic experience is painful and a depressant – great tragic

• PIANOS
• RADIOS
• ORGANS
• MUSICAL
TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: Telephone: HAncock 6-5050

music is an assertion of confident mastery. It is genuinely felt, but it is fiction, like any art. These composers, functioning at the top of their bent, must have felt elation, and our reaction when we exclaim over the beauty of the music, must be a paler reflection of that elation. Each of these composers knew tragedy; the sense of tragedy became a part of his emotional nature as artist, and so enriched the scope of his art. Undoubtedly his musical function, strong and sure, lifted him above his immediate troubles and proved him an enviable man, happy in his art. Beethoven's music throughout his life is an assertion of confidant power, particularly in his final movements which in his middle years sound like a triumphant resolution of conflicting moods; in his final works there is often a quieter serenity. The late J. W. N. Sullivan,* who has come as close as anyone to elucidating the true nature of the composing Beethoven, has stressed his musical "personality" as "a slowly developed synthetic whole." Elsewhere he writes: "One of the most significant facts for the understanding of Beethoven is that his work shows an organic development up till the very end. The older Beethoven lived, the more and more profound was what he had to say. The greatest music Beethoven ever wrote is to be found in the last string quartets, and the music of every decade before the

* "Beethoven: His Spiritual Development" (1936).

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston *Telephone: COmmonwealth 6-5101*

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

final period has greater music than its predecessor. Such sustained development, in the case of an artist who reaches years of maturity, is a rare and important phenomenon. Bach, for instance, who may be likened to Beethoven for the seriousness and maturity of his mind, lost himself at the end in the arid labyrinths of pure technique. Wagner, as the fever in his blood grew less, had nothing to express at the end but exhaustion and ineffectual longing. Beethoven's music continually developed because it was the expression of an attitude towards life that had within it the possibility of indefinite growth."

Great music can be more than a synthesis of the composer's emotional experience – his imagination can carry him into the unknown. The unearthly *"Ewig"* with which Mahler's *Das Lied von der Erde* dies away, Brahms' *Alto Rhapsody*, with its entirely different contralto color and orchestral color – there are no end of instances where a unique mood is attained. Many places in the later Beethoven belong to the world of music and nothing outside of it.

When Beethoven wrote *"appassionato"* into a score, or Wagner *"ausdrucksvoll,"* each composer was merely giving the performer a go-ahead sign. He knew that more than the single word would do absolutely nothing to convey the music as he felt it. He could only hope that the performer would search his own musical soul and so respond to the composer's expressive intent.

If a writer tries to tell us with his best literary skill what Beethoven really felt and eloquently expressed in tones, he of course gets nowhere. If, having sat before that succession of sounds which is called Beethoven's Fifth Symphony, he tells us that the four movements are in turn "forceful," "affecting," "propulsive," "exultant," the adjectives seem lame and vaguely approximate. They fall short because this particular art of directed sensation can be far more vivid than any other. The words are really alien because the emotional experience of tones is

Cambridge Society for Early Music

Sanders Theatre, Cambridge, 8:30 P.M.

Monday, November 2
THE TABARD SINGERS
Instrumental and Vocal Music

Monday, November 9
JOHN WUMMER and FERNANDO VALENTI
Sonatas for Flute and Harpsichord

Monday, November 16
THE NEW YORK BRASS QUINTET
16th, 17th and 18th century music

Series Tickets $5, $4, $3, tax exempt
Specify Floor, Parquet, or Balcony
Make checks payable to the Society and enclose self-addressed stamped envelope.
P.O. BOX 22, KENMORE STATION, BOSTON 15



EXCLUSIVELY ON

ANGEL





KLEMPERER

"Klemperer has touched new heights," exclaimed *Gramophone*, Great Britain, when the Klemperer-Philharmonia performance of the Beethoven Ninth Symphony first appeared in England. "Klemperer emerges the supreme interpreter of the classics," commented the *London Observer*. American critics agreed. Hear Klemperer – *at the pinnacle of his art* – one of the great conductors of all times – on Angel Records.

RECORDED IN EUROPE FOR ANGEL RECORDS®

Klemperer conducts the Philharmonia

Beethoven:

SYMPHONY NO. 1 IN C MINOR, OP. 21 ..... *35657**
SYMPHONY NO. 8 IN F MAJOR, OP. 93 ..... *35657**
SYMPHONY NO. 9 IN D MINOR, "CHORAL" *3577-B**
(with incidental Music to "Egmont")
(Other Beethoven Symphonies by Klemperer are also available)

Brahms:

SYMPHONY NO. 1 IN C MINOR, OP. 68 ..... *35481**
SYMPHONY NO. 2 (WITH TRAGIC OVERTURE) *35532**
SYMPHONY NO. 3 (WITH ACADEMIC FESTIVAL OVERTURE) *35545**
SYMPHONY NO. 4 IN E MINOR, OP. 98 ..... *35546**

**Also available in Stereo*

not quite like any other experience in our emotional life. We have been in a sound world which has no counterpart, a narrative art which narrates in sound and sound only. What is called "joyfulness" in music is not like the household variety of felicity, but is apt to be closely related to the swift pulse of the dance (music's only blood sister in the arts). Musical "pathos" has only a distant connection with actual grief. A falling half-tone or a minor third affects us as pathetic by pure musical association. The magic of the minor mode is not only untranslatable, but unaccountable. A scherzo is unlike any other piece of wit.

The very fact that music has no proper descriptive vocabulary of its own, that we are forced to borrow from terms in the other arts, is proof of its apartness. One speaks of the "color" of instruments, harmonies are "dark" or "luminous," the "texture" of a score is "thick" or "transparent," tone quality is "hard" or "velvety," form is "architecture," grace notes are "ornaments." A composer works from an orchestral "palette" upon an orchestral "canvas."

If borrowed words are ineffectual, figures of speech are downright misleading. When we read what E. T. A. Hoffman wrote about Beethoven's Fifth Symphony, we have the impression of a virtuoso of literary fantasy highly enjoying himself; when we read what Berlioz wrote, we have the impression of a musican who has been genuinely transported by the music, but who, undertaking to tell us how Beethoven felt, succeeds only in imparting his own personal raptures. Over the held E-flat at the opening of the Fifth Symphony, Beethoven gives us one sign – the "eyebrow" and dot of a simple fermata. But Wagner writes of this note: "The life-blood of the note must be squeezed out of it to the last drop, with force enough to arrest the waves of the sea, and lay bare the ground of the ocean; to stop the clouds in their courses, dispel the mists, and reveal the pure blue sky, and the burning face of the sun himself." If he were not Wagner he could merely have said: "Lean on it." The laconic Beethoven has

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

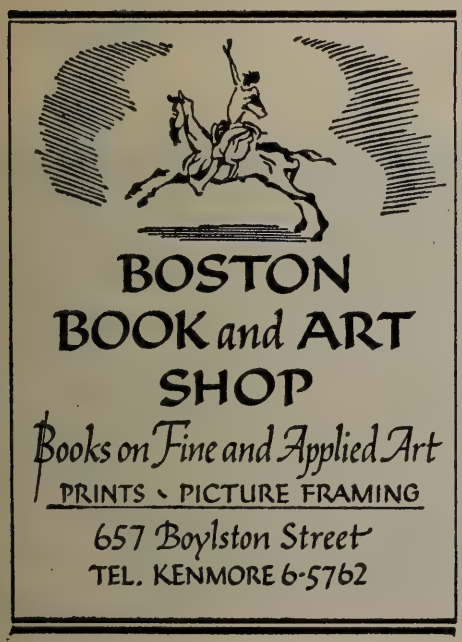
We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

proved wiser than the hyperbolic Wagner, for every conductor since has rightly consulted his own dramatic sense in this particular passage. Sir George Grove, usually a sober-minded musician, hardly helps our understanding of the music when he calls the second theme in E-flat (for the horns) "the sweet protest of a woman against the fury of her oppressor" (this "fury" was the opening subject). We hardly need to be told by him that the oboe solo before the coda is "a beautiful blossom, springing out as it were from the bud of the pause which occurred at bar twenty-one of the first section, and like a flower of gentian spreading its petals on the edge of the glacier."

Czerny, who accompanied Beethoven in his walks, may or may not have been reporting faithfully when he attributed the opening motto rhythm to the call of a yellowhammer (called the song sparrow in this country). Schindler has quoted Beethoven as remarking about the same rhythm: "Thus fate knocks at the door." If this bit of philosophic fantasy did not spring full-grown from the imagination of Beethoven's self-appointed Boswell, it was probably a conversational afterthought on the composer's part, certainly not intended to be eternally handed down as a pronouncement. Beethoven well knew the danger of attaching such images to music. When he composed what may be considered the first important piece of "program music," the Pastoral Symphony, he warned posterity against making too much of musical "painting," when it was feeling (*"Empfindung"*) that counted. When he brought in the storm, the bird calls, or the peasant allusions, he was merely resorting to a current convention in musical imitation. He probably realized that musical imitation of other sounds was a lame device at best. He obviously feared that the first audiences would fasten upon these episodes and largely miss what we now clearly perceive — a mood emanating from wonder in nature, miraculously transformed into tones.

J. N. B.





SYMPHONY NO. 1, IN B-FLAT MAJOR, *Op.* 38

By ROBERT SCHUMANN

Born in Zwickau, Saxony, June 8, 1810; died in Endenich, near Bonn, July 29, 1856

Schumann's First Symphony, completed in February, 1841, was first performed at a Gewandhaus Concert in Leipzig, Mendelssohn conducting, March 31, 1841. The first performance in New York was given by the Philharmonic Society, Theodore Eisfeld, Conductor, April 23, 1853. Boston anticipated New York with a performance on January 15 of the same year, by the Musical Fund Society, Mr. Suck, Conductor.

The most recent performances at the Boston Symphony concerts were on March 29–30, 1957, when Jean Martinon conducted.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

IT WAS at the end of the first winter of his marriage, on the threshold of spring, that Schumann composed his Symphony in B-flat. It is certainly true that a sudden expansion of his powers, a full flowering of his genius, coincided with the last year of his engagement and with his marriage to Clara Wieck on September 12, 1840 — a blissful ending to a distressing period of strife, in which the long and unyielding opposition of her father, Friedrich Wieck, was overcome only by an appeal to the law courts. No parent, unless it was Elizabeth Barrett's father, ever more stubbornly opposed an ideal union of kindred artists.

For about ten years, from 1830, Schumann had directed his creative efforts almost exclusively to the piano, composing the bulk of his music for the instrument of which he had originally set out to

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS

Piano Rebuilders For 46 Years

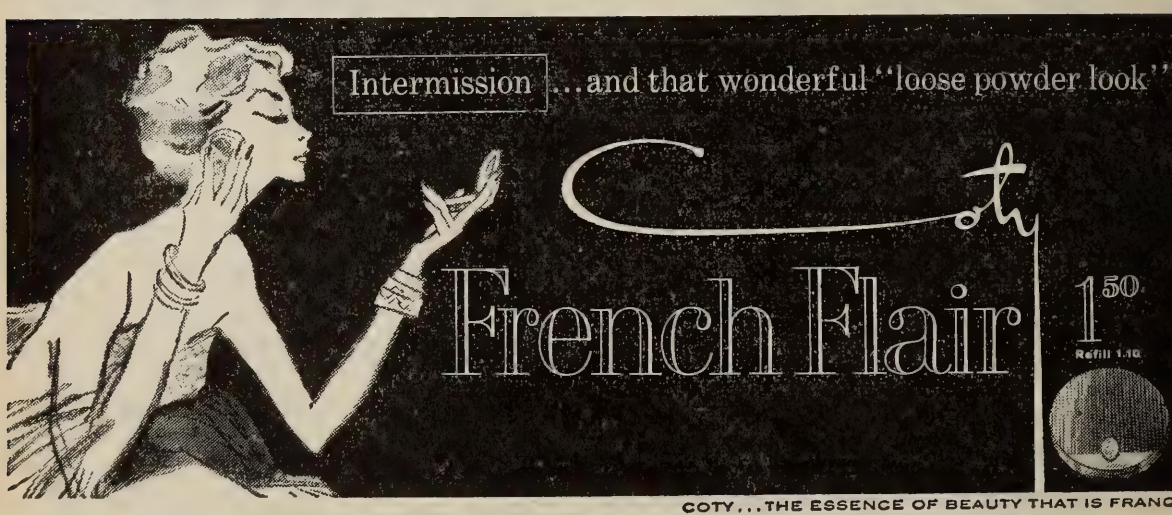
Sales and Complete Service

Steinway, Baldwin, Mason & Hamlin, Knabe

BROADWAY PIANO EXCHANGE, INC.

141 Main Street, Medford, Mass. EXport 6-2224

Members of Piano Technicians Guild



the best 35¢ you ever spent



RADIO SHACK CORPORATION

WHY DID KRUSHCHEV come to this country? What *would* he have seen people reading at Disneyland? What *did* Nikita and Frank Sinatra talk about? And what did he refer to as "something better in America than now exists in Russia"?

Old sparrows and fellow music lovers, the gentleman was referring to the new Radio Shack catalog; and all other questions above are similarly answerable.

No continent has ever seen its likes. Commercially speaking, it is a solid-fuel rocket. (*Note:* in actual production cost and soaring potential, albeit not in shape).

This is a catalog which must be seen to be appreciated. Also, unlike most books of its ilk, it must be purchased in order to be seen. The price 35 cents. Even if you are excessively close as regards chicken feed — a returner of ancient cream bottles and a scavenger of Raleigh coupons — this is one little expenditure about which you will never feel remorse.

The impressive title of our catalog is "Radio Shack 1960 Guide to Electronic Buying". Its contents include: articles on stereo, speaker placement, FM, amplifier design; advertisements; a handbook section crammed with interesting facts; pictures, prices and descriptions of nearly 40,000 items; all stunningly printed on 312 big rotogravure 8½" x 11" pages, as befits the finest publication in the entire electronics field.

Please do not feel obliged to attend MIT seminars or fret over nose cones in order to appreciate this brilliant publication. It tells all there is to know about hi-fi for one thing, and there are $1 books that don't equal its thoroughness, to say nothing of esthetic quality.

Once our catalog is in your hands you will understand why Radio Shack is the undisputed master of all it surveys in hi-fi . . . locally, regionally, nationally, universally, and beyond. Your confidence in being able to shop helter-skelter for stero and records will be shaken. You will come to rely on us alone as the one place in the solar system where it is safe to buy anything that makes music come alive.

For 35 cents that's quite an accomplishment. Especially when it's *your* 35 cents!

be a virtuoso. In 1840 came a veritable outpouring of songs — a form he had until then referred to rather slightingly. There were a hundred and thirty-eight of them, and some of his finest. If this was the "song year," and Schumann called it so, the year 1841 was certainly an "orchestral year." Schumann, who had never tried orchestral writing (save for a premature attempt at a Symphony in G minor in 1832, which he never published), composed in 1841 the Symphony in B-flat, the "Overture, Scherzo, and Finale," the Symphony in D minor (later rescored and published as No. 4), and a "Phantasie" in A minor, which he later used as the first movement of his Piano Concerto.

The pair were quietly married in the church at Schönefeld, a suburb of Leipzig, and took up their abode at No. 5 Inselstrasse, in the attractive house which Schumann was able to provide. Here, in the

W. W. WINSHIP INC.

Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

Sharon MEMORIAL PARK

"The Man Who Cares, Prepares"

EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-3890

- THE BOSTON SYMPHONY CONCERT BULLETIN
- THE BERKSHIRE FESTIVAL PROGRAM
- THE BOSTON POPS PROGRAM

The Boston Symphony Orchestra

PUBLICATIONS

Coverage: Higher Income Groups
Positions: All Conspicuous
Rates: Moderate
Total Circulation More Than 500,000

For Information and Rates Call
DONALD T. GAMMONS, *Advertising Manager*
Tel. CO 6-1492, or write:
SYMPHONY HALL, BOSTON 15, MASS.



Café Florian



CONTINENTAL COFFEE HOUSE

85 NEWBURY

Serving
Luncheon daily
except Monday

. . . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods which inevitably attract lovers of fine music.

SUNDAY 3 to MIDNIGHT

fourth month of their marriage, Robert worked furiously upon his first symphony, completing it in sketch in the space of four days. Husband and wife kept a joint diary, and from January 17 to 23, 1841, Clara was left to herself to record the news of the music that was in process of coming to life: "It is not my turn to keep the Diary this week; but when a husband is composing a symphony, he must be excused from other things. . . . The symphony is nearly finished, and though I have not yet heard any of it, I am infinitely delighted that Robert has at last found the sphere for which his great imagination fits him. [January 25] — Today, Monday, Robert has about finished his symphony; it has been composed mostly at night — my poor Robert has spent some sleepless nights over it. He calls it 'Spring Symphony.' . . . A spring poem by ——— gave the first impulse to this creation."

The poet was Adolph Böttger, to whom the composer sent, in 1842, the following dedication, with a script of the two opening bars: "Beginning of a symphony inspired by a poem of Adolph Böttger."* Schumann noted in the diary: "Sketched January 23 to 26, 1841," and wrote forthwith to his friend Ferdinand Wenzel: "I have during the last days finished a task (at least in sketches) which filled me with

* The poem which Böttger later pointed out as Schumann's inspiration has been paraphrased as follows: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!" The last couplet has been taken as the keynote of the symphony: *"O wende, wende deinen Lauf,— Im Thale blüht der Frühling auf!"*

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.

Since 

1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

happiness, and almost exhausted me. Think of it, a whole symphony — and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He later remarked of the symphony that "it was born in a fiery hour." He strove to make his intentions clear, writing to the conductor Taubert (January 10, 1843) before a performance in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like a summons to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring." Schumann at first intended the following mottoes for the four movements: "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring."

The Brown and White Fleet

Boston Cab — KEnmore 6-5010

Brighton Cab — STadium 2-2000

Brigham Cab — BEacon 2-5500

Cleveland Cab — ASpinwall 7-8700

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located
125 TREMONT AT PARK STREET, BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $10,000.
Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*

The composer immediately began to work on the instrumentation on January 27. The first movement was ready by February 4, the second and third by February 13, and on February 20 the symphony was ready. On February 14, Schumann rewarded the impatient Clara by playing the score to her in the presence of two musician friends. Clara duly recorded her impressions in her diary. "I should like to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul."

When the symphony was about to go into rehearsal, Schumann, little experienced in orchestral ways, consulted the violinist Hilf, on matters of fingering and bowing. At the rehearsals (Mendelssohn was the conductor) the opening call of the trumpets and horns could not be sounded evenly on account of the stopped notes of the horns then used, and Schumann had to transpose them a third higher. Further corrections were made when the score was published.

The concert took place at the Gewandhaus, for the benefit of the orchestra's pension fund. Clara Schumann played the "Adagio" and rondo of Chopin's F minor concerto, and piano solos; the manuscript symphony was the only purely orchestral piece. Schumann,

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the season of 24 concerts, 1959–1960 is $6.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WHYN-FM	93.1 mc	Springfield
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WRRC-FM	101.9 mc	Cherry Valley, N. Y.
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WHLD-FM	98.5 mc	Buffalo, N. Y.
**WRRL-FM	107.7 mc	Wethersfield, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WHFM-FM	98.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRRD-FM	105.1 mc	DeRuyter, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-AM	1240 kc	Bridgeton, N. J.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast

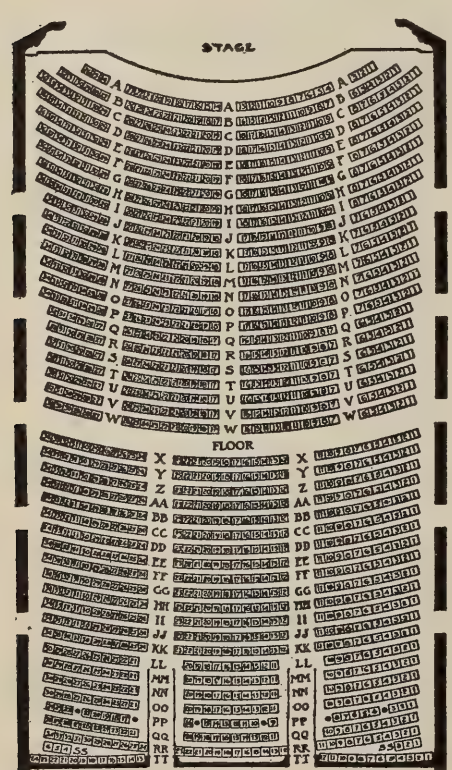
** – Affiliates of WQXR, New York

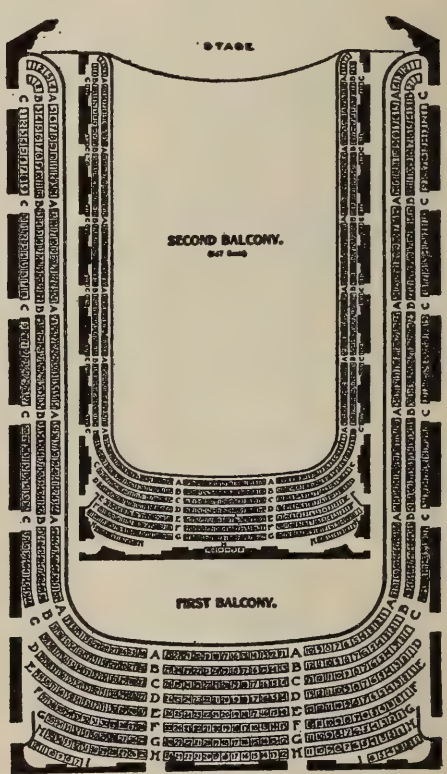
"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800





Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS

WINTER SEASON 1959–1960

OCTOBER

2–3	Boston	(Fri.-Sat. I)
6	Boston	(Tues. A)
9–10	Boston	(Fri.-Sat. II)
13	Providence	(I)
16–17	Boston	(Fri.-Sat. III)
19	Utica	
20	Syracuse	
21	Rochester	
22	Toledo	
23	Detroit	
24	Ann Arbor	(I)
25	Ann Arbor	(II)
30–31	Boston	(Fri.-Sat. IV)

NOVEMBER

3	Cambridge	(I)
5	Boston	(Rehearsal I)
6–7	Boston	(Fri.-Sat. V)
8	Boston	(Sun. a)
10	Boston	(Tues. B)
13–14	Boston	(Fri.-Sat. VI)
16	Northampton	
17	New Haven	
18	New York	(Wed. I)
19	Englewood	
20	Brooklyn	(I)
21	New York	(Sat. I)
24	Providence	(II)
27–28	Boston	(Fri.-Sat. VII)

DECEMBER

1	Cambridge	(II)
4–5	Boston	(Fri.-Sat. VIII)
8	Boston	(Tues. C)
10	Boston	(Rehearsal II)
11–12	Boston	(Fri.-Sat. IX)
16	New York	(Wed. II)
17	Washington	(I)
18	Brooklyn	(II)
19	New York	(Sat. II)
22	Boston	(Tues. D)
24, 26	Boston	(Thurs.-Sat. X)
29	Providence	(III)

JANUARY

1–2	Boston	(Fri.-Sat. XI)
5	Cambridge	(III)
6	Boston	(Rehearsal III)
8–9	Boston	(Fri.-Sat. XII)
10	Boston	(Sun. b)
12	Boston	(Tues. E)
15–16	Boston	(Fri.-Sat. XIII)
19	Newark	
20	New York	(Wed. III)
21	Baltimore	
22	Brooklyn	(III)
23	New York	(Sat. III)
29–30	Boston	(Fri.-Sat. XIV)
31	Boston	(Sun. c)

FEBRUARY

2	Cambridge	(IV)
5–6	Boston	(Fri.-Sat. XV)
9	Boston	(Tues. F)
11	Boston	(Rehearsal IV)
12–13	Boston	(Fri.-Sat. XVI)
15	Storrs	
16	New London	
17	New York	(Wed. IV)
18	Washington	(II)
19	Brooklyn	(IV)
20	New York	(Sat. IV)
23	Providence	(IV)
25	Boston	(Rehearsal V)
26–27	Boston	(Fri.-Sat. XVII)
28	Boston	(Sun. d)

MARCH

1	Boston	(Tues. G)
4–5	Boston	(Fri.-Sat. XVIII)
8	Cambridge	(V)
10	Boston	(Rehearsal VI)
11–12	Boston	(Fri.-Sat. XIX)
13	Boston	(Sun. e)
15	Boston	(Tues. H)
18–19	Boston	(Fri.-Sat. XX)
22	New Haven	
23	New York	(Wed. V)
24	Philadelphia	
25	Brooklyn	(V)
26	New York	(Sat. V)

APRIL

1–2	Boston	(Fri.-Sat. XXI)
3	Boston	(Sun. f)
5	Providence	(V)
8–9	Boston	(Fri.-Sat. XXII)
12	Cambridge	(VI)
13	Boston	(Rehearsal VII)
14, 16	Boston	(Thurs.-Sat. XXIII)
19	Boston	(Tues. I)
22–23	Boston	(Fri.-Sat. XXIV)

delighted at the results, wrote: "Concert of the Schumann couple. Happy, unforgettable evening. My Clara played everything in such masterly manner and in such elevated mood that everyone was charmed. And in my artistic life, too, the day is one of the most important. My wife recognized this, too, and rejoiced almost more in the success of the Symphony than in her own success. Forward, then, with God's guidance, on this path. . . ."

Professor Tovey (in his "Essays in Musical Analysis") has added his word to two of the discussions which have always encircled Schumann's symphonies: the matter of their development and their instrumentation. He answers the attack of Joseph Rubinstein, a formal purist, now forgotten, who accused Schumann of being incapable of symphonic development in the true sense in his First Symphony, by admitting: "Schumann is a master of epigram. . . . Large forms imply the expansion of initial ideas by development; and development is the very thing that an epigram will not bear. At the same time, it is a harsh judgment that forbids the epigrammatic artist to pile up his ideas into large edifices: his mind may be full of things that cannot be expressed except in works on a large scale. And if the artist cannot give such works an organic structure, why should he be forbidden to create artificial forms which enshrine his ideas as the coral-reef houses its millions of polypi?"

In other words, this writer has taken the inevitable stand of every sensitive musician, that the true musical treasure of the Symphony, its message which Schumann and none other could have imparted, is worth, with all its technical imperfections, a wilderness of flawless symphonies by Mendelssohn, Gade, or Sterndale Bennett. An imperfect style, says Tovey, may obscure the whole truth, but that style may still be infinitely preferable to one in which "it is impossible to express an opinion."

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to
LA DUCHESSE ANNE
A Charming Corner of France
Open every day – 5:30 P.M. to 10 P.M.
Restaurant Available for
Luncheon and Reception Parties
Recommended by
HOLIDAY and ESQUIRE MAGAZINES
224 NEWBURY ST. CIrcle 7-9126

ANNOUNCEMENT

1928 · THIRTY-SECOND SEASON · 1960

Boston Morning Musicales

for benefit of

BOSTON SCHOOL OF OCCUPATIONAL THERAPY

STATLER HILTON BALLROOM

Wednesday mornings at eleven o'clock

1959–1960

GINA BACHAUER	November 18
THEODOR UPPMAN	December 16
MAUREEN FORRESTER	January 6
HENRYK SZERYNG	January 27
ROBERTA PETERS	February 17
CESARE SIEPI	March 16

Executive Committee

Mrs. John W. Myers, *Chairman*
Mrs. Richard A. Winslow, *Vice-Chairman*
Mrs. William Emerson Barrett
Miss Louise Coburn
Mrs. John A. Greene
Mrs. Nils Y. Wessell
Mrs. Theodore T. Whitney

BOSTON SCHOOL OF OCCUPATIONAL THERAPY
7 Harcourt Street, Boston 16, Massachusetts
Telephone: KE nmore 6-7325

SEATS NOW AT BOX-OFFICE

AARON RICHMOND *presents*
in the Boston University Celebrity Series:

Sun. Aft., October 18 at 3:30
YEHUDI and HEPHZIBAH MENUHIN
In a Joint Recital

BRAHMS ..... Sonata in D Minor, Op. 108
BELA BARTOK ..... Sonata No. 1 for Violin and Piano
BEETHOVEN ..... "Kreutzer" Sonata

$4.50, $4, $3.50, $3, $2.50, $2 — STEINWAY PIANO

Tue. Eve., October 20 at 8:30
N. Y. PHILHARMONIC
LEONARD BERNSTEIN, *Conductor and Piano Soloist*

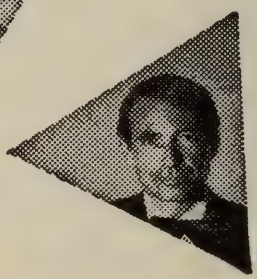
BALDWIN PIANO

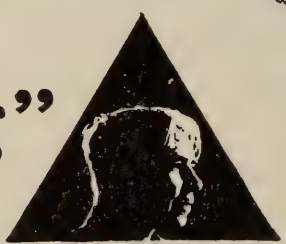
Thurs. and Fri. Eves., October 22 - 23 *ONLY*

"...Bette Davis tour looms as year's top dramatic event."
—Vernon Scott, U.P.I.



Bette Davis
Gary Merrill
"The World of Carl Sandburg"





Adapted & Directed by NORMAN CORWIN
Based on the works of CARL SANDBURG

Floor and 1st Balc.: $4.50, $4, $3.50, $3, $2.50; 2nd Balc.: $2.50 and $2

Wed. Eve., October 28 at 8:30
PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, *Conductor*

MOZART ..... Symphony No. 34, in C major (K 338)
REMOREM ..... "The Eagles" (1st Boston performance)
PROKOFIEFF ..... Symphonic Suite: "The Love for Three Oranges"
STRAUSS ..... Sinfonia Domestica

ONLY $3, $4 AND $6 SEATS REMAIN

ROSTROPOVICH, Foremost Soviet 'Cellist
Sun. Aft., Nov. 1 — JORDAN HALL

ARTUR RUBINSTEIN
Sun. Aft., Nov. 15 — SYMPHONY HALL

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

Violins

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

Violas

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

Cellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth
Harold Farberman

Percussion

Charles Smith
Harold Thompson
Arthur Press

Harps

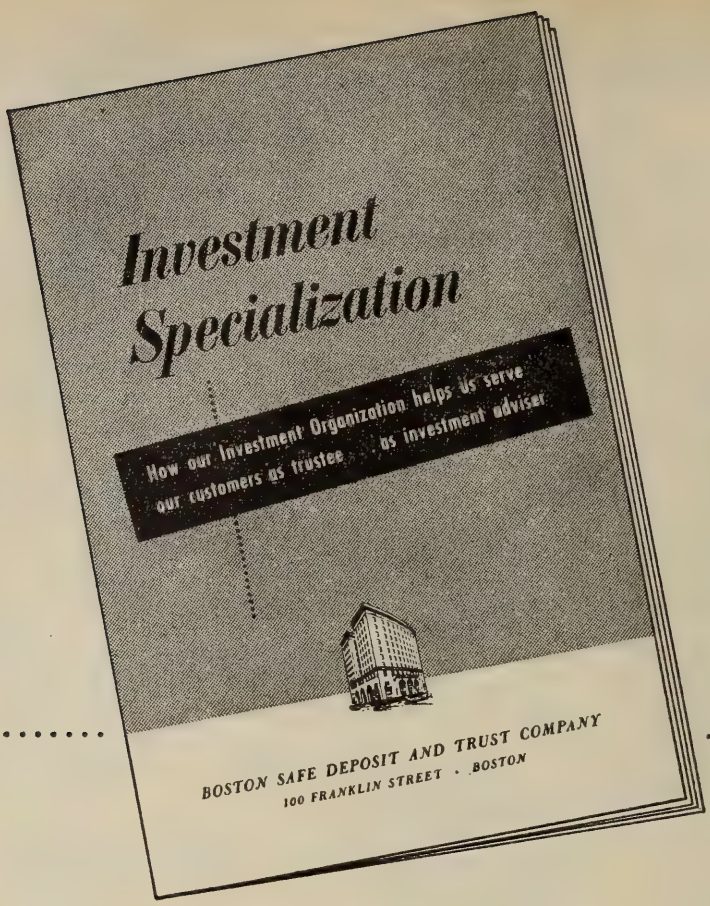
Bernard Zighera
Olivia Luetcke

Piano

Bernard Zighera

Library

Victor Alpert
William Shisler



THIS BOOKLET . . .

sets forth the investment policy, and describes the investment organization, of one of the nation's first trust companies.

Individual investors and those responsible for managing the funds of foundations, corporations, educational and charitable organizations may find it of particular interest. For a copy, write to—

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 Franklin Street, Boston 6, Mass.

Second Program

FRIDAY AFTERNOON, OCTOBER 9, *at* 2:15 *o'clock*

SATURDAY EVENING, OCTOBER 10, *at* 8:30 *o'clock*

HAYDN.....Symphony No. 100, in G major, "Military"

I. Adagio; Allegro
II. Allegretto
III. Minuetto
IV. Finale: Presto

LA MONTAINE.....Concerto for Piano and Orchestra, *Op.* 9

I. Moderately fast, decisive
II. Elegy: Adagio
III. Finale

(First performance in Boston)

INTERMISSION

FRANCK.....“Variations symphoniques” for Piano and Orchestra

FRANCK.....“Le Chasseur maudit,” Symphonic Poem

SOLOIST

JORGE BOLET

Mr. BOLET uses the Baldwin Piano

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO RCA VICTOR RECORDS

SYMPHONY HALL

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

A few desirable seats still available for the subscription series of

Six Sunday Afternoon Concerts

November 8	February 28
January 10	March 13
January 31	April 3

William Steinberg will be guest conductor. Soloists will be Gary Graffman, Piano; Isaac Stern, Violin, and Ruggiero Ricci, Violin.

Prices: $12, $16, $20

Inquire at the Subscription Office, Massachusetts Avenue entrance

CO 6-1492

Third Program
(for week after next)

FRIDAY AFTERNOON, October 16, *at* 2:15 *o'clock*

SATURDAY EVENING, October 17, *at* 8:30 *o'clock*

BACH . . . . . *Brandenburg Concerto No. 6, in B-flat major, for Strings

I. Allegro
II. Adagio ma non tanto
III. Allegro

MOZART . . . . . Violin Concerto No. 4, in D major, K. 218

I. Allegro
II. Andante cantabile
III. Rondeau: Andante grazioso

INTERMISSION

RAVEL . . . . . "Tzigane," for Violin and Orchestra

ROUSSEL . . . . . Symphony No. 4, *Op.* 53

I. Lento; Allegro con brio
II. Lento molto
III. Allegro scherzando
IV. Allegro molto

SOLOIST
JOSEPH SILVERSTEIN

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

(Programs subject to change)

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

RUTH SHAPIRO
PIANIST – TEACHER
35 LANCASTER TERRACE
BROOKLINE, MASSACHUSETTS
Telephone *BE* acon 2-3985

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

BOSTON UNIVERSITY Presents the

CELEBRITY SERIES

Managing Director AARON RICHMOND

SERIES SALE

CLOSES NEXT SAT. OCT. 10

143 NEWBURY ST. (near Dartmouth)

Phone: KE 6-6037

Symphony Hall • Jordan Hall • John Hancock Hall



ADDISON



BACHAUER



SZELL

Select 7 Events: $21 -- $17 -- $13*

*FOUR STARRED EVENTS SOLD OUT IN $13 SERIES

GREAT SERIES SAVINGS

Avoid Disappointment • 23 Events Sold Out Last Season

AARON RICHMOND *presents*

- ☐ **JUILLIARD STRING QUARTET** ..... Sun. Aft., Oct. 25
- ☐ **ADELE ADDISON, Soprano** ..... Sun. Aft., Nov. 8
- ☐ **CARLOS MONTOYA, Flamenco Guitarist** ..... Fri. Eve., Sat. Mat., Nov. 20 - 21
- ☐ **ROBERT CASADESUS, Piano Virtuoso** ..... Sun. Aft., Dec. 6
- ☐ **BUDAPEST STRING QUARTET** ..... Sun. Aft., Jan. 10
- ☐ **ZINO FRANCESCATTI, Violinist*** ..... Sun. Aft., Jan. 17
- ☐ **WITOLD MALCUZYNSKI, Polish Pianist** (Chopin Program) ..... Sun. Aft., Jan. 24
- ☐ **FESTIVAL QUARTET (World-famous Virtuosi)** ..... Sun. Aft., Jan. 31
  (Primrose, Viola; Babin, Piano; Graudan, 'Cello; Goldberg, Violin)
- ☐ **CLEVELAND ORCHESTRA, George Szell, Conductor*** ..... Sun. Aft., Feb. 7
  with Leon Fleisher, Piano Soloist
- ☐ **GINA BACHAUER, Celebrated Greek Pianist** ..... Sun. Aft., Feb. 14
- ☐ **ELISABETH SCHWARZKOPF, Noted Song Recitalist** ..... Sun. Aft., Feb. 21
- ☐ **IGLESIAS SPANISH BALLET** ..... Fri. Eve., Feb. 26
- ☐ **BYRON JANIS, Piano Virtuoso** ..... Sun. Aft., Mar. 6
- ☐ **GRILLER STRING QUARTET of London*** ..... Sun. Aft., Mar. 13
- ☐ **JOSE LIMON & DANCE COMPANY** ..... Sat. Eve., Sun. Aft., Mar. 19 - 20
- ☐ **CHRISTIAN FERRAS, French Violin Virtuoso** ..... Tues. Eve., Mar. 22
- ☐ **LAMOUREUX ORCHESTRA from Paris*** ..... Sun. Aft., Apr. 10
  (Igor Markevitch, Conductor)

EXTRA EVENT at Special Reduction to Series Subscribers

POLISH FOLK BALLET (Co. of 85) ..... BOSTON GARDEN—Fri. Eve., Oct. 30

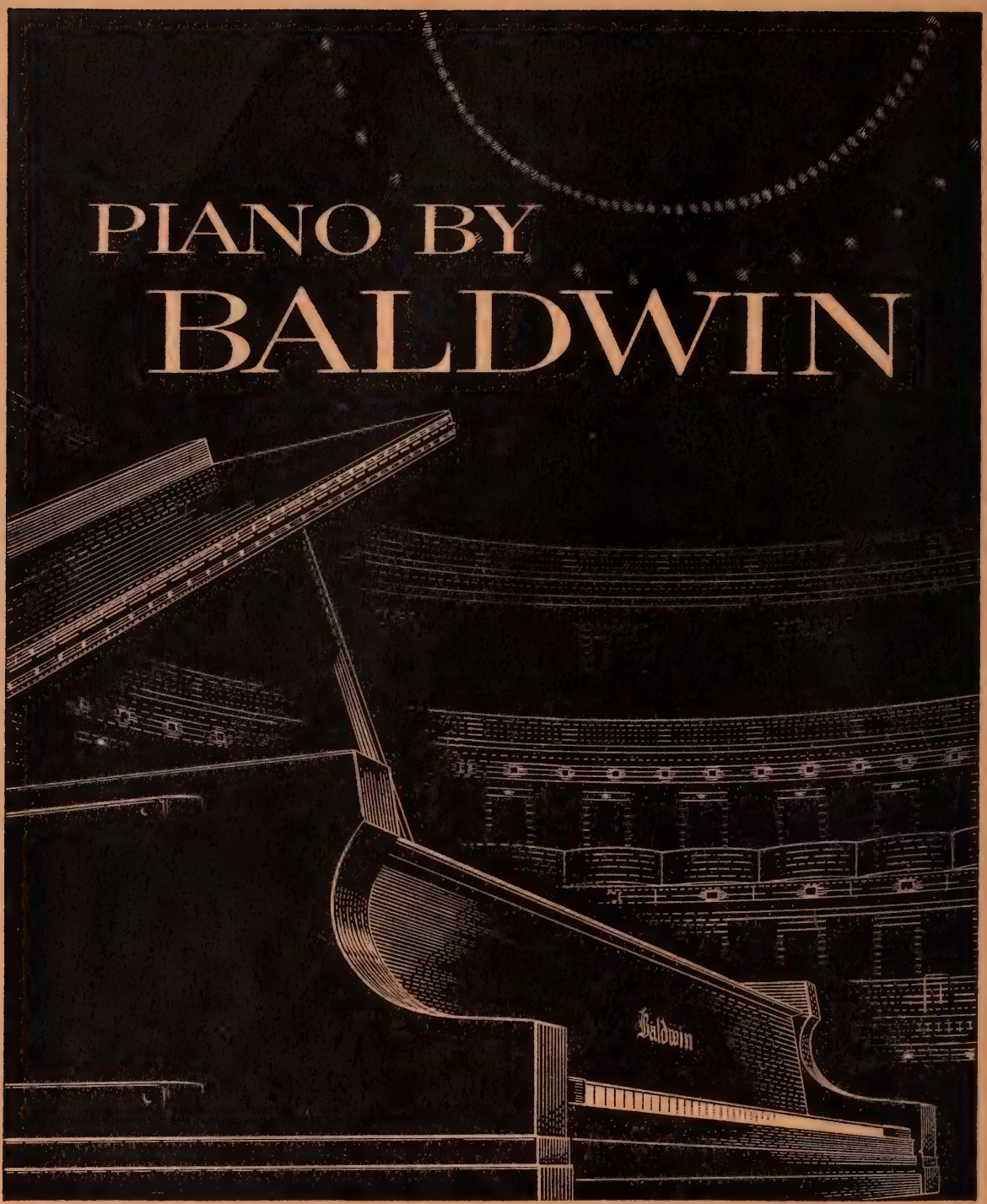
Additional Events for which tickets may now be secured by Celebrity Series subscribers

MSTISLAV ROSTROPOVICH, Sensational Soviet 'Cellist ..... Sun. Aft., Nov. 1
($4, $3.50, $2.50, $2, $1.50)

ARTUR RUBINSTEIN ..... ($5.50, $4.50, $4, $3.50, $2.50, $2)—Sun. Aft., Nov. 15

MOSCOW STATE SYMPHONY, Kiril Kondrashin, Conductor ..... Fri. Eve., Jan. 22
(Galina Vishnevskaya, Leading Soprano Bolshoi Opera, Soloist)
($5.50, $4.50, $3.50, $3, — $6.50 seats all sold to English Speaking Union)

HAL HOLBROOK IN "MARK TWAIN TONIGHT" ($4, $3.50, $3, $2.50, $2)
Fri., Sat. Eves. and Sat. Mat., Feb. 19 - 20



At the request of the BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

160 BOYLSTON STREET, BOSTON

Baldwin

BALDWIN GRAND PIANOS • ACROSONIC VERTICAL PIANOS • HOWARD SPINET PIANOS •
HAMILTON STUDIO PIANOS • BALDWIN ELECTRONIC ORGANS • ORGA-SONIC SPINET ORGANS •

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1959, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

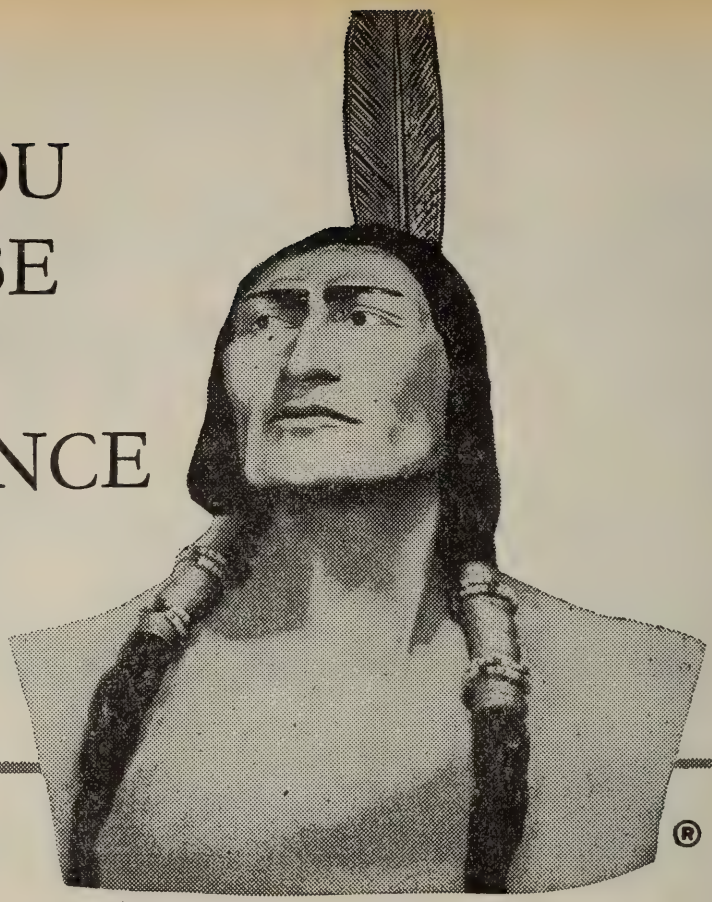
NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

LEONARD BURKAT
Music Administrator

ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (for this week) . . . 71
Program (October 16–17) . . . 125
Program (October 30–31) . . . 127

NOTES

Haydn (Symphony No. 100) . . 73
La Montaine (Concerto) 82
Entr'acte ("Haydn's Esterháza Is Still There") *H. C. R. Landon* 88
Entr'acte ("The Legendary Hunter") *Philip Hale* 98
Entr'acte ("The Closed Mind") *Neville Cardus* 108
Franck ("Variations symphoniques") 114
Franck ("Le Chasseur maudit") . 116

Symphoniana

NORTH SHORE ARTS ASSOCIATION EXHIBIT

The paintings now on view in the Gallery are as follows:

GEORGE AUGUSTA
Portrait Study
HARRY BALLINGER
South Pacific
THERESA BERNSTEIN
Guitar Player
GUNNAR BJAREBY
Garden Gone Wild
MARGARET FITZHUGH BROWNE
The Lord Is My Shepherd
ALDEN BRYAN
Lower Town, Quebec
MARY BRYAN
Cenotaph
ANN CARRINGTON
Carnations and Daisies
OTIS COOK
Gloucester Harbor
JOSEPH CORISH
Clearing by Noon
HOWARD CURTIS
Grey Morning
ROGER CURTIS
Westerly Breeze
DOROTHY DAVIS
Forsythia
ELIZABETH DE VICQ
Forest Fantasy
JOHN ENSER
Vermont Farm Road
HARRY GAGE
Race Day
MAX GORDON
Gondolier

Hurwitch
BROS.



the fur-bearing coat

Hurwitch expresses the season's most important coat fashion magnificently via black wool boucle and nutria . . . but then, every Hurwitch coat is magnificent!

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



For Autumn Evenings —

Our wool jersey teagown—simply styled with a softly draped satin collar and ascot. Sapphire, Emerald, Moss Green or Coral. Sizes 10-20. **$49.95**

416 Boylston St.
Boston 16, Mass.
KEnmore 6-6238

54 Central St.
Wellesley, Mass.
CEdar 5-4530

KEN GORE
New England Summer
ALICE HAGSTROM
Zinnias
ALDRO T. HIBBARD, NA
Mansfield Mountain
JAMES HOOLEY
South End El
ARNOLD KNAUTH
Lanes Cove
CHARLES MARSTON
Street Scene, Rockport
WILLIAM MEYEROWITZ, NA
Chamber Music
MARION MILLER
Flowers in Copper Vase
KAY MOLLISON
Judy
MARGUERITE PEARSON
Adagio and Fugue
C. ROBERT PERRIN
Beacon Winterset
JERRI RICCI
The Road
ARTHUR SAFFORD
Studio Corner
NELLE SIEG
Cosmos
PAUL STRISIK
New England Coast
ARCH SWEETMAN
Groton Autumnal
JAMES H. WALSH
The Turf Gatherers
GENEVIEVE WILHELM
Eden Road

• •

JORGE BOLET

Born in Havana, Cuba, Jorge Bolet was developed as a piano prodigy and appeared with the Havana Philharmonic as a small boy. He was sent to the Curtis Institute of Music in Philadelphia on a scholarship and there studied with David Saperton. On his graduation, the Cuban government sent him to Europe to study, and there he gave many concerts in various cities. In this country he has been even more active. He joined the United States Army. A part of his service was the post of Music Director for the United States troops in Tokyo. He is now a citizen of this country. Mr. Bolet has played with the Boston Symphony Orchestra at the Berkshire Festivals in 1951 and 1953. His present appearances are his first with this Orchestra in Boston.

Filene's French Shops
Boston



the one . . .

the only . . .

the incomparable . . .

Pauline Trigere

Great American artist, supreme in the skills of creating elegant, beautiful clothes with electrifying fashion news and authority. Here her newest spiral jacket suit . . . in a wonderful winter blend of wool and reindeer hair to create an exciting and totally new texture.

Filene's French Shops—Seventh Floor
The French Shops' Trigere Collection
from $155



To the new grandfather

who would like to leave a little something to the new heir and score some points on the tax man:

New grandfathers have it made. As if by divine ordination they are suddenly blessed with "ancient wisdom and a twinkling eye." They are free to spoil or ignore as they see fit.

Most new grandfathers accept the responsibility of their estates as willingly as the privilege. Many (in their ancient wisdom) turn to Old Colony for advice on how best to help their new grandchild. Often they are astonished to learn how much they can reduce their own tax bill in the bargain.

If you are a new grandfather — or even an old one — give your lawyer a ring and let's all three of us get together soon. Meanwhile, we hope you will write us for a complimentary copy of "The Living Trust." It may give you some profitable ideas.



Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:30



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

Allied with THE FIRST NATIONAL BANK *of* BOSTON

Second Program

FRIDAY AFTERNOON, OCTOBER 9, *at* 2:15 *o'clock*

SATURDAY EVENING, OCTOBER 10, *at* 8:30 *o'clock*

HAYDN . . . . . Symphony No. 100, in G major, "Military"

I. Adagio; Allegro
II. Allegretto
III. Minuetto
IV. Finale: Presto

LA MONTAINE . . . . . Concerto for Piano and Orchestra, *Op.* 9

I. Moderately fast, decisive
II. Elegy: Adagio
III. Finale

(First performance in Boston)

INTERMISSION

FRANCK . . . . . "Variations symphoniques" for Piano and Orchestra

FRANCK . . . . . "Le Chasseur maudit," Symphonic Poem

SOLOIST

JORGE BOLET

Mr. BOLET uses the Baldwin Piano

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS



fur

. . . grand flatterer of all time

was never used more richly,
more imaginatively,
to more beautiful purpose than in
our current collection of
fur-trimmed fashions!

lynx-laden costume shown is one of a
one- and few-of-a-kind collection
for misses, both stores

R.H. Stearns

Boston • Chestnut Hill

SYMPHONY IN G MAJOR, NO. 100, "MILITARY"

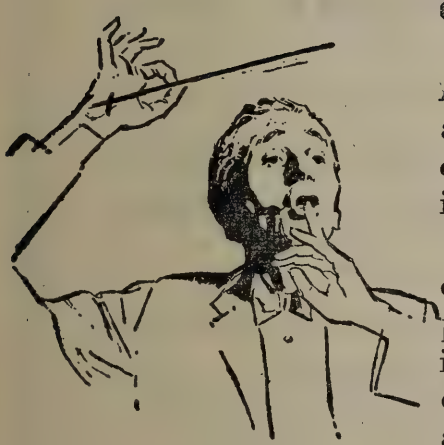
By JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

Haydn composed this Symphony for his second visit to London, where it had its first performance on March 31, 1794. Philip Hale has written about early performances in Boston: "No doubt this Symphony was performed here before the '30's. It was played at a concert of the Boston Academy of Music on January 8, 1843; at concerts of the Harvard Musical Association on November 27, 1868 and March 29, 1877." The Symphony was first performed by the Boston Symphony Orchestra November 3, 1883, and repeated February 12, 1887; April 14, 1900; January 14, 1921; January 1, 1954.

The Symphony requires 1 flute, 2 oboes, 2 clarinets in C, 2 bassoons, 2 horns, 2 trumpets, timpani, bass drum, cymbals, triangle and strings.

THIS Symphony might have been called "Turkish" rather than "Military." The bass drum, cymbals and triangle were at that time looked upon as an exotic trio; they had long been popular as typical of Turkish color, suggestive of the Sultan's bodyguard, and called "Janizary music." Classical instances of "alla turca" are in Mozart's



sotto voce

A conductor and 103 musicians interpret a delicate passage with expert finesse. But *quietly*, so that each note can speak for itself.

Here at Rockland-Atlas, every officer in our Trust Department is a specialist in his particular field, be it investments, administration, or operations. Their *harmonious* cooperation with testators, beneficiaries and attorneys marks the Rockland-Atlas trust relationship.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Die Entführung aus dem Serail, composed before this symphony, and later Beethoven's "Ruins of Athens" and Ninth Symphony (the march episode). Haydn makes use of the then astonishing instruments only in the allegretto and at the close of the finale. They always appear as an inseparable three, sometimes with a special droll effect. The dress parade character of the symphony is nothing more than a touch here and there, and is mostly confined to the allegretto, where there is an unexpected trumpet fanfare, and where the instrumentation is touched up by the hard quality of two clarinets in C (an instrument now obsolete).

This is the most cheerful of symphonies, having after the opening adagio not a grave note in its whole course. The opening theme of the first movement is introduced by the flutes and oboes alone in the high register (another "military" touch). The second theme is even gayer than the first, and this theme, contrary to custom, takes over the greater part of the development, whereby the movement sparkles prodigiously. The usual slow movement is replaced by an allegretto, built upon a French arietta, *"La gentille et jeune Lisette."* In his Symphony No. 85, written for France, and known as *La Reine,* he also makes a *"Romanze"* upon a variant of the tune. Again he makes a movement of

TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford

DO YOU KNOW...

THAT seats for the Boston Symphony's 20th Season, 1900-1901, were sold at public auction... that the bidders' interest was greatly stimulated by the fact that this was the Orchestra's premiere season in Symphony Hall... that the highest bid—$1120 for two first balcony seats—came from the agent of an unnamed music lover whose identity was the subject of the most intense speculation... that the buyer was subsequently revealed as none other than the flamboyant Mrs. Jack Gardner?

DO YOU KNOW THAT the great but eccentric pianist, Vladimir de Pachmann, once performed the entire Chopin F Minor Concerto in Symphony Hall while squinting doggedly at the score on the piano rack—which was upside down... that Conductor Wilhelm Gericke, enraged by this behavior, pointedly snubbed de Pachmann at the close of the performance... whereupon the pianist turned and bowed, not to the conductor, but to the piano?

DO YOU KNOW THAT "La Mer" of Debussy was the subject of a spirited controversy by Boston critics when it was first performed by the Orchestra, under Dr. Karl Muck, in 1907... that one critic quipped, "It was terrible while it lasted," and another dubbed the work "Le Mal de Mer"... that, on one occasion, Dr. Muck, who had been impatiently awaiting Paderewski's emergence from his dressing room, said loudly, "Tell the King of Poland I am waiting for him!"

DO YOU KNOW THAT, when you're planning investments, The Trust Department of The Merchants National Bank of Boston can provide truly professional assistance—based on long experience and thorough research—and the careful analysis that a well-balanced portfolio demands.



Offices

28 STATE ST.
31 MILK ST. • SOUTH STATION
513 BOYLSTON ST. • 642 BEACON ST.
BRIGHTON SUBURBAN
MOTOR OFFICE:
30 BIRMINGHAM PARKWAY

member F.D.I.C.

where the man you talk to *is* the bank

it in one of five concertos which he wrote for the *lira organizzata** for the delectation of the King of Naples, who cultivated that strange instrument. In the "Military" Symphony the treatment is virtually the same, save for the different instrumentation — a reliance upon varying color combinations, rather than upon the traditional ornamental variations which he used in *La Reine.* He brings in his Turkish trio at each forte return of the French melody with a delightful tendency to diminish the boom-clash-tinkle combination to pianissimo. Sprightliness is not forfeited in the minuet, nor in the finale which trips along in a presto 6/8. There are quiet passages and sudden outbursts in Haydn's best jocular vein. The Turkish three return before the close.

• •

The concert at which the "Military" Symphony was introduced was

* The *lira organizzata* was a variety of the hurdy-gurdy, the string instrument which dated back into medieval times. The strings of the hurdy-gurdy were made to sound by a wheel inside the instrument which, turned by a crank, scraped against them from beneath instead of a bow. The strings were fretted by little wooden pieces pressed upon them instead of by the free fingers. In other words, the hurdy-gurdy was designed not for delicate and artistic uses, but for crude performance by the less than skilled. As such, it became the instrument of the begging itinerant musician, and accordingly came to be looked down upon by refined artists. Praetorius dismissed the hurdy-gurdy in 1615 (Syntagma Musicum) as a "lyre for peasants and women of the road." The *lira organizzata* obtained its name by a supplementary attachment of small wind-pipes, operated by the cranked wheel. Haydn's concertos seem designed to protect a struggling monarch from embarrassing exposure. There are two "lira" parts, perhaps in case one should fail, and both instruments are well supported by the strings and horns, which make up the tutti. There are no fast or intricate passages.

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

the eighth of the Salomon series at the Hanover Square Rooms in London, March 31, 1794. The following program* was announced:

PART I

Overture, PLEYEL;
Aria, Mr. FISCHER;
(By desire) The New Quartetto, (M. S.) HAYDN;
which was performed last Monday.
Two Violins, Viola, Violoncello, Messrs. SALOMON, DAMER [sic],
FIORILLO, and DAMER [sic], jun.
Scena, Madame MARA.
Concerto, Pedal Harp, Madame DELAVEL [sic].

PART II

New Grand Overture, M. S. HAYDN;
Aria, Mr. FISCHER;
Concerto Violin, Signor VIOTTI;
Rondo, Madame MARA.

FINALE.

[etc., etc.]

[*Oracle*, March 29 and 31;
Morning Chronicle, March 31; etc.]

* *The Symphonies of Joseph Haydn*, by H. C. Robbins, London.



ONLY *the* STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

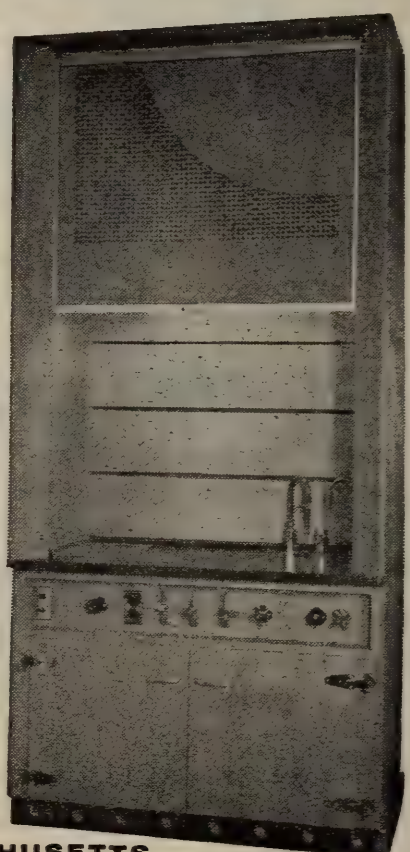
We act as Trustee, Executor, Agent and Custodian

The emphasis on soloists, and the placement of a symphony by Haydn at the beginning of the second part were current custom. The "New Grand Overture, M. S." was the "Military" Symphony, which was repeated a week later, and again at a concert for Haydn's benefit, on May 2, when it was listed: "By Desire, the Grand Overture (M. S.) with the Militaire Movement." Haydn had become, on this, his second visit to England, the idol of every audience. Each new symphony was awaited with keen expectation and loudly applauded; the newspaper critics were at a loss for adjectives. The "Military" Symphony, with its Turkish contingent of bass drum, cymbals and triangle, was found newly exciting, and when before the the close of the Allegretto, a trumpet call and a drum roll led to a fortissimo chord for the full orchestra, Turkish contingent included, there was great excitement in the audience. After the second performance, the *Morning Chronicle* reported that there were "absolute shouts of applause. Encore! encore! encore! resounded from every seat: the ladies themselves could not forbear." The critic was reminded of the charge to battle, "the clash of arms, the groans of the wounded, and what may well be called the hellish roar of war" increasing "to a climax of horrid sublimity." When the Symphony was performed for the third time, the same journal found this passage almost unbearable, but again its "sublimity" tempered shock with delight.

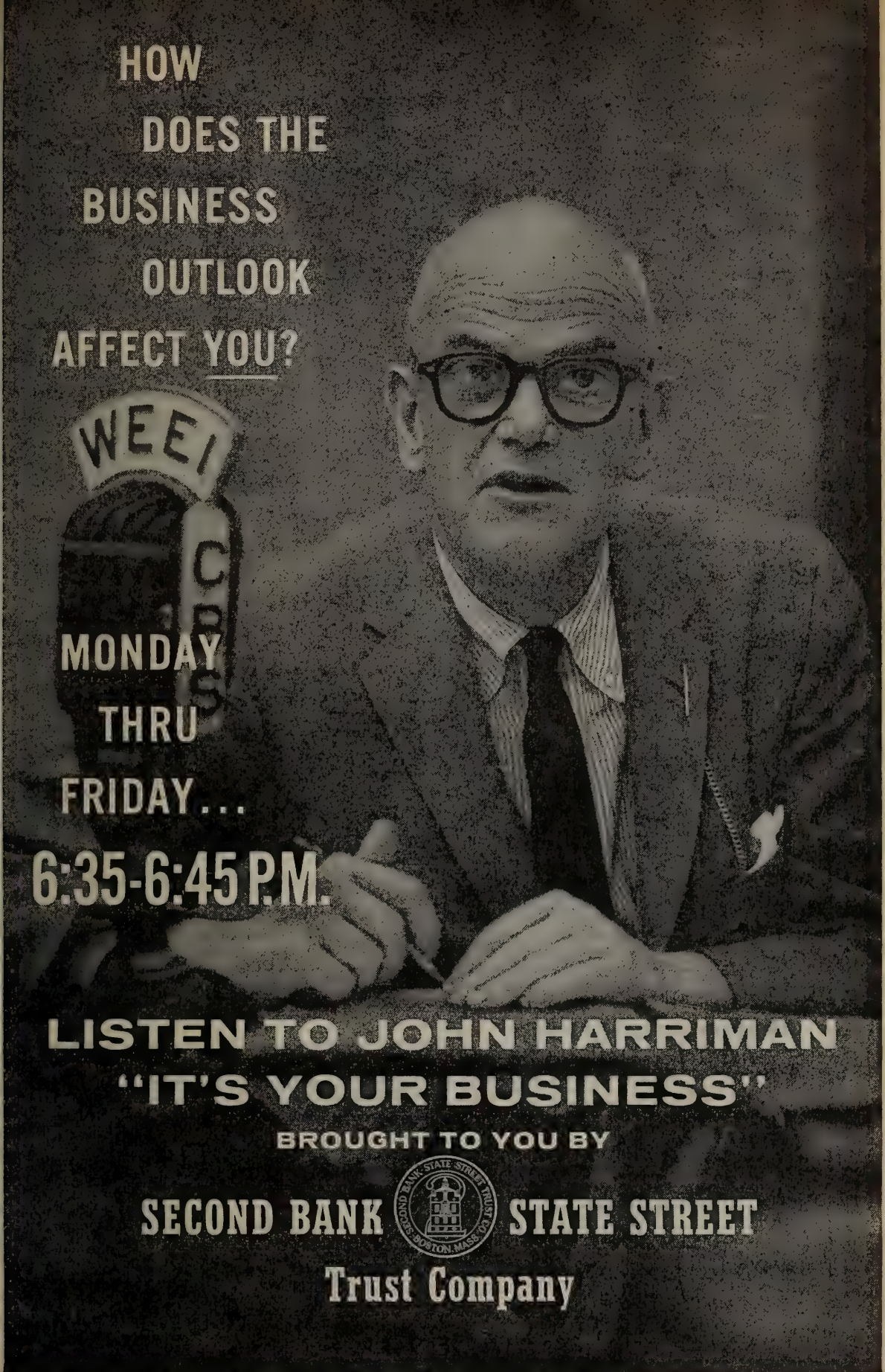
For Consultation on Design
of your Science Laboratory

A. B. Stanley
Company Incorporated

Furniture for
Science
Laboratories



230 BOYLSTON STREET (Route 9)
CHESTNUT HILL 67 (Newton), MASSACHUSETTS
Telephone DEcatur 2-2112


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

CONCERTO FOR PIANO AND ORCHESTRA, *Op.* 9

By JOHN LA MONTAINE

Born in Oak Park, Illinois, March 17, 1920

This Concerto was commissioned by the National Symphony Orchestra and by the American Music Center under a Ford Foundation grant. It had its first performance in Washington under the direction of Howard Mitchell on November 25, 1958. The Concerto is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, timpani, xylophone, bass drum, cymbals, triangle and strings.

The Concerto was awarded the Pulitzer Prize for music in the present year. The score bears a dedication to Mrs. Harwood Smeeth of Chicago.

JOHN LA MONTAINE had his early musical training in Chicago at the American Conservatory there under Stella Roberts. He continued his studies at the Eastman School of Music in Rochester under Bernard Rogers and Dr. Howard Hanson. After serving from 1942 to 1946 in the United States Navy, he studied for a year at the Juilliard School of Music under Bernard Wagenaar. He began his professional career as a concert pianist (having studied with Margaret Farr Wilson and Rudolph Ganz in Chicago, Max Landow and George MacNabb at Eastman), and was the pianist for Arturo Toscanini in the NBC Symphony Orchestra until Toscanini's retirement in 1954. In the summer of 1955 he went to France and consulted Mlle. Nadia Bou-

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Molto tranquillo

It's a wonderful feeling of peace and satisfaction to know that you have planned well for the security of your family's future — through an estate program with the United States Trust Company.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



tone...

in a violin enables the player's artistry to complement the maker's craftsmanship. The modern insurance protection enjoyed by millions of Boston Group policyowners throughout the U.S., its Territories and Canada also is the result of a joint contribution of talent. The dedication of more than 8,000 Independent Insurance Agents to their clients' needs is complemented by the alert leadership and complete service facilities which **Boston's** network of 68 "Local Home Offices" provides to help them bring modern insurance protection to you.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT "SERVES YOU FIRST"

Equitable Fire Insurance Company, Charleston, South Carolina
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

langer at Fontainebleau. She urged him on the strength of what he had composed to devote his efforts to composition.

Music by La Montaine which has until this time found performance includes: "Songs of the Rose of Sharon," a song cycle with orchestra, which was introduced in Washington and presented in Boston last season by the National Symphony with Leontyne Price as soloist; "Jubilant Overture" (Columbus Symphony); Cantata, "God of Grace and God of Glory" (Holy Trinity Church, Buffalo); Symphony (Ephraim Festival, Wisconsin); Song Cycle, "Fragments from Song of Songs" (New Haven Symphony Orchestra).

• •

Mr. La Montaine has provided the following description of his Concerto:

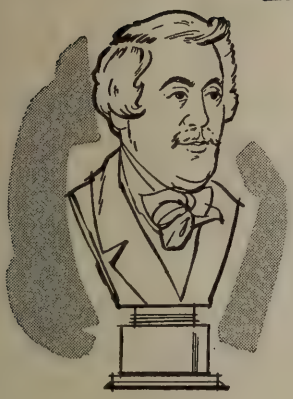
"The first movement begins with a brief introduction in the horns, containing motivic material that plays an important part in all three movements of the Concerto. Then follows the principal theme stated by the piano and repeated by the orchestra. After a contrapuntal extension of this material by piano and orchestra together, the second theme appears in the first and second violins against pizzicati in the lower strings. The second theme is re-stated by the flutes, with a decorative elaboration by the piano. This is allowed to grow into a

Aeolian-Skinner Organ Company

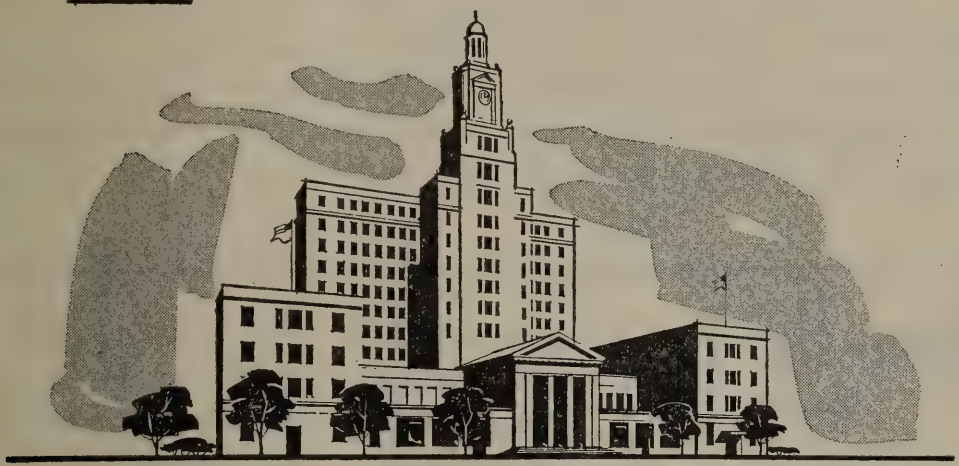
Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
Joseph S. Whiteford, President and Tonal Director



IN 1835...



...Gaetano Donizetti came to Naples to accept the appointment as professor of counterpoint at the Royal College of Music. It was during 1835, too, that he wrote his brilliant *Lucia Di Lammermoor.*



...mutual life insurance came to America to Boston, specifically, as New England Life became the first such company to receive its charter in the New World. Today, from its offices in Copley Square, New England Life extends this promise to policyholders throughout the nation and in Hawaii: *a better life for you.*

NEW ENGLAND

Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA—1835

dramatic codetta, which closes the exposition. Then follows a development in which these materials are brought into new relations to each other, mounting to a climax based on the horn introduction material, and leading to a *ff* restatement of the principal theme. The second theme then reappears as in the exposition, followed by the codetta in which the forces of pianist and orchestra are pitted strongly against each other. The piano then begins quietly the cadenza, which stems from the pianistic decoration of the second theme. The cadenza concludes with bravura octaves leading to a coda in which both piano and orchestra take part in a scherzando elaboration in triplets of the material of the horn introduction.

"The second movement is an elegy in memory of the composer's sister, Isabel La Montaine.

"The Finale consists of a short introduction by the orchestra followed by a short cadenza by the piano, and then by the marking Alla marcia, which dominates the entire movement. The rigorous march rhythm is unrelieved except for a large cantilena second theme in 3/2 time, which appears twice in extended form. All thematic matter and much of the accompanying figures found in the last movement are based on the opening horn motives of the first movement."

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

HIRE A
Cadillac
LIMOUSINE
from
ROBIE *Cadillac* **RENTING SERVICE**



434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company

come visit New England's enchanting
new bower of designer millinery



see our exclusive
CONTINENTAL COLLECTION
in a spacious new setting

the Rose Salon

A beautiful new salon — created for your leisurely choice. A perfect setting for reproductions of the world's most beautiful millinery. Here you'll find the most famous fashion names of America and the continent including: Paulette, Svend, Columbier, Emme', Chanda, Lemington.

JORDAN'S ROSE SALON — SECOND FLOOR — MAIN STORE D-200

BOSTON — FRAMINGHAM — PEABODY

HAYDN'S ESTERHÁZA IS STILL THERE

By H. C. Robbins Landon

(Mr. Landon, whose research in recent years has established him as one of the foremost authorities on Haydn, made his way last spring to the remains of the celebrated estate of Prince Nicolaus Esterházy, where Haydn spent the greater part of his creative years. Extracts from an article in High Fidelity Magazine *for August, 1959, are here reprinted.)*

For most of the last two decades no American is known to have been in the fabulous Castle at Esterháza, once the residence of the rich and powerful Princes Esterházy who were Haydn's patrons. Cutting through the official red tape of Communist Hungary for permission to visit the Castle is still no easy matter, but early last spring a couple of colleagues and I managed to achieve it. Ever since World War II, the Castle has been occupied by a succession of troops, German, S.S., and Soviet. The very name of Esterházy is no longer welcome in Hungary — the present Prince Paul was imprisoned and all his property confiscated — and the name of the Esterházy's erstwhile estate has, in fact, been changed from Esterháza to Fertöd, the Hungarian designation for the lonely and beautiful Neusiedlersee on the eastern banks of which the Castle was built.

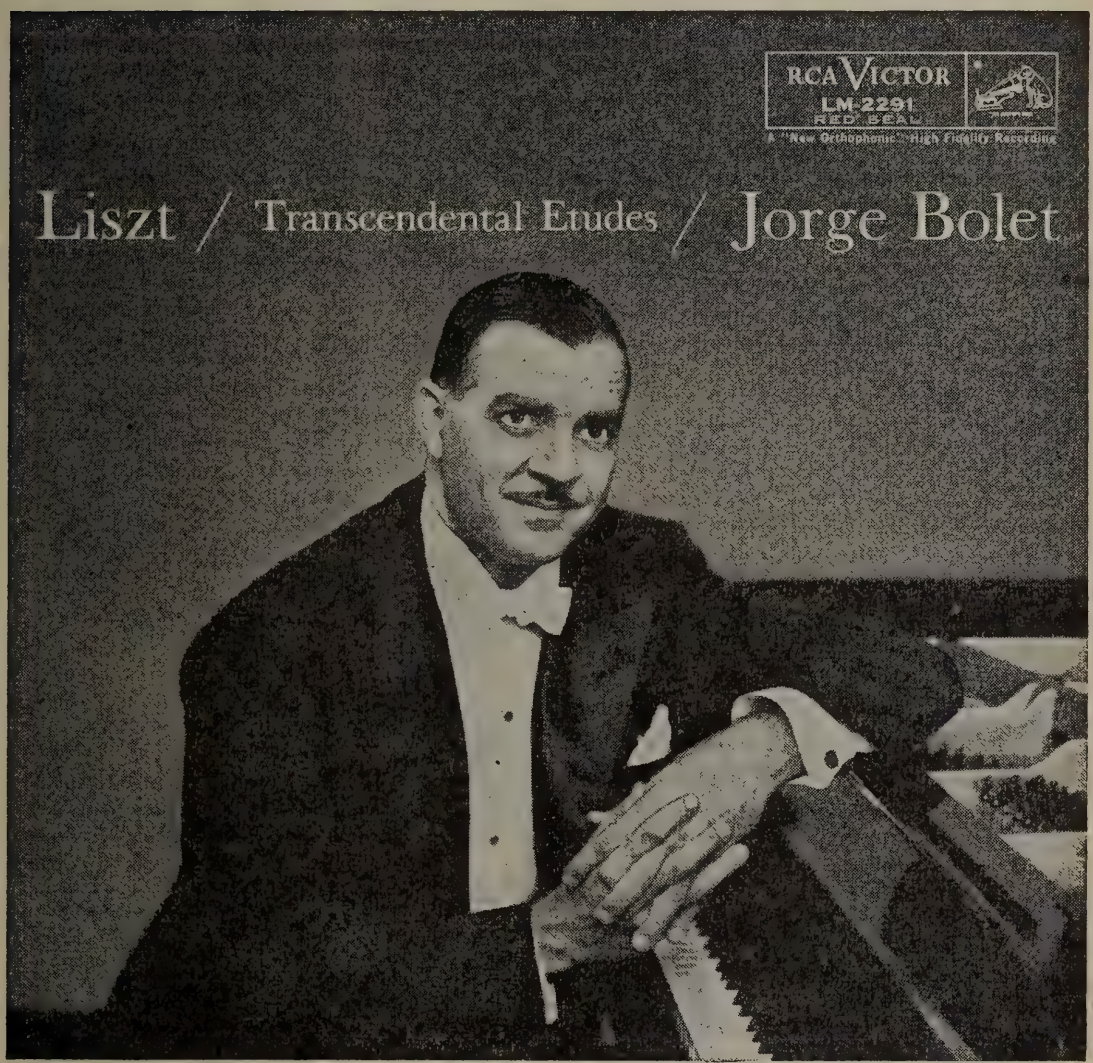
We left Budapest on a glorious March morning — I was driving,

BOOK CLEARING HOUSE
423 BOYLSTON STREET • CO 7-1600 • BOSTON 16
Books on All Subjects (including latest technical and scientific)
Largest Selection of Paper Books
Recordings (stereo and monaural) FOR ALL TASTES

Le Petit Pigalle
58 WESTLAND AVENUE
French Food at its Best
Open Sunday — Closed Monday
Lunch 11:30 - Dinner 5:30 - 9
Imported Wines and Beers
NEW DINING ROOM
Visit Café Pigalle 9 p.m. to midnight
CI 7-9370

Café Pigalle
58 WESTLAND AVENUE
A Little Bit of France in the Heart of Boston
9 p.m. to Midnight
(Closed Mondays)
Finest in French Pastries and Specialties
Croissant Brioches
Imported Wines and Beers
Visit Le Petit Pigalle for Lunch and Dinner
CI 7-9370

NOW
ON RCA VICTOR!



A piano performance of dazzling virtuosity in music that is technically challenging, irresistibly beautiful! RCA VICTOR RADIO CORPORATION OF AMERICA

and my companions were two scholars from the Hungarian National Museum in Budapest. (It was even more difficult for them to get permits than for me, since Esterháza is situated within a few miles of the Austrian border and, like all Hungarian border territory, can be visited only with special permission from the Ministry of the Interior.) A couple of hours after having left Budapest, we turned off the Budapest-Vienna road and headed towards Sopron (Oedenburg), a town at the Austrian border from which the highway continues to Eisenstadt. We were almost alone on the beautifully paved concrete strip that stretched endlessly across the flat countryside, dotted here and there with villages and a church spire. Occasionally we would pass through a town, its gleaming white houses set far back from the road. The ducks and chickens of Hungary have no fear of automobiles at all, since there is practically no traffic on the roads, and we would often jam on the brakes to avoid a duck waddling casually across the road.

We then turned off the main highway to a dirt road which would lead us to Süttör, the village next to Esterháza; and the centuries seemed to roll back as we drove farther into the country. It was Sunday, and in the villages the peasants in their stiff, black, Sunday apparel walked slowly away from the yellow-and-white church, or stood about in groups, watching our car with curious eyes which were neither friendly nor unfriendly. We saw several carriages drawn by horses, and



LUNCHEON
Served Monday through Friday
11 to 3

The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

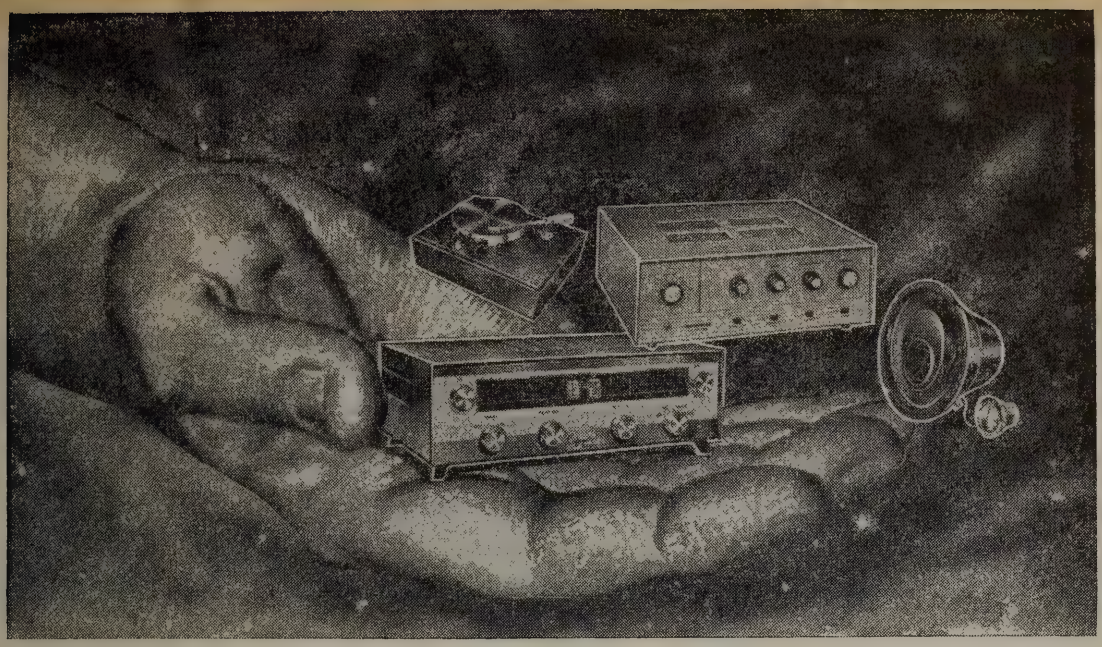
A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

only an occasional bicycle reminded us of the twentieth century. After turning a sharp corner we drove alongside a high wall, at the end of which was a large, threefold gate; and there, through the elaborate wrought-iron pattern, stood Esterháza Castle.

The Castle is shaped like a huge U, in the middle of which is a graceful set of double steps. The grounds were swarming with workmen, trimming the shrubbery, planting part of the gardens, watering the cone-shaped trees which are placed around the central courtyard. The façade had just been painted, and the sun shone brilliantly on the alternating yellow and white color of the walls, dotted with bright green windows. I wondered at the burst of activity, and my Hungarian friends explained: the end of World War II saw beautiful Esterháza a shambles. German soldiers had loaded sixty huge trucks with its priceless furniture and paintings and had driven off in the direction of the *Vaterland* (to date, only one solitary oil painting has been recovered). The incoming Russian troops used part of the Castle as an officers' club, and on the doorposts inside, garish painted slogans with hammer and sickle could still be seen. With the coming of the Haydn Year (the composer died 150 years ago), the Hungarian authorities decided that the Castle had to be completely renovated.

[Mr. Landon here reports a thorough renovation as in progress.]

We were conducted through the interior by one of the staff in charge of the Castle (part of it is now used as an Agricultural State School). Threading our way under immense scaffolding, we climbed to the *Sala terrena*, a double room in which the Esterházys held their balls, and

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone CIrcle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



The Columbian National Life Insurance Company

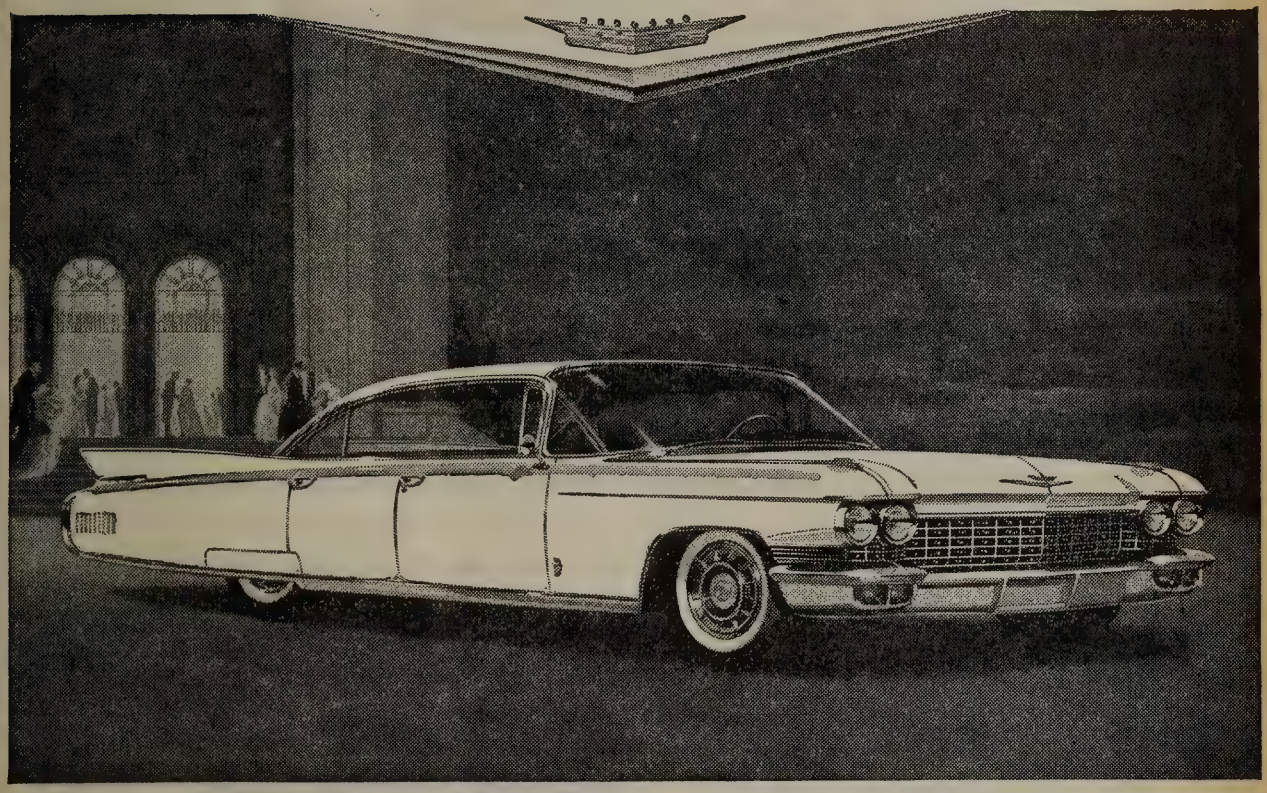
Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Presenting the Magnificent Nineteen-Sixty

Cadillac



THE FLEETWOOD SIXTY SPECIAL

Creating a New Era of Elegance!

This is the car that represents the Cadillac tradition in its finest hour —the Cadillac for 1960.

In appearance, it is regal and majestic as never before—a brilliant symphony of line and contour.

In interior decor, it is truly magnificent—featuring luxurious new fabrics and leathers—new convenience of appointments—and new excellence in every detail.

And in the way it drives and handles, it is perfection on wheels. There is a greatly refined engine and transmission that provide even finer performance . . . a ride of unbelievable smoothness and quiet . . . and advancements in power steering and braking that make motoring the simplest of pleasures.

These new Cadillac virtues have been interpreted in thirteen distinctive body styles. Every motorist owes himself an hour at the wheel of one of these creations. Your dealer is waiting to introduce you to this magnificent new Standard of the World!

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

in which Haydn gave concerts with his orchestra. From the window, one can still see the three famous alleys that seem to stretch away to infinity. On the right stand the ruins of the opera house, which burned down a hundred years ago. On the left is the building originally used as the marionette theatre, in which Haydn conducted the first performances of his marionette operas (only one of them, *Philemon and Baucis*, has survived). In a near-by field, now used as an experimental flower garden, the "Chinese pagoda" of which the Prince was so proud now stands forlorn and empty. . . .

We walked through the flower garden (the buds were just beginning to show) and stood, for a moment, under the Chinese pagoda. On the walls were faint inscriptions of German soldiers, Russian soldiers, their names and initials already fading from constant exposure to the icy winter winds which whip across the flat country from the faraway Alps.

"It's a curiously moving experience, Esterháza, isn't it?" said our host. We nodded.

I asked him: what was to become of this beautiful Castle? One day, when there was no Iron Curtain, would tourists be able to come and see it?

His eyes lit up, and he said: "We have very extravagant plans for



KLM is proud to be the Airline preferred by the

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.



KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
LIberty 2-9355

the Castle. You see, we would like to do a sort of Haydn Festival every year here. A kind of Glyndebourne, where Haydn's operas are given again; a Mecca for Haydn lovers."

But where, I asked, would they do these operas? By way of answer he took us to the former Princely stables, and ushered us into a sort of foyer. He unlocked a door, and to our astonishment, we saw a perfectly equipped little theatre, with a small orchestra pit ("Aha!" said one of the gentlemen from the National Museum, "five firsts, four seconds . . . one bass is enough — just the size for *L'infedeltà delusa* . . .") and a neatly constructed stage.

"The workers on the place built this in their spare time," our conductor explained. "They did it for nothing, and sometimes we do plays and skits here. But I'm waiting for the day when Esterháza will be a regular summer festival, a rival for Glyndebourne." He looked around the empty and darkened theatre.

"Well," I teased him, "do you really want all those Rolls-Royces and Mercedes-Benzes and white ties and long evening dresses?"

He looked at me quite seriously. "I don't care about the Rolls-Royces one way or the other," he said, "but I do care about making a festival for people who really want to come and see *Lo speziale,* or *Philemon und Baucis,* or . . ."

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

My colleague from Budapest broke into the conversation again. "*Philemon*," he cried delightedly. "Marvelous idea. . . . You could do it with real marionettes," and he walked back to the pit, counting softly to himself, "two oboes, one – no it's two – bassoons, two horns. . . ."

We walked into the sunny afternoon, and I thought: perhaps one day there won't be that Iron Curtain, that stretch of innocent-looking ploughed field which is covered with mines, those posts with tightly stretched barbed wire that sings gently in the wind, those tall watch-towers. . . . Perhaps one day we shall all be able to get into our cars in Vienna at lunchtime and be at Esterháza by early evening in time to see *Lo speziale* or *L'infedeltà delusa* or *Orlando Paladino*. And perhaps one day people in New York, or Paris, or London will be deciding whether to go, this year, to Aix-en-Provence, or Glyndebourne, or Salzburg . . . or Esterháza.

JORDAN HALL — TUESDAY EVE. at 8:30 OCTOBER 27

ALLEN BARKER, *Pianist*

First Boston Appearance After Present European Tour

Program to include: Bach, Schubert, Beethoven, Fauré, Debussy

Mail Orders, Tickets at Box Office Now

$2.50, $2.00, $1.60, $1.00 and $.75 (tax incl.)



Cultured pearl and ivy leaf circle pin in fourteen karat gold **$35**

Earrings to match **$30**

Prices include tax

Long's Chestnut Hill
Boston
Northshore



Out of Complexity Fresh Harmony

Page from the *Pathétique* manuscript by Ludwig van Beethoven (1770-1827)

Beethoven had that characteristic of the highest genius: the ability to unify enormous diversity of material into a powerful new theme. A modern bank, too, often faces the problem of organizing and unifying complicated situations.

If either your personal or business financial affairs have grown complex, you will find The New England a good place to come. Our officers are experienced in cutting through difficulties and getting at the problem. We believe you will find their judgment good and will like their friendly attitude.

The New England Trust Company

Incorporated 1869

135 DEVONSHIRE STREET

Back Bay Branch: 99 Newbury St., Boston, Mass.

Member of the Federal Deposit Insurance Corporation

THE LEGENDARY HUNTER

By PHILIP HALE

(Quoted from the Boston Symphony program of December 8, 1922)

THE legend of the Wild Hunter and the Wild Chase is old, widespread, and there are many versions. The one most familiar to English readers is that on which Bürger founded (1785?) his ballad, "Der wilde Jäger," imitated by Sir Walter Scott in "The Wild Huntsman" (1796). One Hackenberg, or Hacklenberg, a lord in the Drömling, was passionately fond of hunting, even on the Lord's Day; and he forced the peasants to turn out with him. On a Sunday he was a-hunting with his pack and retainers, when two strange horsemen joined him.

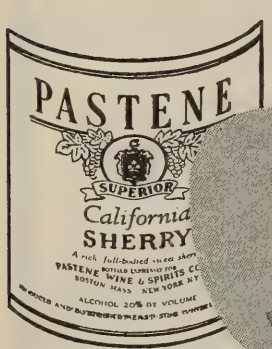
Who was each Stranger, left and right,
  Well may I guess, but dare not tell;
The right-hand steed was silver white,
  The left, the swarthy hue of hell.

The right-hand Horseman, young and fair;
  His smile was like the morn of May.
The left, from eye of tawny glare,
  Shot midnight lightning's lurid ray.

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays
FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California— for your enjoyment.

PASTENE ★ PRODUCTS ★ Since 1874

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK



A few generations ago you might not have had the time or energy to enjoy a visit to Symphony Hall. Household duties would have commanded more of your time, taken more hours from your day — every day.

Today, electricity has helped to change all that, and the future promises even more ease and speed in doing your day's work — new ways to Live Better Electrically.

Discover for yourself how today's electrical appliances can give you more and more time to enjoy the finer things of life *now*. Why not drop in at the Edison Shop nearest your home and see the wonderful array of appliances.

BOSTON EDISON COMPANY

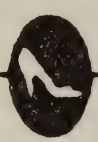
Hackenberg scouted the idea of worship, and hunted with his new and swarthy acquaintance across the field of husbandman, o'er moss and moor; he heeded not the cries of the widow and the orphan; he chased the stag into the holy chapel of a hermit. Suddenly, after he had blasphemed against God, there was an awful silence. In vain he tried to wind his horn; there was no baying of his hounds; and a voice thundered from a cloud: "The measure of thy cup is full; be chased forever through the wood." Misbegotten hounds of hell uprose from the bowels of the earth.

What ghastly Huntsman next arose,
  Well may I guess, but dare not tell;
His eye like midnight lightning glows,
  His steed the swarthy hue of hell.

The Wildgrave flies o'er bush and thorn,
  With many a shriek of helpless wo;
Behind him hound, and horse, and horn,
  And "Hark away, and holla, ho!"

Some folk-lorists go back to Orion and claim that he was the original Wild Hunter, the Wuotan of Greece, which reminds us that John Phœnix, in his lectures on astronomy, insisted that "the beautiful constellation Orion takes its name from the founder of the celebrated Irish family of O'Ryan." The northern Odin, whose true name was Sigge, persuaded his followers that he had the air and tempests under his control; that he could run over the world in the twinkling of an

for superb footwear by master craftsmen



Joseph Antell
Boston Wellesley

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET, BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $10,000.
Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. For clean, fragrant and lustrous hair, use the Breck Shampoo best suited for your particular hair condition.

The Three Breck Shampoos are now marked in color for easy identification.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

eye. Wuotan, the restless, the vehement, was the first Wild Huntsman known to the Germans. He rode in a wagon on the howling wind. In Thuringia, Hesse, Franconia, Swabia, the wild chase was *"Das wüthende Heer."* The devil was accompanied in the mad flight by this giant.

In Westphalia the hero was known as Hackelbärend, and for hunting on Sundays he was banished to the air, wherein he must hunt day and night, just as the man in the moon is imprisoned there for gathering sticks on Sunday. Some say that Hackelbärend hunts only from Christmas till Twelfth Night. The Low Saxons believed that the Huntsman was Hans von Hackelnberg, chief master of hounds to the Duke of Brunswick. Born in 1521, the year of his death according to others, this mighty woodman was begged to repent when he lay a-dying, and he was promised heaven. "The Lord may keep his heaven, so he leave me my hunting." Now he hunts forever. A night owl shrieks before him, and travellers fall silently on their faces when they hear the infernal din. The hero in the Sölling walked in the paths of righteousness, but, about to die, he prayed that for his share of heaven he might hunt until the Day of Judgment. His prayer was granted. He is a tall man on a white horse. In Saxony he is a mighty prince, who treated with horrible cruelty any violator of forest laws.

The New England Conservatory

A COLLEGE OF MUSIC

JAMES ALIFERIS, *President*

Wed., Oct. 14, 8:30 P.M.

Conservatory Symphony Orchestra

JAMES DIXON, *Conductor*

Haydn — Bartók — Schumann

Tickets required, no charge

Thurs., Oct. 15, 8:30 P.M.

Cornell University Trio

Haydn — Beethoven — N. Skalkottas

No tickets required

Both Concerts in Jordan Hall

290 Huntington Ave., Boston 15

Stop & Shop Gourmet Quiz for Early Comers

1. What is a chive?
   a. a cha-cha step b. onion c. relish d. symptom of measles
2. What is Egg in a Frame?
   a. fried egg and bread b. still life of a hen's family c. thug behind bars d. a scrambled canvas
3. A turkey is dressed when it's
   a. fully clothed b. ready for roasting c. fancy-feathered d. de-feathered
4. 18 months of aging is required for:
   a. a young debutante b. a driver's license c. an old-fashioned cocktail d. Stop & Shop real sharp cheese

ANSWERS:

1) b. onion 2) a. fried egg and bread 3) d. de-feathered 4) d. Stop & Shop Real Sharp Cheese

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT

STOP & SHOP SUPER MARKETS

He broke his neck a-hunting, and now he has no rest, on his white horse, whose nostrils shoot sparks of fire, with countless hounds behind him, with mad cries of "Wod wod, hoho, hallo!" The chase is through forests and over lonely heaths. In the Harz he rides a black and headless horse; a hunting whip is in one hand, a bugle in the other; his face is set in his neck; women, huntsmen, and hounds follow. He is kindly disposed, but it is not safe to benefit by the kindness of the Wild Huntsman, for once, as a benighted hunter heard the chase go by, he cried: "Good sport, Falkenburgh!" A hoarse voice answered: "Dost thou wish me good sport? Then thou shalt share the game." There was thrown at him something that looked like carrion. The hunter lost two of his best horses soon after, and he himself was never strong again.

At Meissen, Hans Jagenteufel, booted and spurred, in a long gray coat, with a bugle but no head, rides a gray horse. Eberhart, Count of Würtemberg, met a spectre in the woods who was undergoing punishment: for four hundred and fifty years he had chased a stag that he could not overtake. The face of this huntsman was "like unto a wrinkled sponge." In the forest near Bidshausen the Wild Huntsman appears once in seven years. At Golmbach a peasant mocked Hackelnberg's cry. Someone snatched at his cap; his face began to swell, and



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

the next day he died. Dame Holda, or Holle, was at first a lovely, amiable goddess; but she became a temptress of men, and held her court in the Horselberg near Eisenach. In the fifteenth and sixteenth centuries she was transformed into Dame Venus, dwelling in state and splendor in the Venusberg. From a beneficent goddess she became a wanton in league with Satan. She was still beautiful in front, but she had a tail behind, as the master whom she served; "to go with Holle" was to join a witch party. At last she was an ugly old woman, long-nosed, snag-toothed, with bristling, thickly matted hair. All children that die unbaptized go to Holda, and they shriek behind her when she rides, clothed and in a coach, in company with the Wild Huntsman and Wotan.

A spectral hunter haunted the forest of Fontainebleau. *"Le Grand Veneur"* was a tall, grisly man surrounded with hounds. He once came so near the palace that the attendants went out to meet the king returning from the chase. He showed himself to Henry IV shortly before the assassination. Henry heard horns and hounds in the forest. The Comte de Soissons went to investigate, came back trembling, and said: "Sire, I can see nothing; but I hear horns and hounds." The king replied: "It's sheer illusion, then"; but a dark and sombre man

• PIANOS
• RADIOS
• ORGANS
• MUSICAL
TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: Telephone: HAncock 6-5050

appeared suddenly and cried to Henry: "You wish to see me; here I am."

Boccaccio, in the Decameron (Fifth Day, eighth novel), tells of a gloomy knight who pursued on horseback, and with mastiff, a beautiful woman, for whom he killed himself; he is doomed to pursue and murder her; in a little time she rises "as though she had never been dead, and renews her miserable flight."

There is King Arthur's hunt; there is the Gronjette; there is a ghostly chase in the wilds of Ross-shire — the legend is found in many European countries. Gods and goddesses of heathen time, thus busied in war or hunting, rode in the air; in later and Christian years they were turned into princely oppressors or blasphemers of legendary character.

Thus did the superstitious explain strange sounds of nature. Charles Reade, in "Put Yourself in his Place," describes the cry of the Gabriel hounds at night as they ran far up in the air over the heads of the appalled listeners; but he does not tell the legend. Now the Gabriel hounds in Durham and Yorkshire are monstrous human-headed dogs, who run before their master in the upper air, and will run till the Judgment Day with him who hunted on Sunday. Wordsworth refers to them in a sonnet: "He the seven birds hath seen, . . . Seen the Seven Whistlers . . . and oftentimes will start — For overhead are

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston *Telephone: COmmonwealth 6-5101*

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

sweeping Gabriel's Hounds Doomed, with their impious Lord, the flying hart To chase for ever." There is the "Gabriel-rachet," the warning of approaching death to the hearer. A sportsman was so "inordinately fond of the pleasures of the chase, and so jealous about the hounds who had ministered to them, that on his death-bed he gave orders that they should all be killed and buried with him, that no one else should benefit by them as he himself would be no longer able." Others say that the Gabriel-rachet comes from the souls of unbaptized children doomed to flit about their parents' houses.

> The wild gander leads his flock through the cool night;
> *Ya-honk!* he says, and sounds it down to me like an invitation;
> (The pert may suppose it meaningless, but I listen close;
> I find its purpose and place up there toward the wintry sky.)

These wild geese, in whose cry Walt Whitman found a purpose, are the Gabriel hounds of the superstitious English. And so the cry of the sea-fowl at Schonen is called *"Odens jagt"* and feared. There is a popular belief in the west of England that hares are hunted at night by packs of little fairy hounds, locally called "dandy dogs," and these are said to be weasels, "which the west country folk call 'fairies,' pronouncing the word 'vairy' and 'vair.'" They speak of the Devil and his dandy-dogs.

The Wild Hunt is pictured in music in the third movement of Raff's Symphony No. 3, "In the Woods" (composed in 1869); and the legend suggested these works: "Die wilde Jagd," opera by Jos. Triebensee (Budapest, March, 1824); "Der wilde Jäger," opera by Hieronymus Payer (Vienna, 1806); "Der wilde Jäger," opera by V. E. Nessler (Leipsic, 1881); "Der wilde Jäger," cantata by M. J. Beer (Olmütz, 1888); "Der wilde Jäger," opera by A. Schulz (Brunswick, 1887); "Hackelberends Begräbnis," by Müller-Reuter, choral ballad, 1902; and, in a way, the scene, "La Chasse Fantastique," in Act II of "Saint Julien l'Hospitalier," by Camille Erlanger (Paris, 1894–96).



Café Florian

CONTINENTAL COFFEE HOUSE

85 NEWBURY

Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



LEONARD PENNARIO

Leonard Pennario is not only one of the most "brilliantly gifted virtuosos" (N.Y. Times) among America's younger masters of the keyboard . . . he is also one of the most popular. His Capitol recordings have consistently been best-sellers, all over the world.

Performances you'll want to keep on Capitol RECORDS ***"the surest sign of the finest sound"***

GRIEG:
Piano Concerto in A Minor, Op. 16

RACHMANINOFF:
Rhapsody on a Theme by Paganini, Op. 43
with the Los Angeles
Philharmonic Orchestra,
Erich Leinsdorf, conducting *P-8841**

KHACHATURIAN:
Concerto for Piano and Orchestra
Concert Arts Orchestra,
Felix Slatkin, conducting *P-8349**

CHOPIN:
Four Scherzos, Op. 20, 31, 39, 54 . . . . . *P-8486**

RHAPSODY UNDER THE STARS
Familiar Selections by Liszt, Mozart,
Beethoven, Rachmaninoff and others
with the Hollywood Bowl
Symphony Orchestra,
Miklos Rozsa, conducting *P-8494**

CHOPIN:
Sonata No. 2 in B-Flat Minor

LISZT:
Sonata in B Minor *P-8457*

**also available in Full Dimensional Stereo*

THE CLOSED MIND

By Neville Cardus

(*Manchester Guardian*, March 13, 1958)

It is inevitable and very natural that the day comes to all of us sooner or later, especially if we are professional critics, when we are charged with having closed our minds. And, frankly, there is often something in the accusation. After thirty or forty years of harvesting, the mind might easily be so fully stored that there is little room left. It takes years thoroughly to get a sight of the bottom of even one great composer, to know his language inside out in some relation to what he is saying, or some general assumption of what he is saying. There is no fool so foolish as the old man who goes about slapping his thighs saying he's as young as ever, ready for everything. The dilettante is even worse, the dabbler quick for the latest fashion. Oscar Wilde reminded us that it is the duty of the auctioneer to appreciate all schools of art. Wisdom in criticism is content to realise that a man's tastes and antennæ, his standards and æsthetic responses, have been produced, cultivated, and developed in a certain soil and period. He can't extend the base of his pyramid. If he is sensible he will consolidate the gains of his impressionable years. Vintage implies, even with critical judgments, some lengthy cellarage.

The irony about the position of those of us called "Die-hards" and "Crusted Reachmaries" is that once on a time we also fought the fight of modernity. None of the present-day young lions is raging more fiercely about his favourite contemporaries than the young lions of yesteryear raged about Strauss, Debussy, Sibelius, Stravinsky — the same Stravinsky who is still, in the year 1958, a leader of the avant-garde.

Montgomery-Frost-Lloyd's Co., inc.

OPHTHALMIC DISPENSERS

300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES

171 Washington Street
Dorchester, Mass.

GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

It is no doubt beyond belief to young people of today that audiences put fingers to their ears when they heard the "battle" music in Strauss's "Ein Heldenleben"; and old men at Hallé Concerts and elsewhere were seen crossing themselves at the first chord or harmony of "L'après-midi d'un faune." "Punch" was regarded as fantastically sarcastic when in some verses it hinted that the day would dawn on which we should cry out:

O for the good old tunes
Of Strauss and Debussy.

It has come to pass. Audiences of the early nineteen-hundreds, including musicians supposedly as up-to-date and alert then as the next exponent of the dodecaphonic mysteries, could not for long get used to the transitions of Ochs's "Keine Macht" waltz in "Der Rosenkavalier." We can see now that Strauss was always a traditionalist, diatonic at bottom. Why could a fact not as obvious as this have been seen half a century ago? In every period the critical vision is best focused in a certain way; it can achieve definition only when the object is situated or presented at a certain point. At a rehearsal of one of Schoenberg's most esoteric works one of the woodwind players lost his way entirely, and afterwards went to the composer to apologise. But Schoenberg had apparently listened with satisfaction: "But do you mean to say, Master," said the woodwind player, "that even you don't know when your own music is being performed all wrong?" "No," answered Schoenberg, "I don't – not always. But my grandchildren will."

The critic born and nurtured in the social, religious, and æsthetic scene of pre-1914 years might today as well have been born in the moon as far as his genuine qualifications to deal justly with much contemporary art are concerned. Before 1914 there had been in music



BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
11 Large Supermarkets
WATERTOWN MT. AUBURN
NEWTONVILLE BROOKLINE
WELLESLEY STONEHAM
MEDFORD PORTER SQUARE
CHESTNUT HILL NORWOOD
AUBURNDALE

a chain of logical development, reaching across a century at least, in the main technical procedure and vocabulary. There was a general consistency, with natural modifications according to the dominant æsthetic. Since the eruption of two wars the entire habitation of every artist has been transformed. The nineteenth century saw the flowering of the individual in most activities, æsthetic and other. It was the age in music of free will and of self-assertion. There was also the influence of religion and ethics. An oratorio was supposed, the form itself and its associations, to set a composer well away towards the sources of plenary inspiration. Beauty was regarded by artists as essential to expression. "Beauty once sat enthroned over all the arts," wrote Langford thirty years ago, "but we have come to a time, almost, when it is never even mentioned." We have come, in fact, to the scientific age; and music must respond to the urges of the Time Spirit. Men are engaged in music now, composers and critics, who are not artists really but mathematicians in the wrong profession. In the nineteenth century the movement no doubt was overdone to "fertilise" music with literature, poetry, and whatnot. Music as an abstract ideal harmony, sounding air and numbers (Why doesn't Mr. Keller write for us a Pythagorean symphony?) is no new thing. Each age receives the music it deserves and lives with most comfortably. Time levels matters. But the critic of years and experience cannot be expected to turn here and there, sharing the principles of a weathercock. When all has been said of

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. EXport 6-2224
Members of Piano Technicians Guild



the best 35¢ you ever spent



RADIO SHACK CORPORATION

WHY DID KRUSHCHEV come to this country? What *would* he have seen people reading at Disneyland? What *did* Nikita and Frank Sinatra talk about? And what did he refer to as "something better in America than now exists in Russia"?

Old sparrows and fellow music lovers, the gentleman was referring to the new Radio Shack catalog; and all other questions above are similarly answerable.

No continent has ever seen its likes. Commercially speaking, it is a solid-fuel rocket. (*Note:* in actual production cost and soaring potential, albeit not in shape).

This is a catalog which must be seen to be appreciated. Also, unlike most books of its ilk, it must be purchased in order to be seen. The price 35 cents. Even if you are excessively close as regards chicken feed — a returner of ancient cream bottles and a scavenger of Raleigh coupons — this is one little expenditure about which you will never feel remorse.

The impressive title of our catalog is "Radio Shack 1960 Guide to Electronic Buying". Its contents include: articles on stereo, speaker placement, FM, amplifier design; advertisements; a handbook section crammed with interesting facts; pictures, prices and descriptions of nearly 40,000 items; all stunningly printed on 312 big rotogravure 8½" x 11" pages, as befits the finest publication in the entire electronics field.

Please do not feel obliged to attend MIT seminars or fret over nose cones in order to appreciate this brilliant publication. It tells all there is to know about hi-fi for one thing, and there are $1 books that don't equal its thoroughness, to say nothing of esthetic quality.

Once our catalog is in your hands you will understand why Radio Shack is the undisputed master of all it surveys in hi-fi . . . locally, regionally, nationally, universally, and beyond. Your confidence in being able to shop helter-skelter for stero and records will be shaken. You will come to rely on us alone as the one place in the solar system where it is safe to buy anything that makes music come alive.

For 35 cents that's quite an accomplishment. Especially when it's *your* 35 cents!

closed minds and the fossilisation of the tastes of the Mandarins, the fact remains that hardly any of them have yet been proven blind to Britten, Bartók, Stravinsky. It is absolutely certain that the mind is unmistakably bolted and barred that won't accommodate — What's-his-Name and Never Mind.

At any stage a man's mind can only hold so much. Whether the years bring wisdom is frequently arguable. The young eye and ear can act swiftly and certainly as the arrow. But even in these days it is not infallible. It is easily led astray by the desire to prove a case; youth in general is occupied not so much with forming æsthetic judgments as with propaganda. Once, I confess, I could myself lose a night's sleep because I had failed to convince somebody that Mahler was a great composer, and Elgar more original than Bantock, Sibelius more "progressive" than Scriabine. Today I am indifferent to nearly all opinions except those I have come by from my own study and devotion. A young man went to Strauss saying that, though he admired most of his works ardently, he could not really enjoy "Der Rosenkavalier." "How sad for you!" said Strauss. A critic contemplating the harvest glory of his years, the full store he has gathered to himself, must be more modest than Strauss, and be content to hope that his younger colleagues one day may bring in as many sheaves. He might also set an example to them in manners and proportion if he refers them to Goethe's saying: "People always fancy that we must become old to be wise; but in truth, as the years advance, it is hard to keep ourselves as wise as we were."

W. W. WINSHIP INC.

Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

The real family man buys *before* need . . . and is gratefully remembered!



KNOLLWOOD

MEMORIAL PARK ~ CANTON, MASSACHUSETTS

NON-SECTARIAN • BUDGET PLAN • FREE BOOKLET

OFFICES: 20 KILBY ST., BOSTON, RI 2-0505

He's Independent



YOUR Independent Insurance AGENT
"SERVES YOU FIRST" Reg U.S. Pat. Off.

and he's

The Man with the Plan

He is *your* man, not ours—this local Independent Insurance Agent who represents us in your area as The Man With The Plan. He operates his own business and your interests are his first concern when you buy an Employers' Group policy through him. He offers you all the advantages of a planned insurance service plus a close, personal type of interest and attention to all your insurance needs. He's a neighbor of yours—call him in without delay. We'll gladly send you his name—write to the address below or call HA 6-2600, Agency Department Extension 510.

THE Employers' Group
OF INSURANCE EG COMPANIES

Fire, Casualty and Marine Insurance, Fidelity and Surety Bonds
110 MILK STREET, BOSTON 7, MASSACHUSETTS

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD. • THE EMPLOYERS' FIRE INSURANCE CO.
AMERICAN EMPLOYERS' INSURANCE CO. • THE HALIFAX INSURANCE CO. OF MASS.
THE EMPLOYERS' LIFE INSURANCE CO. OF AMERICA

VARIATIONS SYMPHONIQUES FOR PIANOFORTE AND ORCHESTRA

By CÉSAR AUGUSTE FRANCK

Born in Liège, December 10, 1822; died in Paris, November 8, 1890

Franck composed his Symphonic Variations in 1885. The first performance of the work was at a concert of the *Société Nationale de la Musique* in Paris when Louis Diémer, to whom the music is dedicated, was the soloist.

This work has been performed three times at the Friday–Saturday concerts: on February 9–10, 1917, when Heinrich Gebhard was the soloist, January 24–25, 1919, when Alfred Cortot was the soloist, February 25–26, 1955, when Leon Fleisher was the soloist.

The orchestration consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets and strings.

THE organ, not the piano, was Franck's instrument when he composed his principal work for piano and orchestra (he had composed *Les Djinns,* a less abstract work in this form in the year previous), but Franck well understood pianistic writing. He had begun his musical career with intentions (intentions partly dictated by his father) of being a virtuoso pianist. This score is conspicuous for the masterly handling of the two mediums and their combination.

The strings open fortissimo with an aggressive theme which is answered at once by another from the piano, gentle, melodic, expressive. The contrast and opposition in character is not unlike the precedent of Beethoven in the slow movement of the Fourth Piano Concerto. The pianist's theme is varied by the addition of arpeggios and other pianistic figures. Orchestra and piano are duly reconciled and blended at last proclaiming the theme triumphantly together.

Since 

1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066
	Violin Concerto (HEIFETZ)	LM-1992
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228
BLOCH	"Schelomo" (PIATIGORSKY)	LM-2109
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111
	"Prelude to the Afternoon of a Faun"	LM-1984
	Three Images	LM-2282
DUKAS	The Apprentice Sorceror	LM-2292
ELGAR	Introduction and Allegro	LM-2105
FRANCK	Symphony No. 1 in D minor	LM-2131
IBERT	"Escales" (Ports of Call)	LM-2111
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221
	Violin Concerto (HEIFETZ)	LM-2314
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984
	"Mother Goose" Suite	LM-2292
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239
	Serenade for Strings	LM-2105
WAGNER	Excerpts, "Tannhäuser," Tristan," "The Ring" (EILEEN FARRELL)	LM-2255
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109

"THE ACCURSED HUNTER," Symphonic Poem

By César Auguste Franck

Born in Liège, December 10, 1822; died in Paris, November 8, 1890

"Le Chasseur maudit, Poème symphonique d'après la ballade de Bürger," was composed in 1883, and first performed at a concert of the *Société Nationale* in Paris on March 31 of the same year. There was a performance at a Pasdeloup concert on January 13th following. The first performance in the United States was by the orchestra in Cincinnati, January 29, 1898. Theodore Thomas introduced the piece in Boston at a concert of the Chicago Orchestra in Music Hall on March 26, 1898. The first performance by the Boston Symphony Orchestra was March 2, 1901. There were subsequent performances January 9, 1904, January 21, 1911, October 10, 1920, December 8, 1922 (this performance was given in the week of the centennial of Franck's birth), and November 29–30, 1940, when the guest conductor was Désiré Defauw.

The instrumentation requires 2 flutes and piccolo, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 *cornets-à-pistons*, 3 trombones and tuba, timpani, bells, bass drum, cymbals, triangle, and strings.

The composer chose for his subject the ballad of the German poet, Gottfried August Bürger (1748–94). The following synopsis is printed in the score:

"It was Sunday morning; in the distance there sounded the joyous ringing of bells and the religious chants of the crowd — Sacrilege! The savage Count of the Rhine has sounded his horn.

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the season of 24 concerts, 1959–1960 is $6.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA
Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WHYN-FM	93.1 mc	Springfield
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WRRC-FM	101.9 mc	Cherry Valley, N. Y.
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WHLD-FM	98.5 mc	Buffalo, N. Y.
**WRRL-FM	107.7 mc	Wethersfield, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WHFM-FM	98.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRRD-FM	105.1 mc	DeRuyter, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-AM	1240 kc	Bridgeton, N. J.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast

** – Affiliates of WQXR, New York

"Hallo! Hallo! The hunt takes its course over grain fields, over meadow and moor. . . . Stop, Count, I beg you. Listen to the pious singing — No! — Hallo! Hallo! — Stop Count, I entreat you. Take care — No! — And the chase goes hurtling on its way like a whirlwind.

"All of a sudden the Count finds himself alone; his horse is loath to go further; the Count blows into his horn, but it will not sound again. . . . A voice dismal, implacable, curses him; 'Sacrilegious man,' it cries, 'be hunted forever by hell itself!'

"Then the flames leap up from all directions — the Count, seized by terror, flees, faster, always faster, pursued by a pack of demons . . . by daytime across abysses, at midnight through the air."

The four paragraphs of this argument are clearly discernible in four sections of the score. The first seems to portray the peaceful Sunday landscape; in the next, the hunt is under way; in the third the curse is pronounced; in the fourth the chase becomes infernal. The horn call which opens the symphonic poem is to be heard repeatedly throughout its course. Horn fanfares alternate with a religious melody from the cellos and the pealing of bells. The hunting theme gathers impetus. The course is delivered by the awesome voice of the tuba. The pace grows faster and faster until the end.

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 ST. BOTOLPH STREET, BOSTON

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, CHARLES H. TAYLOR
Treasurer, CHARLES E. COTTING
Secretary, FRANCIS H. BURR
Chairman Ladies' Committee
MRS. CHARLES E. COTTING

SYMPHONY HALL

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

A few desirable seats still available for the subscription series of

Six Sunday Afternoon Concerts

November 8	February 28
January 10	March 13
January 31	April 3

William Steinberg will be guest conductor on January 10. Soloists will be Gary Graffman, Piano; Isaac Stern, Violin, and Ruggiero Ricci, Violin.

Prices: $12, $16, $20

Inquire at the Subscription Office, Massachusetts Avenue entrance

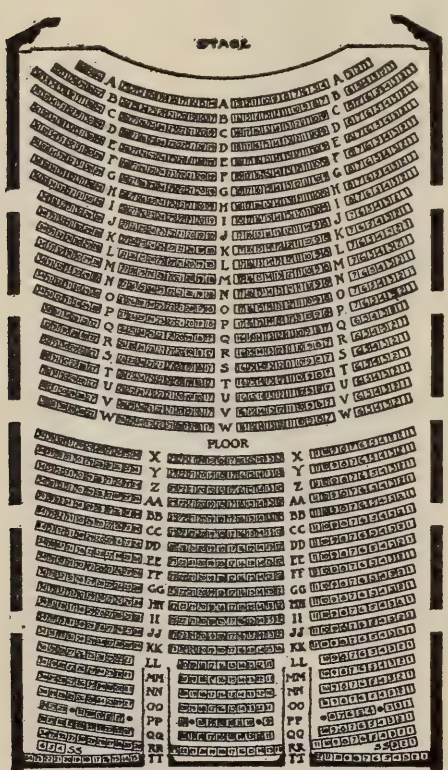
CO 6-1492

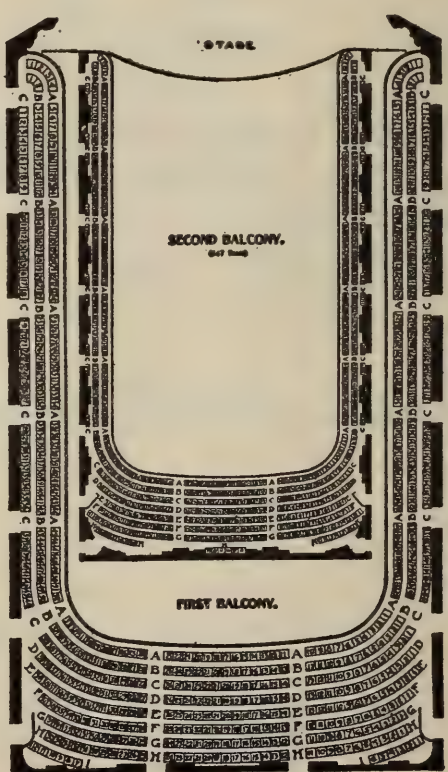
"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS LIberty 2-7800





Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS

WINTER SEASON 1959–1960

OCTOBER

2–3	Boston	(Fri.-Sat. I)
6	Boston	(Tues. A)
9–10	Boston	(Fri.-Sat. II)
13	Providence	(I)
16–17	Boston	(Fri.-Sat. III)
19	Utica	
20	Syracuse	
21	Rochester	
22	Toledo	
23	Detroit	
24	Ann Arbor	(I)
25	Ann Arbor	(II)
30–31	Boston	(Fri.-Sat. IV)

NOVEMBER

3	Cambridge	(I)
5	Boston	(Rehearsal I)
6–7	Boston	(Fri.-Sat. V)
8	Boston	(Sun. a)
10	Boston	(Tues. B)
13–14	Boston	(Fri.-Sat. VI)
16	Northampton	
17	New Haven	
18	New York	(Wed. I)
19	Englewood	
20	Brooklyn	(I)
21	New York	(Sat. I)
24	Providence	(II)
27–28	Boston	(Fri.-Sat. VII)

DECEMBER

1	Cambridge	(II)
4–5	Boston	(Fri.-Sat. VIII)
8	Boston	(Tues. C)
10	Boston	(Rehearsal II)
11–12	Boston	(Fri.-Sat. IX)
16	New York	(Wed. II)
17	Washington	(I)
18	Brooklyn	(II)
19	New York	(Sat. II)
22	Boston	(Tues. D)
24, 26	Boston	(Thurs.-Sat. X)
29	Providence	(III)

JANUARY

1–2	Boston	(Fri.-Sat. XI)
5	Cambridge	(III)
6	Boston	(Rehearsal III)
8–9	Boston	(Fri.-Sat. XII)
10	Boston	(Sun. b)
12	Boston	(Tues. E)
15–16	Boston	(Fri.-Sat. XIII)
19	Newark	
20	New York	(Wed. III)
21	Baltimore	
22	Brooklyn	(III)
23	New York	(Sat. III)
29–30	Boston	(Fri.-Sat. XIV)
31	Boston	(Sun. c)

FEBRUARY

2	Cambridge	(IV)
5–6	Boston	(Fri.-Sat. XV)
9	Boston	(Tues. F)
11	Boston	(Rehearsal IV)
12–13	Boston	(Fri.-Sat. XVI)
15	Storrs	
16	New London	
17	New York	(Wed. IV)
18	Washington	(II)
19	Brooklyn	(IV)
20	New York	(Sat. IV)
23	Providence	(IV)
25	Boston	(Rehearsal V)
26–27	Boston	(Fri.-Sat. XVII)
28	Boston	(Sun. d)

MARCH

1	Boston	(Tues. G)
4–5	Boston	(Fri.-Sat. XVIII)
8	Cambridge	(V)
10	Boston	(Rehearsal VI)
11–12	Boston	(Fri.-Sat. XIX)
13	Boston	(Sun. e)
15	Boston	(Tues. H)
18–19	Boston	(Fri.-Sat. XX)
22	New Haven	
23	New York	(Wed. V)
24	Philadelphia	
25	Brooklyn	(V)
26	New York	(Sat. V)

APRIL

1–2	Boston	(Fri.-Sat. XXI)
3	Boston	(Sun. f)
5	Providence	(V)
8–9	Boston	(Fri.-Sat. XXII)
12	Cambridge	(VI)
13	Boston	(Rehearsal VII)
14, 16	Boston	(Thurs.-Sat. XXIII)
19	Boston	(Tues. I)
22–23	Boston	(Fri.-Sat. XXIV)

SEVENTY-NINTH SEASON, 1959–1960

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SEVEN OPEN REHEARSALS

SYMPHONY HALL, BOSTON

at 7:30 P.M.

FOR $9.00

NOVEMBER 5	JANUARY 6	MARCH 10
DECEMBER 10	FEBRUARY 11	APRIL 13
	FEBRUARY 25	

Season tickets for the seven rehearsals at Symphony Hall Box Office at $9.00 for the series. Tickets, if any remain, will be sold at $2.00 for a single rehearsal. NO SEATS ARE RESERVED. SERIES TICKETS NOW ON SALE.

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

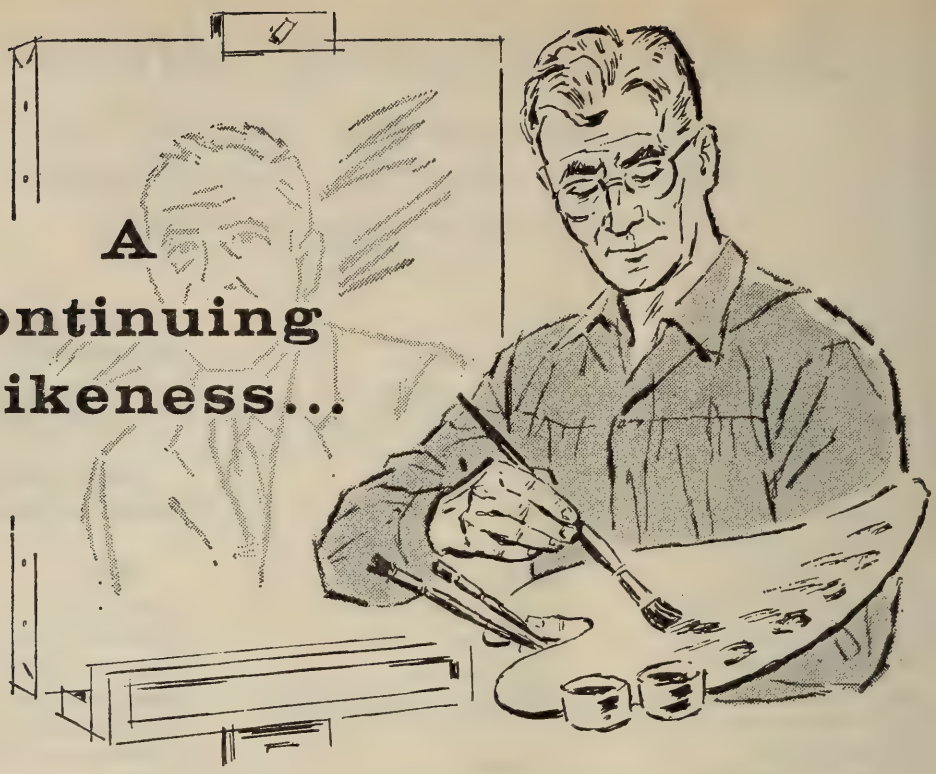
Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler



A continuing likeness...

When you commission a portrait, you want a likeness that has the special quality of yourself.

And when you appoint an executor-trustee, to carry out your plans for the future of your family—you want to provide a "continuing likeness" of how you want these tasks performed.

For more than three quarters of a century, this Company has concentrated on managing the property of New Englanders and their families. Our purpose: to attain that character of administration that has the individual quality sought by the person who created the estate.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Third Program

FRIDAY AFTERNOON, October 16, *at* 2:15 *o'clock*

SATURDAY EVENING, October 17, *at* 8:30 *o'clock*

Bach . . . . . *Brandenburg Concerto No. 6, in B-flat major, for Strings

I. Allegro
II. Adagio ma non tanto
III. Allegro

Mozart . . . . . Violin Concerto No. 4, in D major, K. 218

I. Allegro
II. Andante cantabile
III. Rondeau: Andante grazioso

INTERMISSION

Ravel . . . . . "Tzigane," for Violin and Orchestra

Roussel . . . . . Symphony No. 4, *Op.* 53

I. Lento; Allegro con brio
II. Lento molto
III. Allegro scherzando
IV. Allegro molto

SOLOIST

JOSEPH SILVERSTEIN

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO *RCA VICTOR RECORDS

BOSTON GARDEN FRI. and SAT. EVES. **Oct 30–31**

S. HUROK by arr. with AARON RICHMOND
Presents
AMERICAN PREMIER
AFTER TRIUMPHS IN THE CAPITALS OF EUROPE!

THE EXCITING
POLISH STATE FOLK BALLET
"SLASK"



100 DANCERS AND SINGERS
AND SYMPHONY ORCHESTRA

SEATS NOW AT BOSTON GARDEN AND FILENE'S
$6, $5, $4, $3, $2
Mail orders to Boston Garden with self-addressed, stamped envelope

---

JORGE BOLET
Soloist at this concert
will be one of the
DISTINGUISHED ARTISTS in the COUNTRY EVENING CONCERT SERIES
Ninth Season, 1960 — WESTON
(Benefit: CECS Scholarship Fund, N. E. Conservatory)
Dates: Friday Eves.: Jan. 15, Feb. 12, Mar. 25
Other Artists
CHRISTIAN FERRAS — Brilliant French Violin Virtuoso
HILDA GUEDEN — Leading Soprano, Metropolitan Opera Co.
Entire Series $10 (Students, $4) **Address Ripley Lane, Weston**
Concerts arranged with the co-operation of Aaron Richmond
BALDWIN PIANO

Fourth Program

(To follow a tour of Utica, Syracuse, Rochester, Toledo, Detroit, Ann Arbor, October 19–25)

FRIDAY AFTERNOON, October 30, *at* 2:15 *o'clock*

SATURDAY EVENING, October 31, *at* 8:30 *o'clock*

THOMAS SCHIPPERS, *Guest Conductor*

DURANTE.....Concerto Grosso No. 1, in F minor

BARBER.....*Medea's Meditation and Dance of Vengeance, *Op.* 23a

WAGNER.....Prelude to "Die Meistersinger von Nürnberg"

INTERMISSION

TCHAIKOVSKY.....*Symphony No. 4, in F minor, *Op.* 36

I. Andante sostenuto; Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato; Allegro
IV. Finale: Allegro con fuoco

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

500 BOYLSTON STREET
TEL. COMMONWEALTH 6-3361 BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

RUTH SHAPIRO
PIANIST – TEACHER
35 LANCASTER TERRACE
BROOKLINE, MASSACHUSETTS
Telephone *BE* acon 2-3985

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1959, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

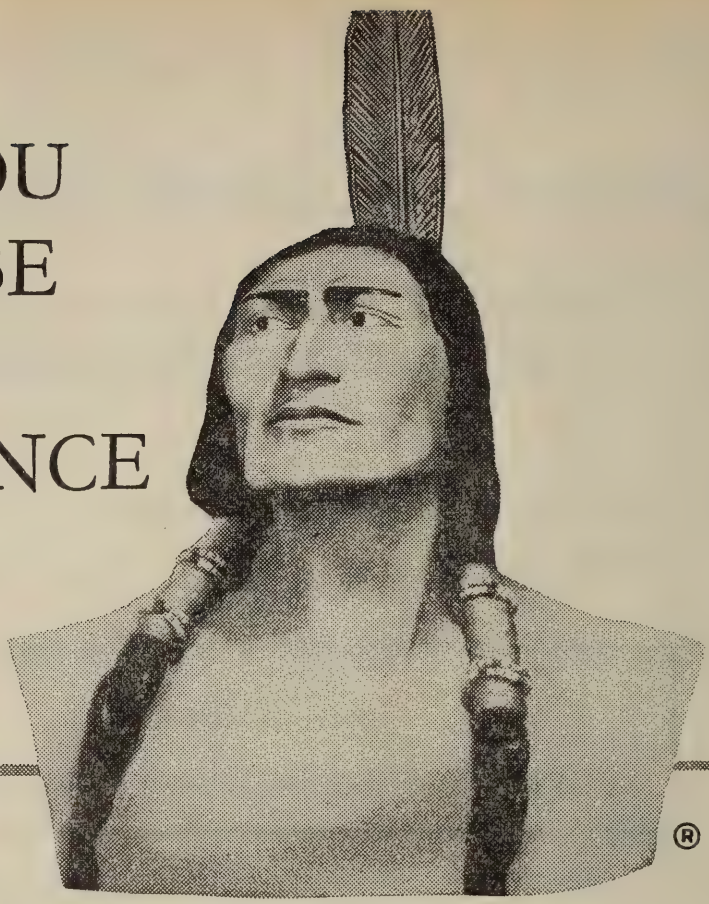
NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

LEONARD BURKAT
Music Administrator

ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National

Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (for this week). . . . 135
Program (October 30–31) . . . 189
Program (November 6–7) . . . 191

NOTES

Bach (Brandenburg Concerto No. 6) 137
Mozart (Violin Concerto No. 4) . 146

ENTR'ACTES

Mozart and the Violin — J.N.B. . 154
Ravel — The Super Artisan — *Virgil Thomson* 160

NOTES

Ravel (Tzigane) 168
Roussel (Symphony No. 4) . . . 180

Symphoniana

EXHIBITIONS

The exhibition of paintings loaned by the North Shore Arts Association ends this week. At the next pair of concerts, pictures from the deCordova and Dana Museum of Lincoln, Massachusetts, will be shown.

• •

JOSEPH SILVERSTEIN

Joseph Silverstein was born in Detroit, March 21, 1932. He first studied with his father, a violin teacher, then with Efrem Zimbalist at the Curtis Institute of Music in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He has been assistant concertmaster of the Houston (Texas) Orchestra, concertmaster and assistant conductor of the Denver Symphony Orchestra, a member of the Philadelphia Orchestra. He joined the Boston Symphony Orchestra in 1955, as its youngest member, at the age of 23. He has given recitals here and elsewhere. He appeared as soloist with this Orchestra in the Tuesday Evening series, December 18, 1956 (Saint-Saëns' Violin Concerto No. 3). He has been active in organizing chamber music groups.

Mr. Silverstein entered the International Music Competition under the patronage of Elizabeth, Queen of Belgium, held in Brussels last May. He won the third prize and was the only United States-born musician to reach



MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



For Autumn Evenings —

Our wool jersey teagown—simply styled with a softly draped satin collar and ascot. Sapphire, Emerald, Moss Green or Coral. Sizes 10-20. $49.95

416 Boylston St.
Boston 16, Mass.
KEnmore 6-6238

54 Central St.
Wellesley, Mass.
CEdar 5-4530

the finals. The first prize went to Jaime Laredo, of Bolivia, and the second to Albert Markov, a Russian artist.

Mr. Silverstein plays a violin by J. B. Guadagnini, lent to him by William Moennig and Sons for the present performances.

• •

THE AUTUMN TOUR

The Boston Symphony Orchestra will travel westward next week to give concerts in Utica, Syracuse, Rochester, Toledo, Detroit and Ann Arbor. A feature of each program will be excerpts from Aaron Copland's Opera, "The Tender Land," which Dr. Munch will introduce to each audience.

• •

YOUTH CONCERTS

A welcome innovation will bring to the young people of greater Boston an opportunity to enjoy special symphony concerts. There will be two series of Youth Concerts in Symphony Hall. The orchestra will consist of 60 players from the Boston Symphony Orchestra and will be under the direction of Harry Ellis Dickson. The concerts will be given on Saturday mornings and will be divided into two series of three each.

One series will be given on November 7, January 9, and March 5; the second on November 14, January 16, and March 12. The same three programs will be performed in each series. In the opening programs the soloists will be Isaac Stern on November 7 and Joseph Silverstein on November 14. Each concert will begin at 11 o'clock on Saturday morning and last one hour. Subscription tickets will be placed on sale at the Symphony Hall box office beginning next Wednesday morning.

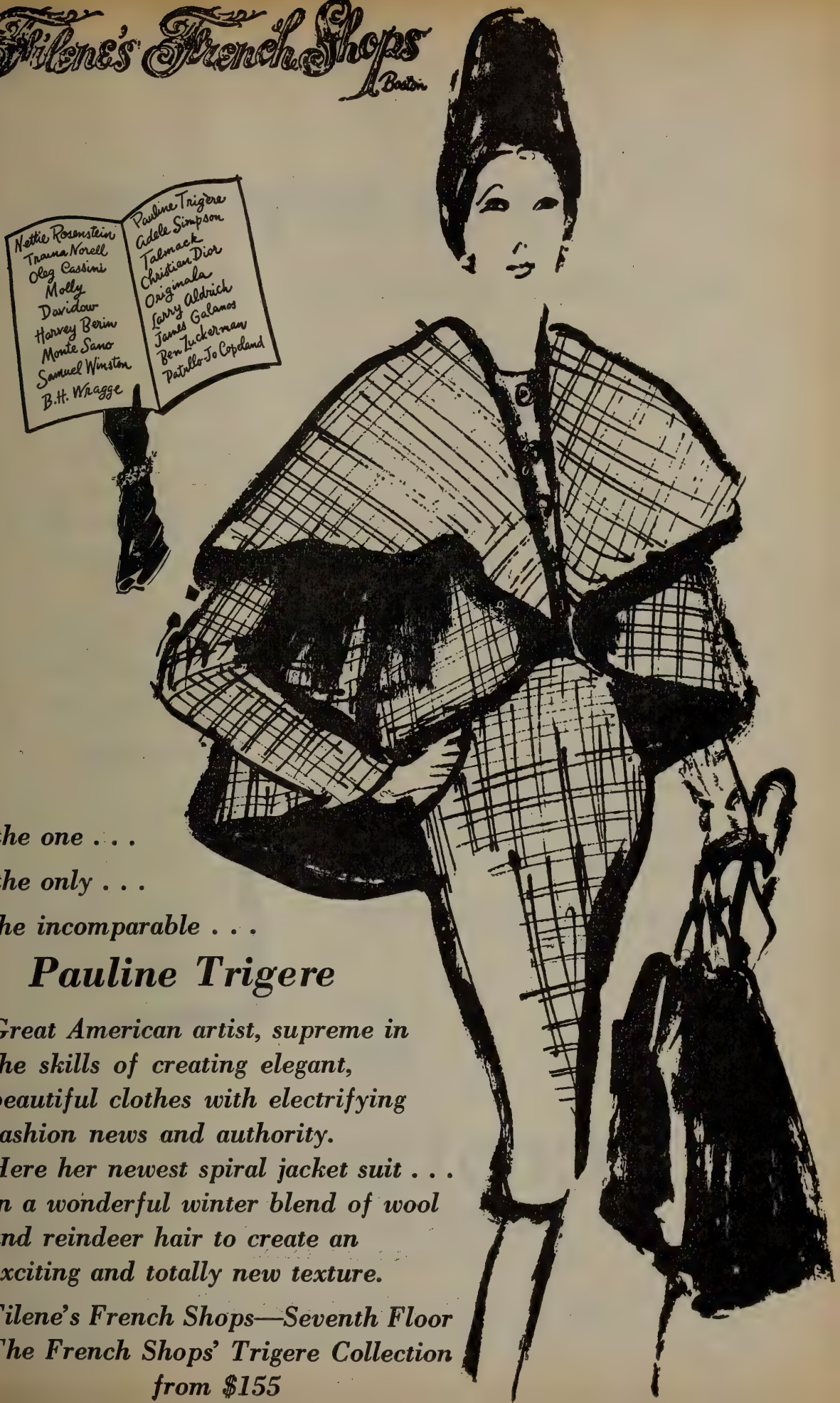
• •

VISITING ORCHESTRAS

Boston will be fortunate in having visits from two great orchestras in the near future. The New York Philharmonic, having distinguished itself in its now famous European tour under Leonard Bernstein, will play in Symphony Hall on October 20 after the opening of the regular season in New York.

The Philadelphia Orchestra, Eugene Ormandy, conductor, will play in Symphony Hall on October 28. The orchestra last played in Boston, October 22, 1957.

Filene's French Shops
Boston



the one . . .

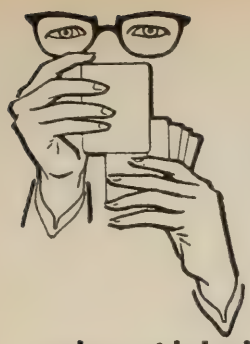
the only . . .

the incomparable . . .

Pauline Trigere

Great American artist, supreme in the skills of creating elegant, beautiful clothes with electrifying fashion news and authority. Here her newest spiral jacket suit . . . in a wonderful winter blend of wool and reindeer hair to create an exciting and totally new texture.

Filene's French Shops—Seventh Floor
The French Shops' Trigere Collection
from $155



To the bridge player

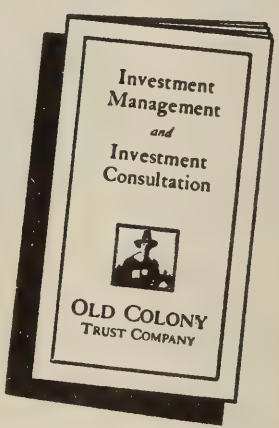
who thinks it sinful to lead from a king:

Good bridge players never lead from a king. *Great* players occasionally *do*.

The rules of investing are akin to the rules of bridge. They are only guides — not guarantees — of success. Executives of Old Colony know the rules through years of experience. More important, they know when to make *exceptions* to the rules.

If you are seeking a staff of investment specialists of sound judgment and broad experience, we suggest you place your portfolio where you place your trust . . . with Old Colony.

Write for free booklet,
"Investment Management and Investment Consultation."



Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:30



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

Allied with THE FIRST NATIONAL BANK *of* BOSTON

Third Program

FRIDAY AFTERNOON, October 16, *at* 2:15 *o'clock*

SATURDAY EVENING, October 17, *at* 8:30 *o'clock*

Bach.....*Brandenburg Concerto No. 6, in B-flat major, for Strings

I. Allegro
II. Adagio ma non tanto
III. Allegro

Mozart.....Violin Concerto No. 4, in D major, K. 218

I. Allegro
II. Andante cantabile
III. Rondeau: Andante grazioso

INTERMISSION

Ravel.....“Tzigane,” for Violin and Orchestra

Roussel.....Symphony No. 4, *Op.* 53

I. Lento; Allegro con brio
II. Lento molto
III. Allegro scherzando
IV. Allegro molto

SOLOIST

JOSEPH SILVERSTEIN

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS



fur

. . . grand flatterer of all time

was never used more richly,
more imaginatively,
to more beautiful purpose than in
our current collection of
fur-trimmed fashions!

lynx-laden costume shown is one of a
one- and few-of-a-kind collection
for misses, both stores

R.H. Stearns

Boston • Chestnut Hill

BRANDENBURG CONCERTO IN B-FLAT MAJOR, NO. 6

FOR 2 VIOLE DA BRACCIA, 2 VIOLE DA GAMBA, CELLO, VIOLONE AND CEMBALO

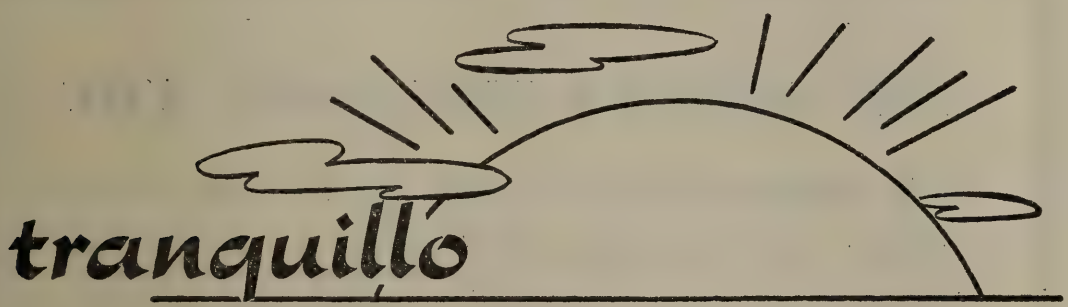
By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

Bach wrote the last of his set of Brandenburg Concertos in six individual parts, and it has been accordingly performed by six string players (2 violas and 2 cellos concertanti, additional cello with bass, and continuo). In the present performances the parts are given to a string orchestra.

The most recent performance in this series was on December 3, 1954.

To the brilliance of the Third Brandenburg Concerto, where the incisive tone of the violins predominates, Bach has opposed in his other string concerto, the Sixth, only the lower and darker register of the string instruments, the characteristic color of the violas prevailing in a close and constant duet. The lively course of the first allegro is relieved by a broadly melodic adagio in E-flat. Here the two viola parts are emphasized, for the gambas (cellos) in this movement are silent. The single cello part provides a sustaining legato, blending with the usual bass accompaniment until it takes up the principal melody near



Calm, quiet musical passages relax the mind—lift the burden of day-to-day cares from the listener.

Another way of setting your mind at ease is to let Rockland-Atlas assume the responsibility for handling your investment problems. You'll find that we work diligently, quietly, and with one goal in mind: to benefit you and your family.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

the end. The last movement, in 12-8 time, restores the original key and vigorous interplay of voices. The Concerto, according to the observation of Sir Hubert Parry, "is a kind of mysterious counterpart to the Third Concerto; as the singular grouping of two violas, two *viole da gamba* and a cello and bass, prefigures. The colour is weird and picturesque throughout, and the subject matter such as befits the unusual group of instruments employed."

The *"viola da braccia"* which Bach specified was, as Charles Sanford Terry has pointed out in his invaluable book, *Bach's Orchestra*, nothing more than the ordinary viola of his time. The name survived to distinguish the "arm viol" from the "leg viol," the *"viola da gamba."** The *"viola da gamba,"* the last survivor of the family of viols, was an obsolescent instrument in Bach's day, although good players upon it were still to be found.

• •

In May of the year 1718, Prince Leopold of Anhalt-Cöthen, travelling to Carlsbad to take the waters, was attended by some of his musical retinue — five musicians and a clavicembalo, under the surveillance of his Kapellmeister, Bach. He may have encountered there, in friendly

* The *gamba* was for centuries a gentleman's instrument. It will be remembered that Sir Toby Belch said of Sir Andrew Aguecheek in "Twelfth Night": "He plays o' the viol-de-gamboy, and speaks three or four languages word for word without book."

TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford

DO YOU KNOW...

THAT Dr. Serge Koussevitzky once had a running battle with Boston critics?... when he first performed the Fifth Symphony of Shostakovitch, the press called it "banal," "vulgar," and "thin". Dr. Koussevitzky's response was characteristic: "I will keep repeating the music until the critics realize its greatness."...Today, the Fifth is generally conceded to be a masterpiece.

DO YOU KNOW THAT Symphony Hall has played host to a variety of events and entertainments far beyond the concerts of the Symphony and the Pops . . . that, for example, automobile shows (featuring such elegant machines as a $750 Cadillac) were held here in the early years of the century . . . that, a few years later, the Hall was the scene of an official memorial exercise for the late Mrs. Julia Ward Howe, featuring a fifty-piece orchestra, two choruses with a total of 155 voices, and Archibald Davison at the organ?

DO YOU KNOW THAT other Symphony Hall occasions included an enormous banquet, tendered to the Ancient and Honorable Artillery Company of London by its Massachusetts namesake in 1903 . . . that the guests, who had been received in Horticultural Hall, then crossed Massachusetts Avenue on a magnificent carpet... that the Hall itself was transformed for the feast with thousands of colored lights, miles of bunting, and banks of roses and orchids?

DO YOU KNOW THAT by having The Merchants act as your agent or as Executor and Trustee, you and your family will be assured of expert, understanding guidance . . . that our Trust Department will accept as much, or as little, of the responsibility for the management of your property as you choose to delegate—from complete financial supervision to tedious but necessary details . . . that, whatever *your* need, you need look no further than The Merchants?



Offices

28 STATE ST.

31 MILK ST. • SOUTH STATION

513 BOYLSTON ST. • 642 BEACON ST.

30 BIRMINGHAM PARKWAY, BRIGHTON

member F.D.I.C.

where the man you talk to *is* the bank

rivalry, another musical prince, Christian Ludwig, Margraf of Brandenburg, youngest son of the Great Elector by a second wife. This dignitary, a young bachelor passionately devoted to music, boasted his own orchestra, and was extravagantly addicted to collecting a library of concertos. Charmed with Bach's talent, he immediately commissioned him to write a brace of concertos. Bach did so — at his leisure; and in three years' time sent him the six concertos which have perpetuated this prince's name. The letter of dedication, dated March (or May) 24, 1721, was roundly phrased in courtly French periods, addressed *"À son altesse royale, Monseigneur Crétien Louis Marggraf de Brandenbourg,"* and signed with appropriate humility and obedient servitude: "Jean Sebastian Bach" (all proving either that Bach was an impeccable French scholar, or that he had one conveniently at hand). The Margraf does not seem to have troubled to have had them performed (the manuscript at least shows no marks of usage); cataloguing his library he did not bother to specify the name of Bach beside Brescianello, Vivaldi, Venturini, or Valentiri, and after his death they were knocked down in a job lot of a hundred concertos, or another of seventy-seven concertos, at about four groschen apiece.*

* The manuscripts came into the possession of J. P. Kirnberger, and subsequently his pupil, the Princess Amalie, sister of Frederick the Great. They ultimately came, with this lady's library, to the Royal Library in Berlin.

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

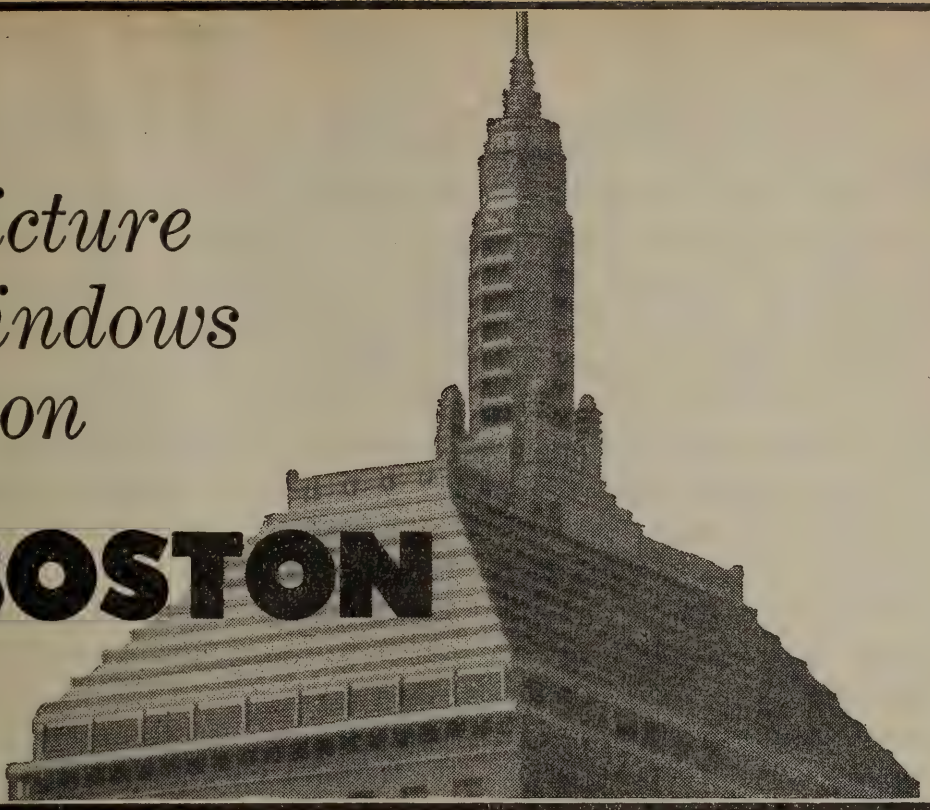
Wildey
SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

There are those in later times who are angered at reading of the lordly casualness of the high-born toward composers. One might point out that Bach in this case very likely took his prince's airs as in the order of things, that his service brought an assured subsistence and artistic freedom which was not unuseful to him. In this case, Bach composed as he wished, presumably collected his fee, and was careful to keep his own copy of the scores, for performance at Cöthen. He was hardly the loser by the transaction, and he gave value received in a treasure which posterity agrees in calling the most striking development of the *concerto grosso* form until that time. The discerning Albert Schweitzer calls them "the purest products of Bach's polyphonic style. Neither on the organ nor on the clavier could he have worked out the architecture of a movement with such vitality; the orchestra alone permits him absolute freedom in the leading and grouping of the obbligato voices. . . . One has only to go through these scores, in which Bach has marked all the nuances with the utmost care, to realize that the plastic pursuit of the musical idea is not in the least formal, but alive from beginning to end. Bach takes up the ground-idea of the old concerto, which develops the work out of the alternation of a larger

ONLY *the* STEINWAY



Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

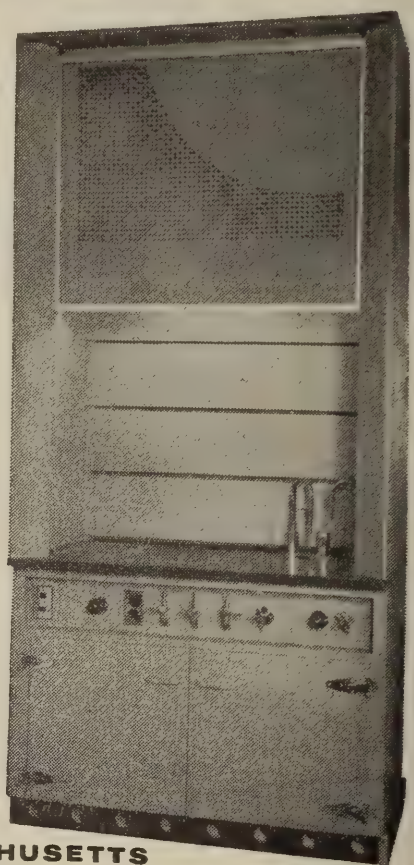
We act as Trustee, Executor, Agent and Custodian

body of tone – the *tutti* – and a smaller one – the *concertino*. Only with him the formal principle becomes a living one. It is not now a question merely of the alternation of the *tutti* and the *concertino*; the various tone-groups interpenetrate and react on each other, separate from each other, unite again, and all with an incomprehensible artistic inevitability. The concerto is really the evolution and the vicissitudes of the theme. We really seem to see before us what the philosophy of all ages conceives as the fundamental mystery of things – that self-unfolding of the idea in which it creates its own opposite in order to overcome it, creates another, which again it overcomes, and so on and on until it finally returns to itself, having meanwhile traversed the whole of existence. We have the same impression of incomprehensible necessity and mysterious contentment when we pursue the theme of one of these concertos, from its entry in the *tutti* through its enigmatic struggle with its opposite, to the moment when it enters into possession of itself again in the final *tutti*."

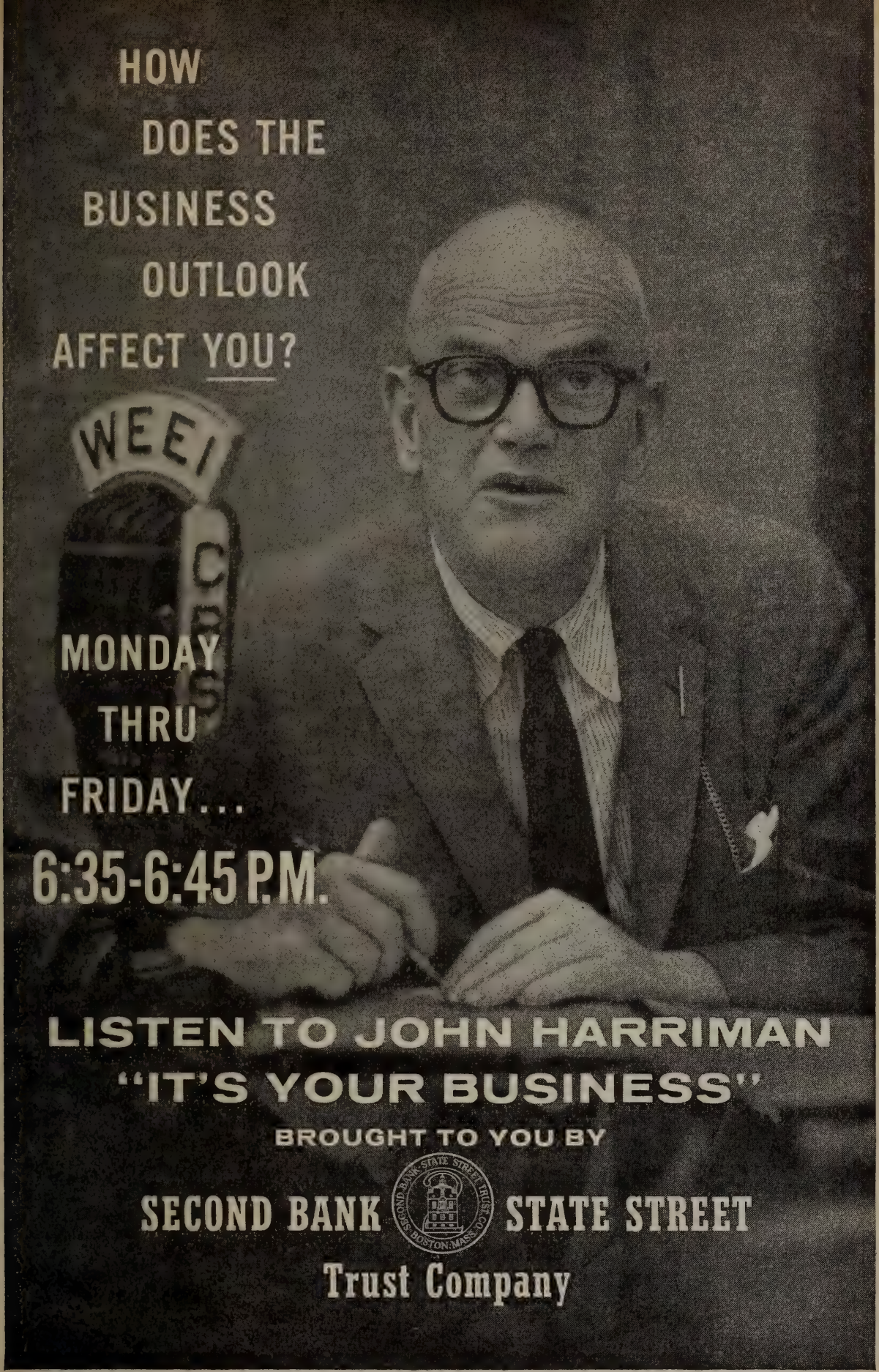
For Consultation on Design of your Science Laboratory

A. B. Stanley Company Incorporated

Furniture for Science Laboratories



230 BOYLSTON STREET (Route 9)
CHESTNUT HILL 67 (Newton), MASSACHUSETTS
Telephone DEcatur 2-2112


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK STATE STREET
Trust Company
MEMBER F.D.I.C.

CONCERTO IN D MAJOR FOR VIOLIN (No. 4, K. 218)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This concerto was composed in the year 1775 with four others. Like its companions, it is scored for 2 oboes, 2 horns, and strings (except that flutes are introduced in the *Adagio* of the Concerto in G major).

This concerto was first played in Boston by the Harvard Musical Association, February 26, 1874 (soloist, Camilla Urso). It has been played at the Friday and Saturday concerts of the Boston Symphony Orchestra on April 20, 1912 (Sylvain Noack); November 28, 1913 (Fritz Kreisler); February 19, 1932 (Yelly d'Aranyi); January 13, 1933 (Albert Spalding); December 5, 1941 (Antonio Brosa); April 1, 1949 (Jascha Heifetz).

THE industrious Mozart, in his twentieth year, between April and December, 1775, composed a set of five Violin Concertos of which this one, dated October, was the fourth in order. It was referred to in letters by both father and son as the "Strasbourg" Concerto.* The

* The *Andante grazioso*, alternating with the faster tempo of the final rondo, is identified by Jahn with a popular custom at Strasbourg, where a young couple in the midst of waltzers would make graceful swaying movements of their arms and bodies. The "Strasbourg" Concerto has been conjectured as perhaps referring to K. 216, but Einstein quotes J. Liebeskind, who, in 1908 (*"Musikhandel und Musikpflege"*) points to the similarity of Mozart's *Andante grazioso* in K. 218 to the musette theme in Dittersdorf's "Carnival" Symphony, which that composer labels *"Ballo Strasburghese."*

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Alla breve

Skilled control of your entire Trust program can be assured by planning now with the United States Trust Company and your counsel. Our Trust Department specialists will carry forward your program with understanding guidance and you'll have peace of mind in the knowledge of a securely planned future.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



arrangement...

enhances a fine horn performance. Your Insurance Agent also depends upon the arrangement provided by Companies he represents to enhance the service he performs for you. Over 8,000 Independent Insurance Agents throughout the U.S., its Territories and Canada rely on the Boston Insurance Group's 68 "Local Home Offices," for an arrangement that brings the advantages of **modern** insurance protection and service to policyowners wherever they live.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT

Equitable Fire Insurance Company, Charleston, South Carolina
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

Concertos were written for the Archbishop of Salzburg – Mozart's patron and employer, and may or may not have been intended for the composer's own use; to play upon the violin at Court was one of his expected duties.

• •

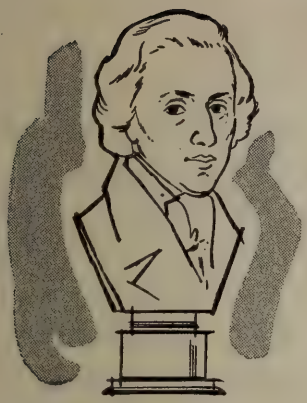
The Fourth Concerto continues the mounting succession apparent in its three predecessors, with ampler periods, consistently greater invention, further integration of solo and tutti forces into a single discourse. This concerto rivals the Fifth in popularity. It seems to have been preferred by Mozart himself, for he refers to it in the letters as the "Strasbourg" concerto, and mentions having played it with success in Augsburg. The Andante cantabile is a great instrumental aria. The "Rondeau" is again light and humorous as if its composer delighted in sudden switches of subject and meter. It begins in a mincing French style as an Andante grazioso, which gives way twice to a brighter Allegro in 6/8, then to a little gavotte, and a peasant dance to a droning oboe. The 6/8 tempo ends the piece, but rather quietly, as if Mozart enjoyed depriving the virtuoso of the expected brilliant conclusion, or, if he himself were to be the soloist, fooling his audience. The Fifth Concerto, which also indulges in some amusing episodes in its finale, likewise ends with a whimsical bit of nothing.

Aeolian-Skinner Organ Company

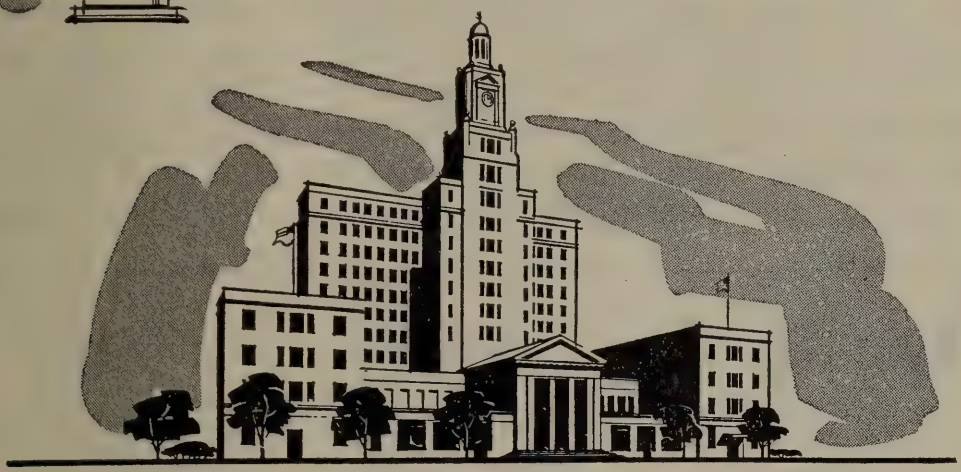
Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
Joseph S. Whiteford, President and Tonal Director



IN 1844...



...Frederick Chopin's position was established in the world of music. Much of his greatest work was done; the five short years left to him would but further proclaim his glory. His moving Sonata No. 3 in B minor was written in this year of 1844.



...New England Life's position was also established, more modestly to be sure, but by clipper ship and stagecoach our reputation was growing. Agencies were already open in Mobile, Savannah and Charleston, as well as throughout the Northeast. Much remained to be done . . . and was done. We now count over 350 offices nationwide and in Hawaii.

NEW ENGLAND

Mutual **LIFE** Insurance Company
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA—1835

Although Mozart won his greatest fame as harpsichordist and pianist, there can be no doubt about his exceptional abilities as a violinist. There is plentiful evidence in the correspondence between father and son that Leopold Mozart continually fostered and encouraged the young Wolfgang to develop and push himself forward as a violin virtuoso. There is equal evidence of a disinclination on Wolfgang's part, although he never forgot his filial duty and was more than equal to any occasion which arose. Mozart learned to play the violin when hardly out of his babyhood by imitation rather than instruction, and it was told by a friend of the family how at the age of seven he could make something of the second violin part in home performances of string trios. He played the violin in public on his tours as a child prodigy, but soon put the instrument aside. His father was delighted to see that he had not lost his ability when, in Vienna in 1773 at a service and banquet of the Theaten Monks, the organ not being available, Mozart borrowed a violin from one of the musicians present and executed a complete concerto. The father brought up the subject rather wistfully in his letters, writing in 1777: "I feel a little melancholy whenever I go home, for as I get near the house, I always imagine that I shall hear your violin going." And two weeks later: "You have no idea yourself how well you play the violin; if you only do yourself

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

HIRE A

Cadillac

LIMOUSINE

from



ROBIE *Cadillac* **RENTING SERVICE**

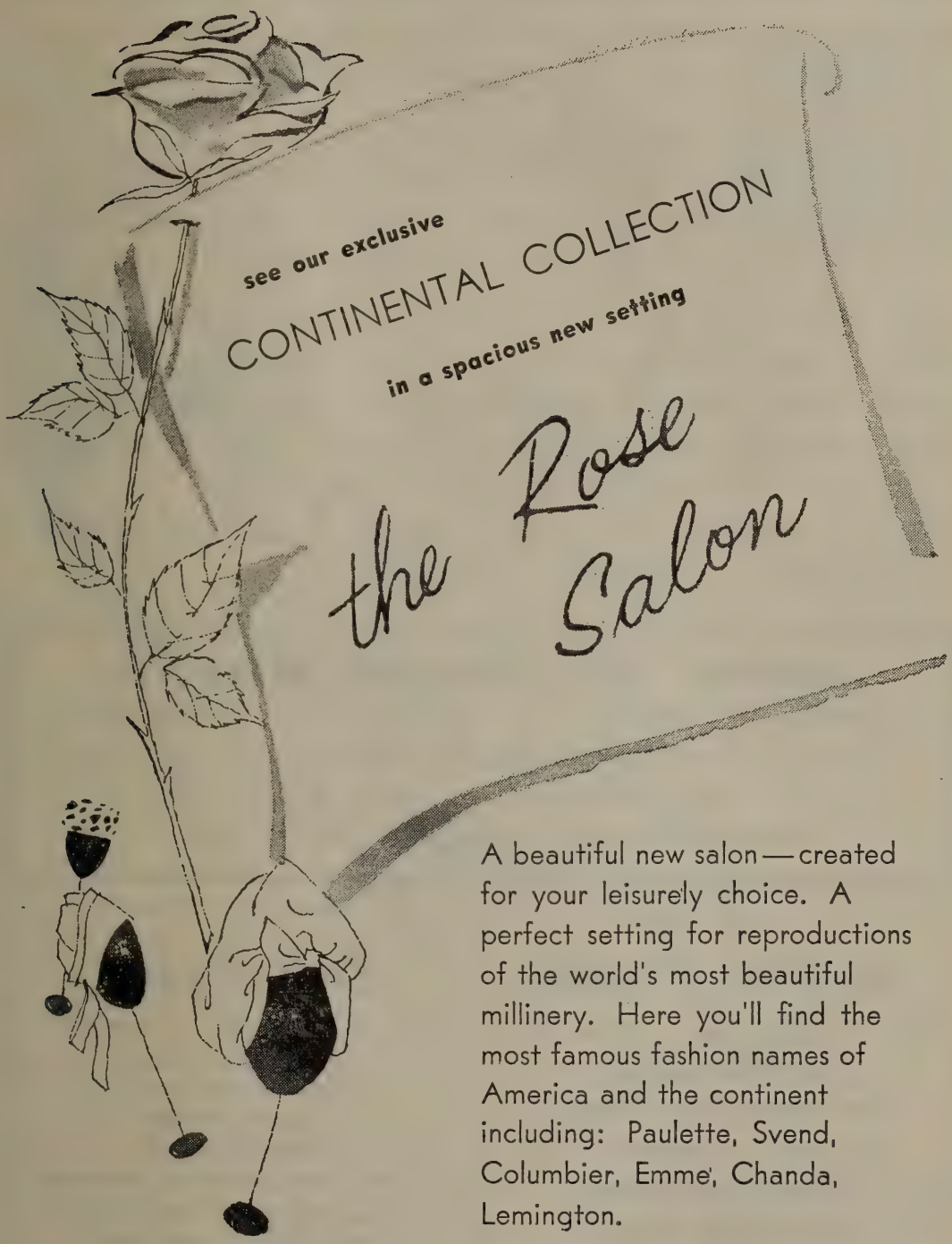
434 Newbury Street, Boston
KEnmore 6-6823

95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company

come visit New England's enchanting
new bower of designer millinery



see our exclusive
CONTINENTAL COLLECTION
in a spacious new setting

the Rose Salon

A beautiful new salon — created for your leisurely choice. A perfect setting for reproductions of the world's most beautiful millinery. Here you'll find the most famous fashion names of America and the continent including: Paulette, Svend, Columbier, Emme', Chanda, Lemington.

JORDAN'S ROSE SALON — SECOND FLOOR — MAIN STORE D-200

BOSTON — FRAMINGHAM — PEABODY

justice and play with fire, heartiness and spirit, you may become the first violinist in Europe." This hope was probably prompted by a performance at the Salzburg Court by the violinist Brunetti, who took advantage of the temporary absence of Wolfgang to play the Strasbourg Concerto before the Archbishop. "He played your concerto very well," wrote Leopold to his son, "but was twice out of tune in the *allegro*, and once almost got stuck in the cadenza."

While Leopold was writing this gossip of Salzburg, the young Mozart, who had been playing his violin at Munich and at Augsburg, wrote to his father perhaps more with intent to please him than with genuine enthusiasm: "They all stared; I played as if I were the first violinist in Europe." This from Munich (Oct. 6, 1777); and from Augsburg: "I played a symphony, and Vanhall's Concerto in B-flat for the Violin, with universal applause. At supper-time I played the Strasbourg Concerto. It went like oil* and everyone praised the beautiful pure tone." Leopold, ambitious for his son, and probably goaded by such news, wrote: "Have you left off practising the violin since you were in Munich? I should be very sorry." And later: "Your violin hangs on its nail; of that I am pretty sure." In his later years, Mozart probably seldom played the violin except by obligation. When he performed in quartet, the viola was the instrument of his choice.

---

* *"Es ging wie Öhl"* was also Mozart's phrase as applied to the piano. It was the essence of his performing style.

BOOK CLEARING HOUSE

423 BOYLSTON STREET • CO 7-1600 • BOSTON 16

BOOKS ON ALL SUBJECTS (including latest technical and scientific)

Largest Selection of Paper Books

RECORDINGS (stereo and monaural) FOR ALL TASTES

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

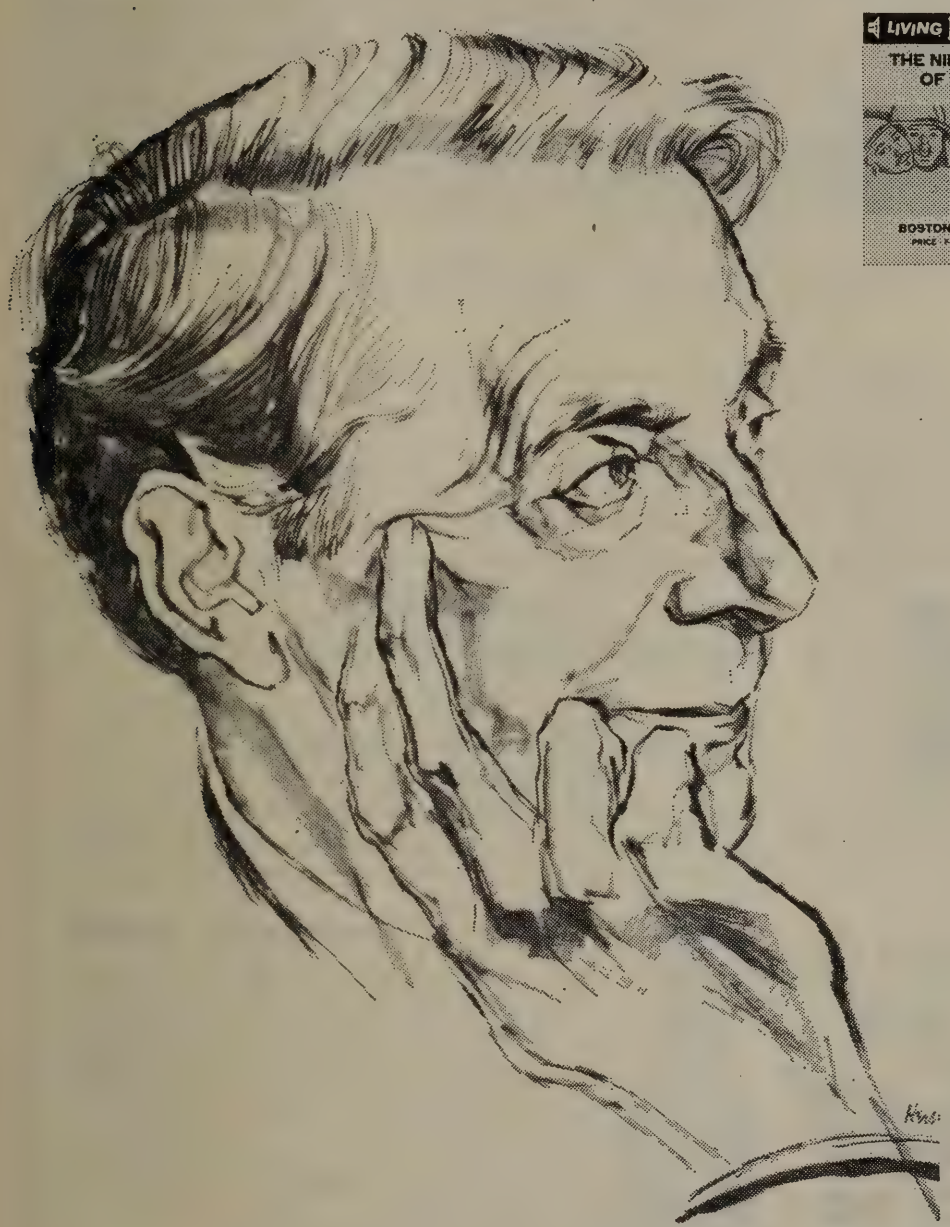
Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

It was only in Salzburg that Mozart was called upon to provide music for solo violin* (this does not include the sonatas and trios, which were chamber works, not for virtuoso uses). Such music was often needed in Salzburg, where a divertimento or a serenade often included what was virtually a concerto slow movement, and further opportunities for the *violino principale.* The "Haffner" Serenade is in effect a violin concerto pieced out with orchestral movements.

In the year 1773, the seventeen-year-old Mozart, having provided a considerable amount of the "entertainment music" of this sort, composed his "Concertone," with two violin solo parts. Two years later he turned his attention to the violin concerto as such for the only time in his life, and wrote his five superlative works in this form, the only ones of unquestioned authenticity. These five came forth at fairly regular intervals in April, June, September, October and December, 1775.†

* The single exception is the Rondo finale in C, K. 373, which he composed for Gaetano Brunetti, the violin virtuoso of the Archbishop's orchestra, when Heironymus was visiting Vienna in 1781.

† The *Sinfonia concertante* for Violin and Viola (K. 364) was composed for Salzburg in 1779. The Concertos numbered 6 and 7, attributed to 1780 and 1777 respectively, are generally believed to have been posthumous sketches at best, filled out by other hands.



LUNCHEON
Served Monday through Friday
11 to 3
The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

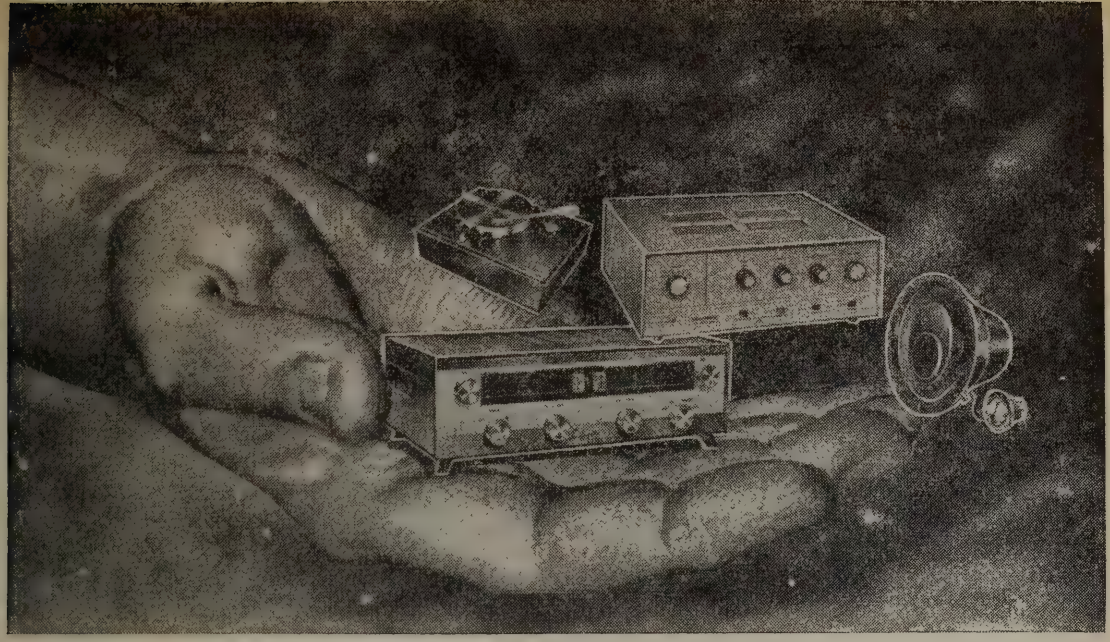
A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

The rapid succession of five by Mozart in his nineteenth year is extraordinary as a demonstration of his mounting growth in command of the form from each to the next, a constantly increasing freedom and richness of invention. This accounts for the exceeding popularity of the Fourth and Fifth.

Whether Mozart intended these concertos for his own use in Salzburg is not known, but he was then Concertmaster and would have been expected, though reluctant, to step forth as a soloist. He did play one or another of them on occasion elsewhere, usually at private gatherings. He may have been wary of the popular tendency to fasten upon a musician as a virtuoso and ignore all else but his tricks — a tendency which required his best wit to counter, for audiences were inclined to regard him less as a composer than as a phenomenal pianist.

We know from the correspondence that his father often urged him to exhibit his skill as a violin soloist, even as a small boy on the first Italian journey, and that when he did so, it was to please Leopold. There is also evidence that Mozart often provided music for Brunetti's fiddle at Salzburg. There seems to have been no love lost between these two. Gaetano Brunetti was too close to the Archbishop to please Mozart. Heironymus cultivated the violin, for a gentleman was expected to play an instrument. He would take part in a concert performance by the Court orchestra while Brunetti stood behind him to support him in difficult spots, or, in passages on the E string, to take over altogether. This smells of sycophancy, and would have aroused Mozart's derision.

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone CIrcle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



The Columbian National Life Insurance Company

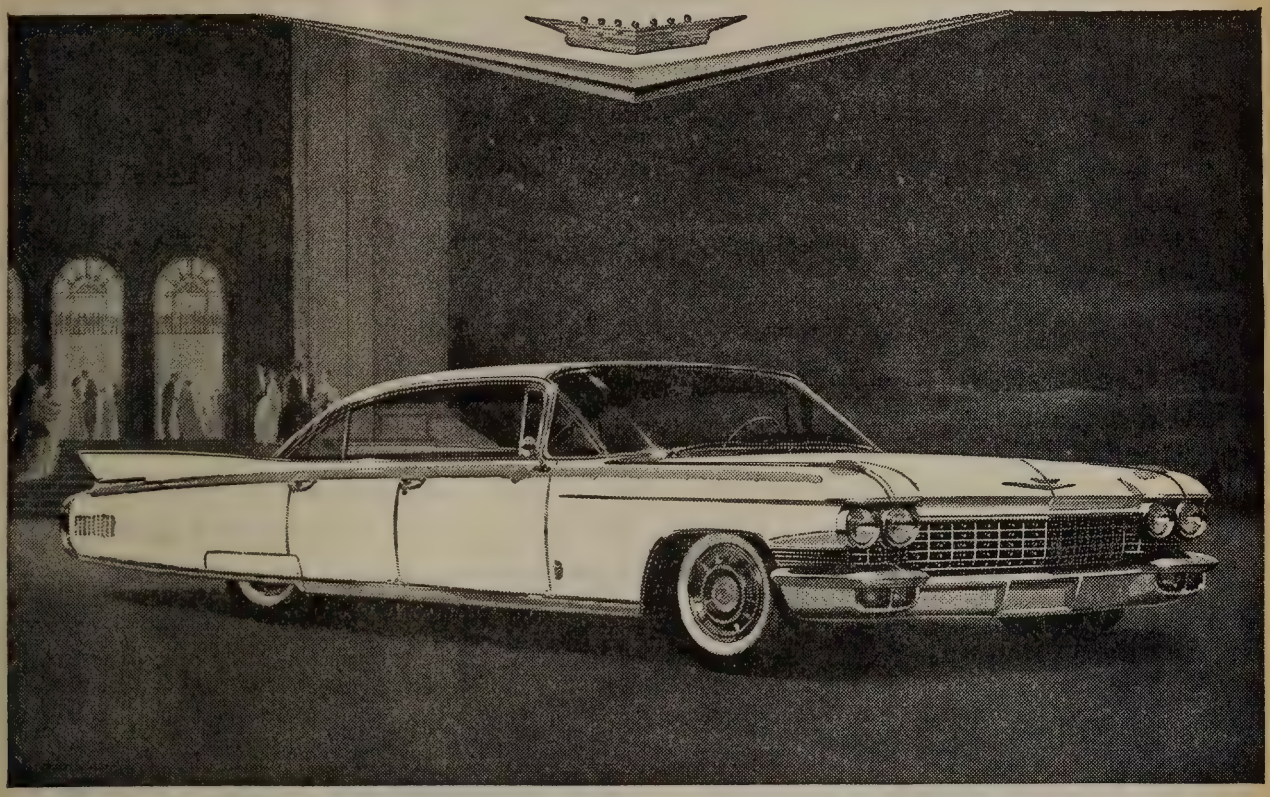
Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Presenting the Magnificent Nineteen-Sixty

Cadillac



THE FLEETWOOD SIXTY SPECIAL

Creating a New Era of Elegance!

This is the car that represents the Cadillac tradition in its finest hour —the Cadillac for 1960.

In appearance, it is regal and majestic as never before—a brilliant symphony of line and contour.

In interior decor, it is truly magnificent—featuring luxurious new fabrics and leathers—new convenience of appointments—and new excellence in every detail.

And in the way it drives and handles, it is perfection on wheels. There is a greatly refined engine and transmission that provide even finer performance . . . a ride of unbelievable smoothness and quiet . . . and advancements in power steering and braking that make motoring the simplest of pleasures.

These new Cadillac virtues have been interpreted in thirteen distinctive body styles. Every motorist owes himself an hour at the wheel of one of these creations. Your dealer is waiting to introduce you to this magnificent new Standard of the World!

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

Yet Mozart knew his duty. When Brunetti objected to the superb Adagio of the Fifth Concerto, one of the most touching of all the slow movements, the composer readily provided another Adagio for him (K. 261). He similarly provided a substitute finale (K. 269) for the Presto of the First Concerto (or so it is conjectured). The original one may have been too rapid for the Brunetti fingers. Another Rondo (K. 373) was intended for a concert performance by Brunetti in Vienna.

Whatever reluctance Mozart may have had toward cultivating violin virtuosity, there can be no doubt about his readiness to play violin or viola in quartets, even in his last years. Equally undeniable is the evidence of his music for the violin, as a chamber, as an orchestral, and as a solo instrument. In the violin concertos he treats the solo part with true affection and intimate understanding. He is not concerned with showing off the player, and gives the Fourth and Fifth Concertos quiet endings. The violin concertos are addressed to the true artist. They have a firm and enduring place in the heart of every violinist who puts music as an art above music as a personal opportunity.

Mozart's remark to his father in a letter from Augsburg that when he played the "Strasbourg" Concerto to a group "they stared as if I were the best violinist in Europe" should not be taken, as it sometimes



KLM is proud to be the Airline preferred by the

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



has, as a literal claim to such eminence, which it is not, for his point is the astonishment he had caused. He was vain about stepping forth suddenly in an unexpected rôle and surprising an assemblage by moving from the piano to an organ, or picking up a violin. This kind of trick always pleased his father. To have been "the best violinist in Europe" would have been Mozart's last desire.

J. N. B.

The Brown and White Fleet

Boston Cab — KEnmore 6-5010

Brighton Cab — STadium 2-2000

Brigham Cab — BEacon 2-5500

Cleveland Cab — ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

RAVEL—THE SUPER ARTISAN

By VIRGIL THOMSON

Mr. Thomson, sympathetic to French music, made one of his most apt contributions to the New York Herald Tribune *when, ten years after the death of Maurice Ravel, he wrote about this composer. His essay which appeared in November, 1947, is here reprinted.*

TEN years ago next month, on December 28, 1937, Maurice Ravel died as the result of a motor accident. He was not old, only sixty-two. Many people living knew him well. I knew him myself a little. He was cultivated, charming, companionable, neither timid nor bold, in no way difficult. That is why he is not today, nor was he during his lifetime, a misunderstood man nor a misunderstood composer. For all its complexity of texture, wealth of invention and profound technical originality, his work presents fewer difficulties of comprehension than that of any of the other great figures of the modern movement. Satie, Debussy, Schoenberg, Webern, Stravinsky all remain, in certain facets of their expression, hermetic. Ravel has never been obscure, even to the plain public. His early work produced a shock, but only the shock of complete clarity. Anybody could dislike it or turn his back, still can.

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

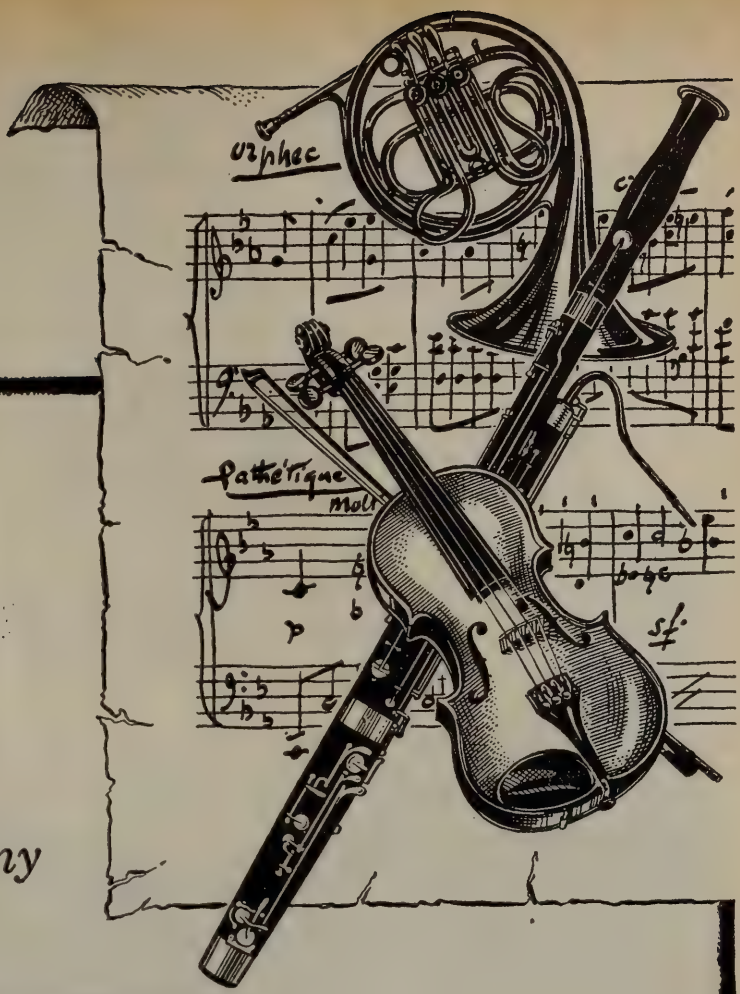
Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Cultured pearl and
ivy leaf circle pin
in fourteen karat gold
$35
Earrings to match $30

Prices include tax

Long's Chestnut Hill
Boston
Northshore



Out of Complexity Fresh Harmony

Beethoven had that characteristic of the highest genius: the ability to unify enormous diversity of material into a powerful new theme. A modern bank, too, often faces the problem of organizing and unifying complicated situations.

Page from the *Pathétique* manuscript by Ludwig van Beethoven (1770-1827)

If either your personal or business financial affairs have grown complex, you will find The New England a good place to come. Our officers are experienced in cutting through difficulties and getting at the problem. We believe you will find their judgment good and will like their friendly attitude.

The New England Trust Company

Incorporated 1869

135 DEVONSHIRE STREET

Back Bay Branch: 99 Newbury St., Boston, Mass.

Member of the Federal Deposit Insurance Corporation

Nobody could fail, nobody ever has failed, to perceive at first sight what it is all about.

• •

What it is all about is a non-romantic view of life. Not an anti-romantic view, simply a non-romantic one — as if the nineteenth century had never, save for its technical discoveries, existed. All the other modernists were children of Romanticism — worshipful children, like Schoenberg; or children in revolt, like Stravinsky; or children torn, like Debussy, between atavism and an imperious passion for independence. Even Satie felt obliged to poke fun at the Romantics from time to time. But for Ravel there was no such temptation, no Romantic problem. When twentieth-century models failed him he had recourse to eighteenth-century ones. And he used these not at all to prove any point against the nineteenth century, but simply because they were the most natural thing in the world for him to be using. Couperin, Rameau and Haydn were as close to him as Chabrier and Fauré, his immediate masters.

Maurice Ravel was not interested in posing as a prophet, as a poet or as a writer of editorials. He was no sibyl, no saint, no oracle nor sacred pythoness. He was simply a skilled workman who enjoyed his work. In religion a skeptic, in love a bachelor, in social life a semi-

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall





A few generations ago you might not have had the time or energy to enjoy a visit to Symphony Hall. Household duties would have commanded more of your time, taken more hours from your day — every day.

Today, electricity has helped to change all that, and the future promises even more ease and speed in doing your day's work — new ways to Live Better Electrically.

Discover for yourself how today's electrical appliances can give you more and more time to enjoy the finer things of life *now*. Why not drop in at the Edison Shop nearest your home and see the wonderful array of appliances.

BOSTON EDISON COMPANY

recluse, a suburbanite, he was not in any of these aspects a disappointed man. He was jolly, generous, a wit, a devoted friend and as much of a *viveur* as his none-too-solid health and his temperate tastes permitted. His was an adult mind and a good mind, tender, ironic, cultivated, sharply observant. He was kind but not foolish, humane but not sentimental, easy-going but neither self-indulgent nor lazy. There was acid in him, but no bile; and he used the acid as a workman does, for etching.

He considered art (and said so) to be, at its best, artifice, and the artist an artisan. For all the clarity that his music embodies, its crystalline lucidity, in every phrase, it probably expresses less of personal sentiment than any of the other major music of our century. He worked in the free Impressionistic style, in the straight dance forms, in the classic molds of chamber music and for the lyric stage. His masterpiece is a ballet. Always he worked objectively, with the modesty of an architect or a jeweler, but with the assurance of a good architect or a good jeweler. He was equally master of the miniature and of the grander layouts. At no necessary point does his expression lack either subtlety or magnitude. It lacks nothing, as a matter of fact, except those qualities that are equally lacking, for instance, in La Fontaine and in Montaigne; namely, animal warmth, mysticism, and the darker aspects of spirituality.

• •

Ravel was a classical composer because his music presents a straight-

for superb footwear by master craftsmen



Joseph Antell

Boston **Wellesley**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. For clean, fragrant and lustrous hair, use the Breck Shampoo best suited for your particular hair condition.

The Three Breck Shampoos are now marked in color for easy identification.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

forward view of life in clear and durable form. The straightforwardness and the clarity are, I think, obvious. The durability will be no less so if you consider the hard usage that "La Valse," "Daphnis et Chloé" (at least the Second Suite from it), the Bolero, the "Pavane for a Dead Princess," the Piano Sonatina and "Scarbo," a pianist's war horse, have been put through already. I call them durable because they stand up under usage. And they stand up under usage because they are well made. They are well made because they are clearly conceived and executed by an objective and responsible hand. The hand is objective and responsible in the way that it is because it is a French hand, one that inherits the oldest unbroken tradition in Europe of objective and responsible artisanry.

Ravel's music represents, even more than does that of Debussy, who was more deeply touched than he by both the Slavic and the Germanic impulses toward a spiritualization of the emotional life, the classic ideal that is every Frenchman's dream and every foreigner's dream of France. It is the dream of an equilibrium in which sentiment, sensuality and the intelligence are united at their highest intensity through the operations of a moral quality. That moral quality, in Ravel's case, and indeed in the case of any first-class artist, is loyalty, a loyalty to classic standards of workmanship, though such loyalty obliges its holder to no

The New England Conservatory

A COLLEGE OF MUSIC

JAMES ALIFERIS, *President*

Jordan Hall Programs

Sun., Oct. 18, 3:30 P.M.

LUCILLE MONAGHAN, *Pianist*

SCARLATTI — RAMEAU — BEETHOVEN

FAURÉ — CHOPIN

Thurs., Oct. 29, 8:30 P.M.

SYMPHONIC WIND ENSEMBLE

JAMES DIXON, *Conductor*

MENDELSSOHN — PISTON

STRAVINSKY — MOZART

Tickets without charge for each concert available at Jordan Hall Box Office

290 Huntington Ave., Boston 15

Stop & Shop Gourmet Quiz for Early Comers

1. What is a Rome Beauty?
   a. Gina Lollobrigida b. cooking apple c. the Mona Lisa d. antipasto
2. How do you pot meat?
   a. cook it in too much wine b. place it in a crock c. simmer it d. plant it
3. What is chili con carne?
   a. Mexican hat dance b. cold beef stew c. kidney beans with meat
4. Stop & Shop Danish pastry is outstanding because
   a. it's bread on a Viking ship b. the flavoring is Aquevit c. it's made with creamery butter and consummate skill

ANSWERS:

1) b. cooking apple 2) c. simmer it 3) c. kidney beans with meat 4) c. to taste it is to love it!

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT



observance whatsoever of classical methods. It is an assumption of the twin privileges, freedom and responsibility. The success that Ravel's music has known round the world is based, I am convinced, on its moral integrity. It has charm, wit, and no little malice. It also has a sweetness and a plain humanity about it that are deeply touching. Add to these qualities the honesty of precise workmanship; and you have a product, an artifact, as Bernard Berenson would call it, that is irresistible.

France has for centuries produced this kind of art work and, for all the trials of the flesh and of the spirit that she is suffering just now, is continuing to produce it. Rosenthal, Sauguet, Poulenc, Jolivet, Barraud, Rivier and the dodecaphonic young, these and dozens more have vowed their lives to sincerity of expression and to high standards of workmanship. The music of Milhaud and Messiaen has even grander aspirations. But all French composers, whether they care to admit it or not, are in debt to Ravel. It was he, not Gounod nor Bizet nor Saint-Saëns nor Massenet, nor yet César Franck nor Debussy, who gave to France its contemporary model of the composer. That model is the man of simple life who is at once an intellectual by his tastes and an artisan by his training and by his practice. He is not a bourgeois nor a white-collar proletarian nor a columnist nor a preacher nor a publicized celebrity nor a jobholder nor a political propagandist — but simply and plainly, proudly and responsibly, a skilled workman. Long may the model survive!



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

"TZIGANE," FOR VIOLIN AND ORCHESTRA

By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Tzigane was originally composed for violin and piano, dedicated to Yelly d'Aranyi, and first performed by her in London April 26, 1924.* Ravel wrote an orchestral accompaniment (the score is marked "Montfort-l'Amoury, April-May, 1924"), and the piece in this form was first presented at a concert of the Concertgebouw in Amsterdam, when Pierre Monteux was the conductor and Samuel Dushkin the soloist. The first performance in Boston of this orchestral work was at these concerts by Paul Kochanski, March 30, 1928. There was a performance by Yelly d'Aranyi, February 19, 1932, and by Arthur Grumiaux, February 1–2, 1952, when Ernest Ansermet conducted.

The accompaniment is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, trumpet, side drum, celesta, triangle, cymbal (struck), harp, and strings.

WHEN Ravel's *Tzigane* appeared in 1924, surprise was expressed that the elegant stylist, the "fastidious artificer" par excellence among living composers, should stoop to gypsy music. At that time he had indeed written such pieces as his *Rapsodie Espagnole* which, remotely

* It was published also in 1924 for violin and *luthéal*, the latter a piano attachment which provided gypsy(?) color effects.

YOUTH CONCERTS

at SYMPHONY HALL

60 Members of the Boston Symphony Orchestra

HARRY ELLIS DICKSON, Conductor

2 Series of 3 Concerts each on Saturday mornings at 11

The same three programs for each series

Nov. 14 Jan. 16 Mar. 12 Nov. 7 Jan. 9 Mar. 5

Soloist: JOSEPH SILVERSTEIN (Nov. 14) *Soloist:* ISAAC STERN (Nov. 7)

SERIES TICKETS ONLY — $3

On sale at the box office, beginning Wednesday, October 21

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET :: *Telephone:* HANCOCK 6-5050

suggesting a Spanish dance hall, certainly had nothing earthy about it. Ravel was yet to compose his Piano Concerto with its jazz borrowings, and his anything but aristocratic *Bolero*. It was a cause for surprise and remark that Ravel, who did not play the violin, should have suddenly produced a virtuoso piece so completely in the vein, beginning with an elaborate, unaccompanied "quasi cadenza" for sixty bars. It was also said that the music was of almost insuperable difficulty and the word went around that the composer was astounded at Miss d'Aranyi's feat of learning and performing it within a few days. An ironic touch in Ravel was always expected. "If it is a joke," wrote Philip Hale, "not many violinists can play it on their audiences." Yet somehow music at first accounted all but unplayable, such as Tchaikovsky's Violin Concerto, has a way of eventually becoming "repertory" for every first rate virtuoso.

The London critics after the first performance were puzzled that a stylistic purist like Ravel should lower himself to a species then disdained. The *London Times* wrote: "One is puzzled to understand what Ravel is at. Either the work is a parody of all the Liszt-Hubay-Brahms-Joachim school of Hungarian violin music, or it is an attempt to get away from the limited sphere of his previous compositions, to infuse into his work a little of that warm blood it needs." Ravel can

SAVE TIME CONVENIENT
PARK YOUR CAR
AT THE
WESTLAND AVE. GARAGE
WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy "Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ
World's Greatest Toy Store
40 Newbury Street, Boston Telephone: COmmonwealth 6-5101
Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

be re-valued in the light of his later works as far less concerned with the reputability of what he treats than with the masterly treatment itself.

The following analysis was made by Nicolas Slonimsky: "*Tzigane* opens with a long cadenza for violin alone. It is intervalically constructed upon the so-called Gypsy scale. From the outset, there is an abundant display of modern virtuoso technique, with difficult progressions, harmonics, and double, triple, and quadruple stops. After the violin has come to an end of its exertions, there is a cadenza for the harp, projected against the "Parisian" bitonality of C and F sharp major. These two cadenzas serve as preliminaries to the principal section, Moderato. The violin has a dancing Gypsy tune. Then the clarinet comes in with another Gypsy melody, accompanied by the violin solo in ethereal harmonics. Later the violin picks up the clarinet's tune, and after some intensive reiteration of its Gypsy intervals, arrives at a cascading cadenza. There is a brief pause, and once more the Gypsy dance is resumed, this time with the oboe playing the original violin tune. The orchestra has a dancing interlude; the violin plays difficult harmonics, and then, as though for relief, glides in fifths over the open strings, fortissimo. Now the harp plays sonorous glissandos, while the violin is trilling its Gypsy refrain. Then comes the section marked grandioso, in which the violin plays an imposing singing air. Finally, the soloist starts on its last dash, with 488 sixteenth-notes in changing velocities, coming abruptly to a stop, and ending the vertiginous dance."

• •

Ravel's place in the development of music in France has been referred to as that of a connecting link. Thirteen years younger than Debussy and influenced by his style, he found fame a decade later. He developed as an independent artist, alert to many trends, dedicated to



Café Florian

CONTINENTAL COFFEE HOUSE

85 NEWBURY

Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



ON

ANGEL





VON KARAJAN

Time Magazine calls Herbert von Karajan the "Generalmusikdirektor of the Continent of Europe" . . . for he holds no fewer than six major European conducting posts. To them, as to his recordings for Angel, he brings "his singular passion for orchestral clarity, his determination to get the maximum detail" (High Fidelity Magazine).

RECORDED IN EUROPE FOR ANGEL RECORDS

BIZET:
L'Arlesienne Suites Nos. 1 and 2
Carmen Suite No. 1
with the Philharmonia Orchestra
*35618**

BRUCKNER:
Symphony No. 8 in C minor
with the Berlin Philharmonic Orchestra
(2 discs) *3576-B*

DVORAK:
Symphony No. 5 in E minor, Op. 95
"New World"

SMETANA:
"The Moldau"
with the Berlin Philharmonic Orchestra
*35615**

MOUSSORGSKY (orch. RAVEL):
Pictures at an Exhibition
with the Philharmonia Orchestra *35430*

PROKOFIEFF:
Peter and the Wolf (Peter Ustinov, Narrator)

HAYDN:
Toy Symphony
with the Philharmonia Orchestra
*35638**

RESPIGHI:
Pines of Rome, Symphonic Poem

BERLIOZ:
The Roman Carnival Overture, Op. 9

LISZT:
Les Preludes, Symphonic Poem
with the Philharmonia Orchestra
*35613**

**also available in Stereo*

none. He was looked upon as of the *avant garde,* admired by the discerning, but by no means the majority until works like the *Alborada del gracioso,* the String Quartet and *Shéhérazade* in 1903, the *Rapsodie Espagnole* in 1905, made it evident that he was an outstanding master in music for piano, for a chamber group, for voice, for orchestra. The rise of the *Groupe des six* under the aegis of Satie just before the end of the First World War seemed to put him in the passing rather than the forward-looking paths of music. Meanwhile, his fame and his popularity with audiences at large increased steadily and rapidly.

Creatively speaking, his growth as an artist was in his later years retarded by circumstance. When the World War came he was thirty-nine. He had completed his *Daphnis et Chloé* two years before, and that score was to prove a sort of apex. Not accepted for war service on account of his slight stature, he joined the ambulance service and found himself eternally waiting for orders while out of reach of music. He lost his mother, to whom he was deeply devoted. He had fits of depression and never quite recovered his good health. He suffered from insomnia for the remainder of his life.

Ravel as composer was in many ways unique. He took hints from those composers who could enrich or clarify his style, but he imitated none. His music is distinctive and personal; every bar is unmistakable Ravel, yet it is not hard to trace his derivative enthusiasm – Debussy in particular. The error of his early critics, who classed him as among the weak imitators of Debussy, has been frequently and specifically disproved, yet it would be hard to imagine the bulk of his music if there had been no Debussyan precedent. Ravel took colors from Debussy's palette, but his clear, objective style had nothing of the "impressionism" of the man whom Rolland called "the great painter of dreams." Ravel especially admired Chabrier and Saint-Saëns and no

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

doubt derived from them points in orchestration. He admired Fauré, with whom he studied, and Satie, composers who must have taught him discrimination in detail, the eloquence of simplicity. He eagerly responded to such Russians as Moussorgsky, Rimsky-Korsakoff, or Borodin when they were being newly "discovered" in Paris. His later association with Stravinsky, another colleague in Paris, was beneficial — it could not have been otherwise. He was never quite at ease with the *Société Nationale* and the *Schola Cantorum*, for the music of d'Indy, Chausson and the Franckists had never been wholly congenial. Ravel never belonged to a circle propagating a cause or waging æsthetic warfare in the usual Parisian manner. The group with which he was associated called themselves *Les Apaches*,* but these were drawn together because they enjoyed comparing their enthusiasms for certain writers, poets, painters and composers of their time. They were friends without a manifesto.

He composed slowly and with scrupulous care for every detail. He was an external composer in that he never probed depths of tragic communication but was more at home with bright, scintillant wit, often edged with cynicism. He was content to turn a theme none too significant in itself to brilliant and exciting uses such as in his last two orchestral works, *La Valse* and *Boléro*. Yet who would claim anything less than superb thematic quality for *Daphnis et Chloé*?

No composer has had Ravel's particular genius for writing piano pieces and then transforming them into scores so completely orchestral that it becomes quite impossible to imagine them as ever having been

* The "Apaches" included Florent Schmitt, Ricardo Viñes, who was long Ravel's closest friend, Tristan Klingsor, the poet of *Shéhérazade*, the critics Calvocoressi and later Vuillermoz, the conductor Inghelbrecht, and Ravel's pupils Maurice Delage and Roland-Manuel, his destined biographer.



BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
11 Large Supermarkets
WATERTOWN
NEWTONVILLE
WELLESLEY
MEDFORD
CHESTNUT HILL
MT. AUBURN
BROOKLINE
STONEHAM
PORTER SQUARE
NORWOOD
AUBURNDALE

intended for anything else. Moussorgsky's *Pictures at an Exhibition* has this magic in no less degree for having once been the piano suite of another.

Ravel was sensitive to musical suggestion. He could pick up Spanish rhythms as in the *Alborada del gracioso* or in the *Rapsodie Espagnole,* jazz rhythms as in the two concertos for piano, but he refined them in the crucible of his selective imagination. No vulgarity of the music hall remained.

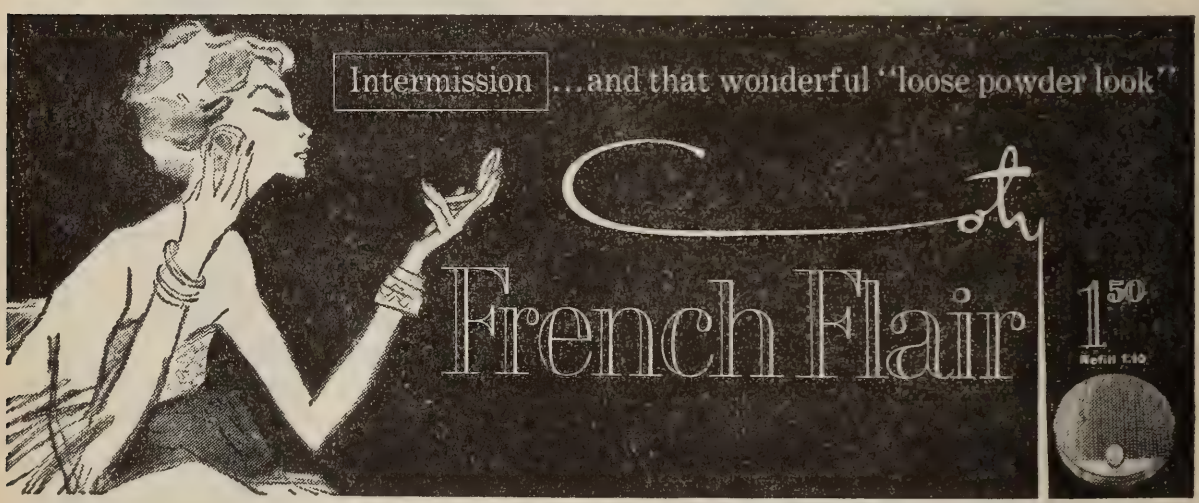
Ravel liked to dwell upon his Basque origin. His mother was presumably Basque, although no information about her birth or lineage has been discovered. He had some knowledge of the Basque language and often visited St. Jean-de-Luz, the beach resort adjoining the small community of Ciboure where he was born and where a street is named after him. His father was a Swiss and an expert in engineering, whereby Maurice may have acquired his passion for mechanical gadgets. Joseph Ravel met his future wife in Spain while he was employed in that country. Their first son was six months old when the family moved to Paris. Ravel grew up in Paris, and whatever sentiments he nurtured about his origins, he became a thorough Parisian. His personal appearance has been thus described by Victor I. Seroff in his life of Ravel:

"He seems to have suffered particularly because of the abnormally small size of his body: Ravel was just about five feet tall. Fear of not being noticed or, worse still, of being criticized was part of the reason

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. EXport 6-2224
Members of Piano Technicians Guild



the best 35¢ you ever spent



RADIO SHACK CORPORATION

WHY DID KRUSHCHEV come to this country? What *would* he have seen people reading at Disneyland? What *did* Nikita and Frank Sinatra talk about? And what did he refer to as "something better in America than now exists in Russia"?

Old sparrows and fellow music lovers, the gentleman was referring to the new Radio Shack catalog; and all other questions above are similarly answerable.

No continent has ever seen its likes. Commercially speaking, it is a solid-fuel rocket. (*Note:* in actual production cost and soaring potential, albeit not in shape).

This is a catalog which must be seen to be appreciated. Also, unlike most books of its ilk, it must be purchased in order to be seen. The price 35 cents. Even if you are excessively close as regards chicken feed — a returner of ancient cream bottles and a scavenger of Raleigh coupons — this is one little expenditure about which you will never feel remorse.

The impressive title of our catalog is "Radio Shack 1960 Guide to Electronic Buying". Its contents include: articles on stereo, speaker placement, FM, amplifier design; advertisements; a handbook section crammed with interesting facts; pictures, prices and descriptions of nearly 40,000 items; all stunningly printed on 312 big rotogravure 8½" x 11" pages, as befits the finest publication in the entire electronics field.

Please do not feel obliged to attend MIT seminars or fret over nose cones in order to appreciate this brilliant publication. It tells all there is to know about hi-fi for one thing, and there are $1 books that don't equal its thoroughness, to say nothing of esthetic quality.

Once our catalog is in your hands you will understand why Radio Shack is the undisputed master of all it surveys in hi-fi . . . locally, regionally, nationally, universally, and beyond. Your confidence in being able to shop helter-skelter for stero and records will be shaken. You will come to rely on us alone as the one place in the solar system where it is safe to buy anything that makes music come alive.

For 35 cents that's quite an accomplishment. Especially when it's *your* 35 cents!

why Ravel paid so much attention to his physical appearance. He periodically changed the way he wore his hair and his abundant whiskers. At one time he displayed a long pointed beard, later he wore it with two whiskers à la Franz Joseph, before he finally, in 1911, shaved his face clean and had his hair cut the way it appears in the familiar photographs.

"Despite the meager means of his family (while Maurice was not earning any money himself), Ravel paid minute attention to the choice of his wardrobe: his suits, hats, shoes, waistcoats, socks, ties, and an assortment of little handkerchiefs for his breastpocket, all had to match and none were of conventional taste. At the age of twenty-five as well as at the age of fifty Ravel would consult his friends about the materials from which his shirts and suits were to be made, carefully examining the samples which he carried in his pockets, and making the final decision only after long and serious deliberation. It seems that later in his life Ravel claimed with great pride to have introduced the fashion of wearing fancy waistcoats and that when someone remarked on his dandyism he said, 'I would at any time rather have been Beau Brummel than Maurice Ravel.' "

M. D. Calvocoressi, who was an intimate friend of Ravel and a member of his circle, contributed a sympathetic but judicious article in Grove's Dictionary of Music and Musicians. His summation (written while the composer was still living) is as follows:

"In all his works Ravel stands revealed as a typical product of French culture, essentially intelligent, versatile, although he deliberately restricts his field, purposeful and eager to investigate the possibilities of music. He is, first and last, a pure musician, whose sensitive ear and alert sense of proportion lead him always to judge and to be

W. W. WINSHIP INC.
Established 1776
Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience
BOSTON
WELLESLEY • NORTHSHORE

Sharon
MEMORIAL PARK
"The Man Who Cares, Prepares"
EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-3890



There's no place like home

with his COVERALL PROTECTION

Time was, not so long ago, when you required four or five separate policies to insure your home with anything close to full protection. Now you can get that same coverage—and more—in just *one* contract—The Employers' Group Homeowners Policy. It's so much more simple all around. Only one premium to pay—and it will probably amount to somewhat less than the total of the several you have now. You can benefit in many other ways by converting to a Homeowners policy now.



The man who can give you full details is your local Employers' agent—The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the E. G. Agent in your community.

THE Employers' Group

OF INSURANCE E.G. COMPANIES

Fire, Casualty and Marine Insurance, Fidelity and Surety Bonds

110 MILK STREET, BOSTON 7, MASSACHUSETTS

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD. • THE EMPLOYERS' FIRE INSURANCE CO.
AMERICAN EMPLOYERS' INSURANCE CO. • THE HALIFAX INSURANCE CO. OF MASS.
THE EMPLOYERS' LIFE INSURANCE CO. OF AMERICA

guided by the properties of musical substance, never by any other consideration. He is more interested in problems of quality than in problems of pure form; but his sense of form is unerring. He sets great store by restraint; but the genuine emotion which permeates, for instance, *'Asie,' 'L'Indifférent'* (in *Shéhérazade*), *'Le Martin-Pêcheur'* (in the *Histoires naturelles*), *'Le Gibet'* (in *Gaspard de la nuit*), *'Oiseaux tristes'* (in *Miroirs*), the *'Forlane'* (in *Le Tombeau de Couperin*) and the slow movement of the String Quartet is never lacking even in works of his which, on the surface, may convey an impression of detachment. In his musical humor the sympathetic quality is as striking as the wit.

"His style is characterized by sharp definition of contours, by finish, point and piquancy down to the utmost detail. One critic has described him as always interested in achieving the seemingly impossible. From the technical point of view the remark is true enough. But it is always an artistic end, not a merely technical, that he has in view.

"His preference for working on a small scale has given occasion to much adverse criticism. That he was quite capable of dealing with broader schemes is shown by *Daphnis et Chloé*, and in a large measure by *Gaspard de la nuit*. If he did not do so more often it was by virtue of a deliberate, carefully thought-out æsthetic choice, or of what his adverse critics (who were almost as numerous as his fervent admirers) usually described as 'a sense of his own limitations.' But this very sense served him so well that there can be no doubt that few composers have succeeded in achieving more thoroughly exactly what they aimed at achieving."

Since 1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066
	Violin Concerto (HEIFETZ)	LM-1992
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228
BLOCH	"Schelomo" (PIATIGORSKY)	LM-2109
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111
	"Prelude to the Afternoon of a Faun"	LM-1984
	Three Images	LM-2282
DUKAS	The Apprentice Sorceror	LM-2292
ELGAR	Introduction and Allegro	LM-2105
FRANCK	Symphony No. 1 in D minor	LM-2131
IBERT	"Escales" (Ports of Call)	LM-2111
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221
	Violin Concerto (HEIFETZ)	LM-2314
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984
	"Mother Goose" Suite	LM-2292
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239
	Serenade for Strings	LM-2105
WAGNER	Excerpts, "Tannhäuser," Tristan," "The Ring" (EILEEN FARRELL)	LM-2255
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109

SYMPHONY NO. 4, *Op.* 53

By ALBERT ROUSSEL

Born in Turcoing (Nord), France, April 5, 1864; died in Royan, August 23, 1937

This Symphony (published in 1935) had its first presentation at the *Concerts Pasdeloup* in Paris, October 19 of that year, Albert Wolff conducting. On December 27 following, it was introduced to the United States in the concerts of the Boston Symphony Orchestra. It was last performed at these concerts on November 18–19, 1949.

The orchestration calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, side drum, cymbals, triangle, harp, and strings. The Symphony is dedicated to Albert Wolff.

THE symphony opens with an introduction, lento, from which there is a thematic recurrence in the middle section of the slow movement. The Allegro scherzando is in a 6-8 rhythm suggesting the gigue. Spirited, punctuated with staccato chords, the impetus never relaxes, offers no trio of contrasting character, although there is a subtle juggling between the duple and triple beat. The final Allegro molto is a lively rondo, again without relaxation of tempo, although a section of lyrical character brings relief. A characterization of the movements was given by Denyse Bertrand, writing of the Paris performance in

PROGRAM BULLETINS
FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the season of 24 concerts, 1959–1960 is $6.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast ** – Affiliates of WQXR, New York

"Ménestrel" (October 25, 1935): "An allegro with an incisive theme set off by vari-colored orchestration is concise, quite in the composer's best style; the adagio, mysterious and tender, rises gradually with an expanding songfulness; the scherzo, short, light, very rhythmic, contrasts agreeably with a finale of pleasing grace, written without vigor and sounding delightfully." At this performance, the scherzo had so much applause that M. Wolff was induced to yield to a European custom not (up to this time) practiced in America. As one of the critics wrote: "it had the honors of a *bis* unanimously solicited."

• •

Roussel wrote four symphonies, though the first might more properly be called a symphonic poem. It was composed in 1908, and bears the title *"Le Poéme de la forêt."* The Second, in B-flat, dates from 1922 (it was performed by the Boston Symphony Orchestra October 31, 1924). This symphony shows classical outlines, but has an admitted program, dealing with youth, his advance, and his experience with life. The Third Symphony, in G minor, was composed for the fiftieth anni-

• PIANOS
• RADIOS
• ORGANS
• MUSICAL
TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 ST. BOTOLPH STREET, BOSTON

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, CHARLES H. TAYLOR
Treasurer, CHARLES E. COTTING
Secretary, FRANCIS H. BURR
Chairman Ladies' Committee
MRS. CHARLES E. COTTING

SYMPHONY HALL

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

A few desirable seats still available for the subscription series of

Six Sunday Afternoon Concerts

November 8	February 28
January 10	March 13
January 31	April 3

William Steinberg will be guest conductor on January 10. Soloists will be Gary Graffman, Piano; Isaac Stern, Violin, and Ruggiero Ricci, Violin.

Prices: $12, $16, $20

Inquire at the Subscription Office, Massachusetts Avenue entrance

CO 6-1492

versary of this Orchestra and first performed at these concerts October 24, 1930. It has no program, although this composer always kept, even in his latest symphony, a colorful and suggestive instrumentation. The Fourth Symphony, like the Sinfonietta for Strings of 1934, is what the French call "*de la musique pure*" — with a high percentage of "purity."

"Albert Roussel," Albert Bernard has written, "has seemed to me the logical point where musical thoughts specifically French have taken full possession of a form not authentically national. By him rather than by Saint-Saëns, in whom there were irreconcilable elements, and

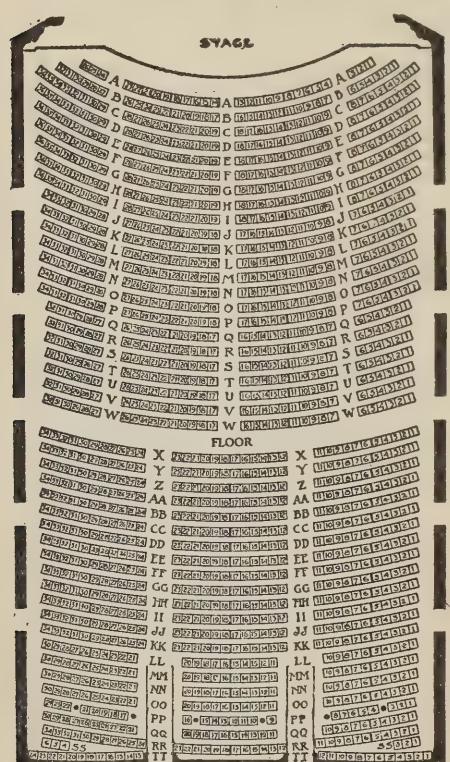
- THE BOSTON SYMPHONY CONCERT BULLETIN
- THE BERKSHIRE FESTIVAL PROGRAM
- THE BOSTON POPS PROGRAM

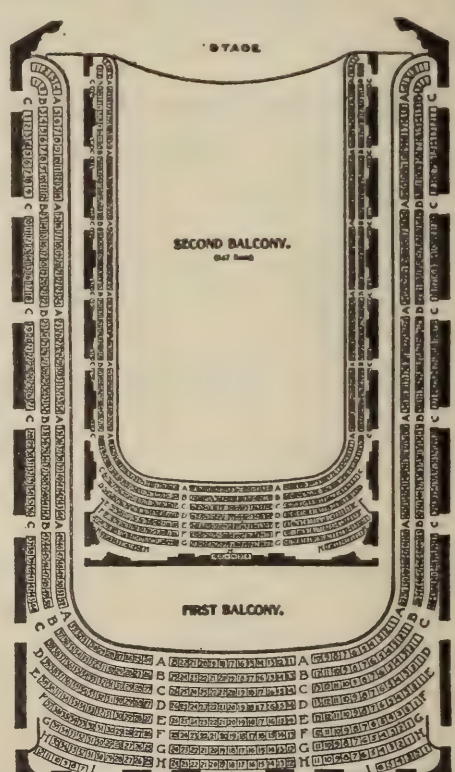
The Boston Symphony Orchestra

PUBLICATIONS

Coverage: Higher Income Groups
Positions: All Conspicuous
Rates: Moderate
Total Circulation More Than 500,000

For Information and Rates Call
DONALD T. GAMMONS, *Advertising Manager*
Tel. CO 6-1492, or write:
SYMPHONY HALL, BOSTON 15, MASS.





who could borrow a form for a concept which remained French – by Albert Roussel, then, the fusion has been established; let us rather say the French patrimony has been definitely enriched by a powerful field of expression which we have had difficulty in assimilating. A precious conquest which, now quietly come to pass, is destined, I feel sure, to engage future attention more considerably than we may now suppose.

"Already with the Third Symphony Roussel showed us that his style, which has all the recognizable virtues of French music, was moulding itself with perfect ease to the necessities of symphonic form, having identified, indissolubly united, the form with the matter. Now, that which might have been considered a fortunate combination of circumstances has been formally confirmed by this Fourth Symphony, with its perfect balance, its eloquence as considered as it is expressive. Force, vigor, sanity, act as ballast in a light and translucent edifice of sound. It is hard to tell what draws one most in this work of art – its luminous simplicity, its absence of artifice, its qualities of wit, of emotion, the certainty of its *métier* or the aptness of its thought."

"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

SEVENTY-NINTH SEASON, 1959–1960

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SEVEN OPEN REHEARSALS

SYMPHONY HALL, BOSTON

at 7:30 P.M.

FOR $9.00

NOVEMBER 5	JANUARY 6	MARCH 10
DECEMBER 10	FEBRUARY 11	APRIL 13
	FEBRUARY 25	

Season tickets for the seven rehearsals at Symphony Hall Box Office at $9.00 for the series. Tickets, if any remain, will be sold at $2.00 for a single rehearsal. NO SEATS ARE RESERVED. SERIES TICKETS NOW ON SALE.

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

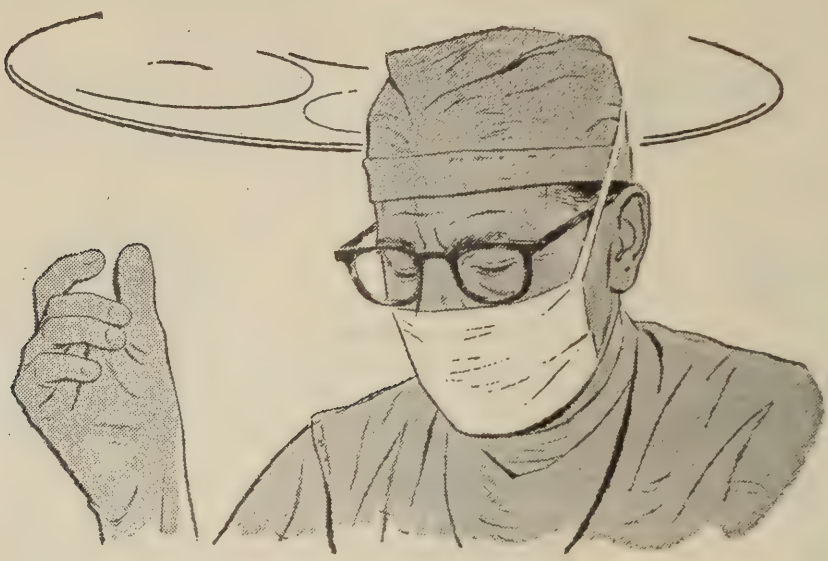
Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler



A LIFE IS IN HIS HANDS...

In the crisis of an operation, the patient's life depends upon the surgeon's knowledge, skill and experience acquired over a lifetime of specialization.

If a crisis develops in your family's future, your plans should also be administered by specialists. When you appoint Boston Safe Deposit and Trust Company executor and trustee, you can be sure your family's security is in skilled hands. This specialized organization has devoted over 80 years to administering estates and trusts.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Fourth Program

(To follow a tour of Utica, Syracuse, Rochester, Toledo, Detroit, Ann Arbor, October 19–25)

FRIDAY AFTERNOON, October 30, *at* 2:15 *o'clock*

SATURDAY EVENING, October 31, *at* 8:30 *o'clock*

THOMAS SCHIPPERS, *Guest Conductor*

DURANTE . . . . . Concerto for Strings, in F minor, No. 1
(edited by Adriano Lualdi)

I. Un poco andante; Allegro
II. Andante
III. Amoroso
IV. Allegro assai

(First performance at these concerts)

BARBER . . . . . *Medea's Meditation and Dance of Vengeance, *Op.* 23a

WAGNER . . . . . Prelude to "Die Meistersinger von Nürnberg"

INTERMISSION

TCHAIKOVSKY . . . . . *Symphony No. 4, in F minor, *Op.* 36

I. Andante sostenuto; Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato; Allegro
IV. Finale: Allegro con fuoco

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO *RCA VICTOR RECORDS

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS

Winter Season 1959–1960

OCTOBER

2–3	Boston	(Fri.-Sat. I)
6	Boston	(Tues. A)
9–10	Boston	(Fri.-Sat. II)
13	Providence	(I)
16–17	Boston	(Fri.-Sat. III)
19	Utica	
20	Syracuse	
21	Rochester	
22	Toledo	
23	Detroit	
24	Ann Arbor	(I)
25	Ann Arbor	(II)
30–31	Boston	(Fri.-Sat. IV)

NOVEMBER

3	Cambridge	(I)
5	Boston	(Rehearsal I)
6–7	Boston	(Fri.-Sat. V)
8	Boston	(Sun. a)
10	Boston	(Tues. B)
13–14	Boston	(Fri.-Sat. VI)
16	Northampton	
17	New Haven	
18	New York	(Wed. I)
19	Englewood	
20	Brooklyn	(I)
21	New York	(Sat. I)
24	Providence	(II)
27–28	Boston	(Fri.-Sat. VII)

DECEMBER

1	Cambridge	(II)
4–5	Boston	(Fri.-Sat. VIII)
8	Boston	(Tues. C)
10	Boston	(Rehearsal II)
11–12	Boston	(Fri.-Sat. IX)
16	New York	(Wed. II)
17	Washington	(I)
18	Brooklyn	(II)
19	New York	(Sat. II)
22	Boston	(Tues. D)
24, 26	Boston	(Thurs.-Sat. X)
29	Providence	(III)

JANUARY

1–2	Boston	(Fri.-Sat. XI)
5	Cambridge	(III)
6	Boston	(Rehearsal III)
8–9	Boston	(Fri.-Sat. XII)
10	Boston	(Sun. b)
12	Boston	(Tues. E)
15–16	Boston	(Fri.-Sat. XIII)
19	Newark	
20	New York	(Wed. III)
21	Baltimore	
22	Brooklyn	(III)
23	New York	(Sat. III)
29–30	Boston	(Fri.-Sat. XIV)
31	Boston	(Sun. c)

FEBRUARY

2	Cambridge	(IV)
5–6	Boston	(Fri.-Sat. XV)
9	Boston	(Tues. F)
11	Boston	(Rehearsal IV)
12–13	Boston	(Fri.-Sat. XVI)
15	Storrs	
16	New London	
17	New York	(Wed. IV)
18	Washington	(II)
19	Brooklyn	(IV)
20	New York	(Sat. IV)
23	Providence	(IV)
25	Boston	(Rehearsal V)
26–27	Boston	(Fri.-Sat. XVII)
28	Boston	(Sun. d)

MARCH

1	Boston	(Tues. G)
4–5	Boston	(Fri.-Sat. XVIII)
8	Cambridge	(V)
10	Boston	(Rehearsal VI)
11–12	Boston	(Fri.-Sat. XIX)
13	Boston	(Sun. e)
15	Boston	(Tues. H)
18–19	Boston	(Fri.-Sat. XX)
21	Hartford	
22	New Haven	
23	New York	(Wed. V)
24	Philadelphia	
25	Brooklyn	(V)
26	New York	(Sat. V)

APRIL

1–2	Boston	(Fri.-Sat. XXI)
3	Boston	(Sun. f)
5	Providence	(V)
8–9	Boston	(Fri.-Sat. XXII)
12	Cambridge	(VI)
13	Boston	(Rehearsal VII)
14, 16	Boston	(Thurs.-Sat. XXIII)
19	Boston	(Tues. I)
22–23	Boston	(Fri.-Sat. XXIV)

Fifth Program

FRIDAY AFTERNOON, November 6, *at* 2:15 *o'clock*

SATURDAY EVENING, November 7, *at* 8:30 *o'clock*

BACH . . . . . Violin Concerto No. 1, in A minor

I. Allegro ma non troppo
II. Andante
III. Allegro assai

BERG . . . . . Concerto for Violin and Orchestra

Andante — Allegretto
Allegro — Adagio

INTERMISSION

MENDELSSOHN . . . . . Symphony No. 3, in A minor, "Scottish," *Op.* 56

I. Andante con moto; Allegro un poco agitato
II. Vivace non troppo
III. Adagio
IV. Allegro vivacissimo; Allegro maestoso assai

(Played without pause)

SOLOIST
ISAAC STERN

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:05 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

RUTH SHAPIRO
PIANIST – TEACHER
35 LANCASTER TERRACE
BROOKLINE, MASSACHUSETTS
Telephone *BE* acon 2-3985

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1959, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

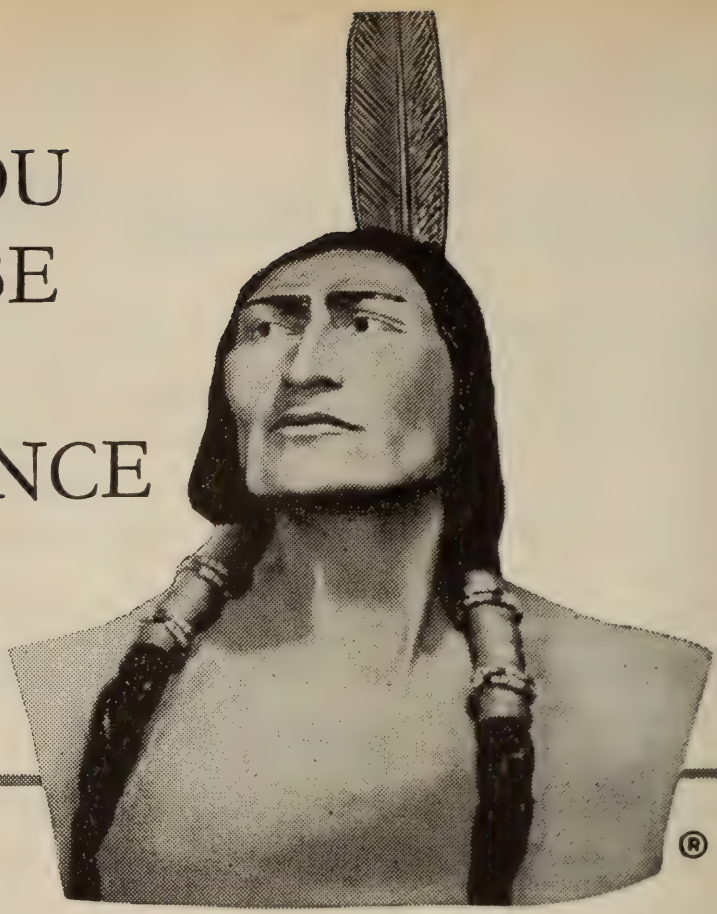
NORMAN S. SHIRK
Assistant Manager

LEONARD BURKAT
Music Administrator

JAMES J. BROSNAHAN
Business Administrator

ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (for this week) 199
Program (November 6–7) . . . 253
Program (November 13–14) . . 255

NOTES

Durante (Concerto Grosso No. 1) 201
Barber (Medea's Meditation and Dance of Vengeance) 210
Wagner (Prelude to "Die Meistersinger von Nürnberg") 218

ENTR'ACTES

Wagner's "Opera Buffa" — J.N.B. 222
Francesco Durante 231
Samuel Barber *(Nathan Broder)* 233

NOTES

Tchaikovsky (Symphony No. 4) 240

Symphoniana

EXHIBITION

The exhibition now on view in the Gallery has been loaned by the deCordova and Dana Museum of Lincoln, Massachusetts.

• •

THOMAS SCHIPPERS

Thomas Schippers was born in Kalamazoo, Michigan, March 9, 1930. He studied composition and piano with Victoria McLaughlin, at the age of 15 went to Philadelphia to study at the Curtis Institute, and later studied privately with Olga Samaroff. His career as conductor began when he led the Philadelphia Orchestra in 1948. Since then he has conducted the New York City Opera (1950–1955). He first conducted at the Metropolitan Opera Company in 1955 (he is announced as conductor of revivals of *The Flying Dutchman* and *La Forza del destino* this season). Mr. Schippers has introduced operas by Menotti and shared with that composer the direction of the festival in Spoleto, Italy, in its two seasons. He also conducted the New York Philharmonic when, with Seymour Lipkin, he traveled abroad with this orchestra and its conductor, Leonard Bernstein. He conducted the Boston Symphony Orchestra as guest on February 21, 22 and 23, 1958.



MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



For Autumn Evenings —

Our wool jersey teagown—simply styled with a softly draped satin collar and ascot. Sapphire, Emerald, Moss Green or Coral. Sizes 10-20. $49.95

416 Boylston St.
Boston 16, Mass.
KEnmore 6-6238

54 Central St.
Wellesley, Mass.
CEdar 5-4530

THE VIENNA PHILHARMONIC

Boston's Orchestra welcomes the illustrious and time-honored Orchestra of Vienna which, under its conductor Herbert von Karajan, is to visit this city for a concert in Symphony Hall on Wednesday evening, November 18. The Vienna Philharmonic will make its only New England appearance in one of twelve concerts in the United States as part of a world tour which is under the official patronage of the Austrian government.

The Boston concert will be sponsored jointly by the Trustees of the Boston Symphony Orchestra and Mr. Aaron Richmond. Subscribers to the Boston Symphony Orchestra concerts and to the Boston University Celebrity Series have been given the opportunity to obtain tickets before the public sale.

The Vienna Philharmonic was established as a professional orchestra in 1842 under the direction of Otto Nicolai.

It is the third oldest orchestra in Europe, preceded only by the orchestra of the Leipzig Gewandhaus and the Royal Philharmonic Orchestra of London.

In the ensuing years the great composers of central Europe conducted their music at its concerts. Regular conductors have included Felix Mottl, Franz Schalk, Wilhelm Furtwängler, Clemens Krauss and Bruno Walter. Guest conductors who have also conducted the Boston Symphony Orchestra were Karl Muck and Arthur Nikisch. (Nikisch began his career as a violinist in the Philharmonic.) Herbert von Karajan was born in Salzburg in 1908. He conducted the Berlin Philharmonic and the Berlin Opera until, in 1956, he was appointed the director of the Vienna State Opera. He has visited this country as conductor of the Berlin and Philharmonic orchestras. The Vienna Philharmonic under the direction of Carl Schuricht gave a concert in Symphony Hall in December, 1956.

• •

A PORTRAIT OF HENSCHEL

A portrait of Sir George Henschel, the first conductor of this Orchestra, now hangs in the Ancient Instrument Room (at the end of the first balcony left corridor) by courtesy of an indefinite loan by the Art Gallery of Yale University. The portrait was made by John Henry Amshewitz, R.B.A. (1882–1943) and was presented by Mrs. Amshewitz to the Yale School of Music in memory of Professor and Mrs. Abraham S. E. Yahuda.

Filene's French Shops
Boston



the one . . .

the only . . .

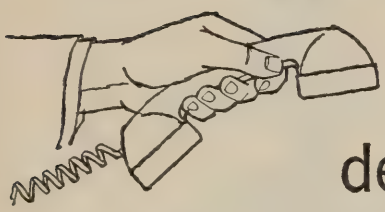
the incomparable . . .

Pauline Trigere

Great American artist, supreme in the skills of creating elegant, beautiful clothes with electrifying fashion news and authority. Here her newest spiral jacket suit . . . in a wonderful winter blend of wool and reindeer hair to create an exciting and totally new texture.

Filene's French Shops—Seventh Floor
The French Shops' Trigere Collection
from $155

To the executive



highly skilled in delegating responsibility

Why not make Old Colony Trust Company directly responsible for the strengthening of your own investment program? Old Colony offers you the experience, resources, specialists — and the time — that successful investing demands today. Just as important, Old Colony will relieve you of the mental and physical strain of investment worries and paperwork. We'd like to send you with our compliments a booklet called "Investment Management and Investment Consultation". It will help you make this important decision as to whom you should delegate your personal financial affairs.



Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:30

OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.



Allied with THE FIRST NATIONAL BANK OF BOSTON

Fourth Program

FRIDAY AFTERNOON, OCTOBER 30, *at* 2:15 *o'clock*

SATURDAY EVENING, OCTOBER 31, *at* 8:30 *o'clock*

THOMAS SCHIPPERS, *Guest Conductor*

DURANTE . . . . . Concerto for Strings, in F minor, No. 1
(edited by Adriano Lualdi)

I. Un poco andante; Allegro
II. Andante
III. Amoroso
IV. Allegro assai

(First performance at these concerts)

BARBER . . . . . *Medea's Meditation and Dance of Vengeance, *Op.* 23a

WAGNER . . . . . Prelude to "Die Meistersinger von Nürnberg"

INTERMISSION

TCHAIKOVSKY . . . . . *Symphony No. 4, in F minor, *Op.* 36

I. Andante sostenuto; Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato; Allegro
IV. Finale: Allegro con fuoco

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS



fur

. . . grand flatterer of all time

was never used more richly,
more imaginatively,
to more beautiful purpose than in
our current collection of
fur-trimmed fashions!

lynx-laden costume shown is one of a
one- and few-of-a-kind collection
for misses, both stores

R.H. Stearns

Boston • Chestnut Hill

CONCERTO FOR STRINGS, IN F MINOR, No. 1

By FRANCESCO DURANTE

Born in Frattamaggiore (near Naples), March 31, 1684;
died in Naples, August 13, 1755

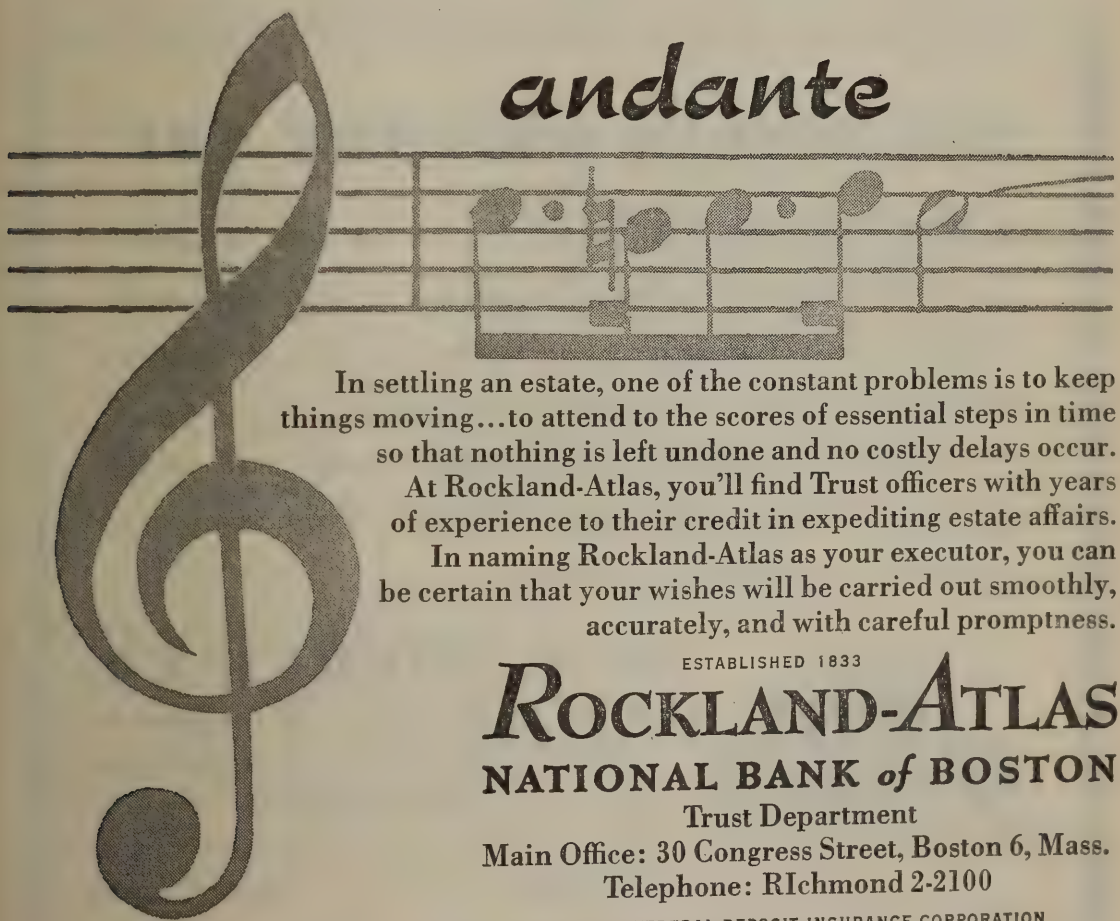
Arranged by ADRIANO LUALDI

Born in Larino Campobasso, March 22, 1885

This Concerto is the first of eight composed for string orchestra and "transcribed and interpreted" by Adriano Lualdi in 1945.*

DURANTE did not label the first of these concertos *"concerto patetico,"* but the intent is plain. Each movement pivots on the key of F minor, except the second which is in C minor. The themes are built on descending intervals, especially in the first two movements. The first and second violins, and later the upper and lower strings, tend to divide in duo fashion, balanced in alternate phrases. The third movement (*"amoroso"*) approaches the concerto grosso style as a passage for two violins (soli) and is answered by the full group. The final

* Lualdi, a prolific composer of operas, has had an active career as operatic conductor in Italy and South America. He is a music critic, author and educator. While director of the Naples Conservatory of San Pietro a Maiella and leader of its chamber orchestra, Lualdi restored from the manuscript parts eight *quartetti concertanti* by Durante for string orchestra.



In settling an estate, one of the constant problems is to keep things moving...to attend to the scores of essential steps in time so that nothing is left undone and no costly delays occur. At Rockland-Atlas, you'll find Trust officers with years of experience to their credit in expediting estate affairs. In naming Rockland-Atlas as your executor, you can be certain that your wishes will be carried out smoothly, accurately, and with careful promptness.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Allegro assai is marked *"molto marcato e ritmico"* and has an animation which suggests Durante's pupil, Pergolesi, despite its somber cast.

Francesco Durante was a contemporary of Bach and Handel and might have met Handel when that composer, his junior by one year, visited Naples in the summer of 1708. Since Handel, then twenty-three, was more ready to learn from the famous Neapolitan school of musicians than to impart, it may be assumed that Durante was not subjected to any German influence. In his own Naples he became the pupil of Alessandro Scarlatti. Durante was held in equal esteem as a composer and as a teacher. Among his pupils were Vinci, Duni, Pergolesi, Jomelli, Guglielmi, Traetta, Sacchini, Piccinni. Paesiello is also named, but it should be noted that Paesiello was only fifteen years old when Durante died. Durante was thus destined to be influential in a musical culture of the first importance, although that culture was principally involved with music for the theatre. His preference for church music may have been partly due to his teacher, Alessandro Scarlatti, who has been called "the founder of the Neapolitan school of music" and who composed religious music as well as operas. Durante resembled Alessandro's son, Domenico, in cultivating the harpsichord, although Domenico Scarlatti, who was one year younger than he, spent most of his life in other centers. It is interesting in this connection

TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford

DO YOU KNOW...

THAT, in its nearly sixty colorful years, Symphony Hall has housed such diverse attractions as Ellen Terry, declaiming from Shakespeare; Lillian Russell in an extravaganza called "How to Live One Hundred Years"; Isadora Duncan, a nine-days' wonder in 1909; Mrs. Patrick Campbell and Ben Webster in *Hedda Gabler; a Midsummer Night's Dream*, performed by Ben Greet's company to the accompaniment of Mendelssohn's music (played by 50 members of the Symphony); and the great League of Nations Debate between Henry Cabot Lodge and A. Lawrence Lowell, presided over by Calvin Coolidge?

DO YOU KNOW THAT Sir Arthur Conan Doyle frequently lectured here on spiritualism and psychic phenomena, producing photographs of "ghosts" to amaze his audience... that his friend, the great Houdini, once hired Symphony Hall for the especial purpose of exposing "Margery", Boston's leading medium of the period... that all of James M. Curley's inaugurations have taken place in the Hall... that Will Rogers, complete with laughs and lariat, also appeared here?

DO YOU KNOW THAT Geraldine Farrar's 1915 movie of *Carmen*, directed by Cecil B. de Mille, had its New England première in Symphony Hall, as did many early European films of merit — *The Cabinet of Dr. Calgari* and *Potemkin*, for instance... that, in a few short months of 1945, the Hall was occupied by such oddly assorted groups as the Communist Political Association, the Republican State Convention, and the Democratic Party?

DO YOU KNOW THAT, when you're planning investments, The Trust Department of The Merchants National Bank of Boston can provide truly professional assistance — based on long experience and thorough research — and the careful analysis that a well-balanced portfolio demands?



Offices

28 STATE ST.
31 MILK ST. • SOUTH STATION
513 BOYLSTON ST. • 642 BEACON ST.
30 BIRMINGHAM PARKWAY, BRIGHTON

member F.D.I.C.

where the man you talk to *is* the bank

that Durante, surrounded by a flourishing operatic growth, wrote no operas, although he produced such preponderantly operatic pupils as Pergolesi, Piccinni and Paesiello.

Durante spent most of his life in Naples except for five years when he studied with Pitoni and Pasquini in Rome. He was early associated with the Conservatorio di Sant'Onofrio where he first studied under his uncle, Don Angelo Durante, and where he later taught. He also taught intermittently at the Conservatorio Santa Maria di Loretto and the Conservatorio dei poveri di Gesu Cristo.

In his day Durante was greatly admired for his religious and lay chamber music. Rousseau called him "the greatest harmonist of Italy — that is to say, of the world." Charles Burney wrote in his *History of Music*: "His masses and motets are still in use and models of correct writing with the students of the several conservatories in Naples. His duets were formed from the airs of his own master Alessandro Scarlatti's cantatas. They are more in dialogue than fugue or duo, but composed of the most select, beautiful, and impassioned traits of melody that the creative genius of the elder Scarlatti had ever invented, and are put together with such science, that it seems as if art and refinement in this species of composition could go no further."

• •

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

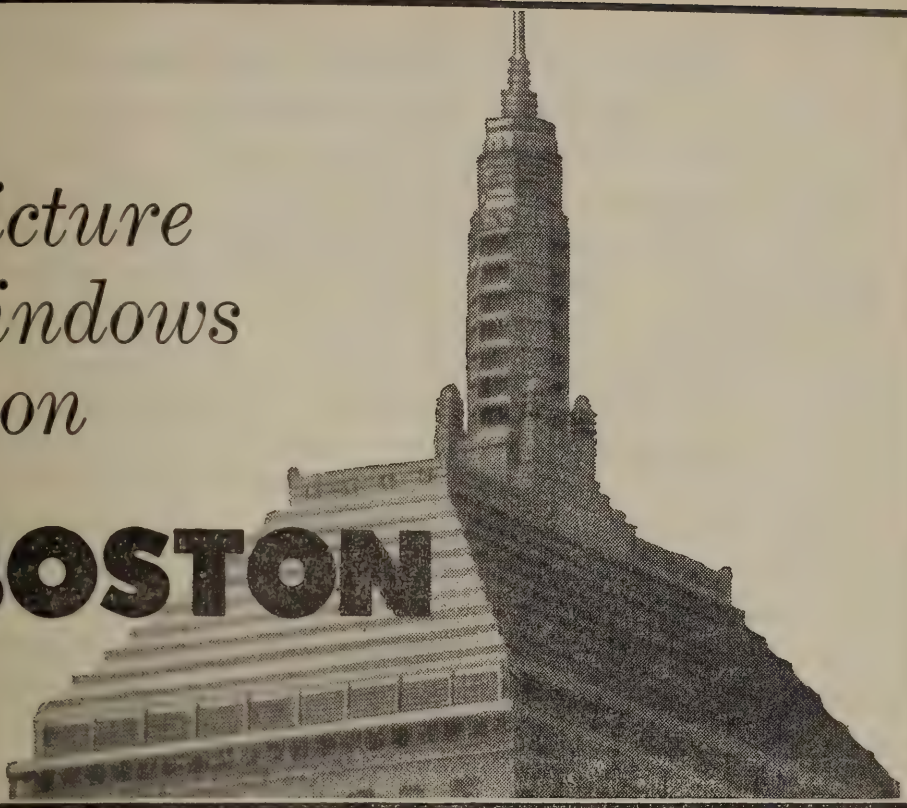
Wildey
SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

Lualdi maintains in a preface to the score that while Durante's reputation rests according to the dictionaries principally upon his church music, his "creative genius" stands out most prominently in the balance, the fine workmanship, the individuality of his concerted instrumental style. Lualdi considers that these eight concertos, together with the *duetti da camera*, are sufficient to place Durante among the "greatest composers of the Neapolitan school." Durante's champion has transcribed the concertos in two versions, the first faithful to the original notation without the addition of directions or accents, without even the correction of errors; the second, for publication, with "the revisions necessary to bring to life the rich spirit implicit in the music and to put Durante and his works on a performing level with the classical composers whose music enjoys an authentic second life in the ways of the modern concert hall." The extent of this revision is not specified. The concerto here performed is in five parts, the basses usually reinforcing the cellos. The upper strings are sometimes divided for harmonic filling-in.

Mr. Lualdi points to the inherent contrapuntal texture of these concertos, the thematic use of imitation and fugato, the incisive



ONLY *the* STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

rhythmic points "which enable him to master the greatest latitude." The instrumentation, he continues, is not merely quartet writing, but string orchestra writing with a suggestion of alternate concerted and solo treatment. He finds the instrumental method less comparable to the *concerti grossi* and the *suonate a tre* of Corelli, who preceded Durante, than to the *concertini* of Pergolesi, who became his pupil. It is a "middle course" which cultivates the "great simplicity and facility" of Pergolesi, avoids excessive virtuosity, and approaches in some ways the "simple taste and popular tendency of the musical theater." While the *concerto grosso* was carried on by Corelli's epigones in Rome, Vivaldi's in Venice, "the concertos of Durante remained an isolated fluorescence without appreciable derivations." They represent in Naples "a final resistance of concerted instrumental music to the triumphant incursion of music of the theater." If Durante did not have the good fortune to find pupils on the Bay of Naples as Giulini and Sammartini did in Milan, "the fault," he concludes, "was not his."

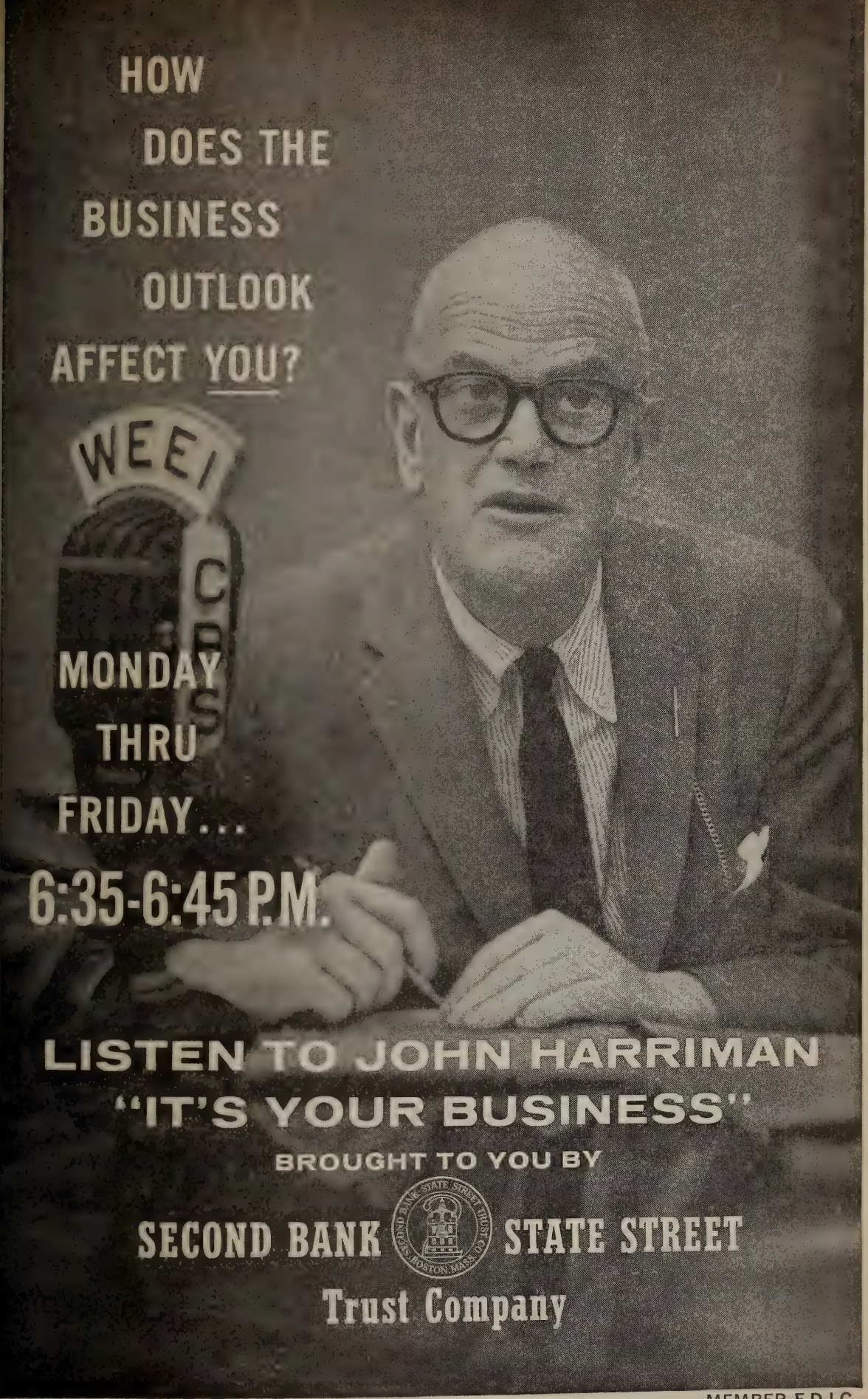
For Consultation on Design
of your Science Laboratory

A. B. Stanley
Company Incorporated

Furniture for
Science
Laboratories



230 BOYLSTON STREET (Route 9)
CHESTNUT HILL 67 (Newton), MASSACHUSETTS
Telephone DEcatur 2-2112


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

"MEDEA'S MEDITATION AND DANCE OF VENGEANCE," *Op.* 23-A

By SAMUEL BARBER

Born in West Chester, Pennsylvania, March 9, 1910

The Ballet *Medea,* from which this is derived, was composed by commission of the Alice M. Ditson Fund of Columbia University and was first danced by Martha Graham, to whom it is dedicated, and her company at the Macmillan Theater of the University in May 1946. (The Ballet was at first entitled "The Serpent Heart," and later "The Cave of the Heart.") An orchestral suite in seven movements was extracted from this score and performed by the Philadelphia Orchestra under the direction of Eugene Ormandy on December 5, 1947. In 1955 Mr. Barber rescored "Medea's Meditation and Dance of Vengeance" for a full orchestra. It was performed at these concerts November 2–3, 1956.

The instruments required are 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, cymbals, side drums, tom-tom, bass drum, tam-tam, whip, xylophone, and strings.

THE tragedy of *Medea* by Euripides, which was produced in Greece 431 B.C., has furnished Mr. Barber with the subject for his Ballet. He was drawn by its dark and ferocious theme of vengeance, which

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Allegro ma non troppo

Fast, but not so fast that the future is overlooked. And so it is with trust and estate planning. Our Trust officers will be glad to discuss with you and your counsel the broad scope of estate plan services, and demonstrate to you how a program formulated now can secure the future of your estate.

UNITED STATES TRUST COMPANY
Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



counterpoint . . .

often requires the brass section to follow an independent melody in developing the symphonic theme. Insurance Agents, too, must follow many variations in charting a modern protection program for their clients. More than 8,000 Independent Insurance Agents throughout the United States, its Territories, and Canada depend on one of the Boston Insurance Group's 68 strategically-located offices to assure you of service as a **neighbor** . . . not a number. Through Boston's decentralized facilities they combine fast, efficient service with complete modern coverages.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company
Equitable Fire Insurance Company, Charleston, South Carolina

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT

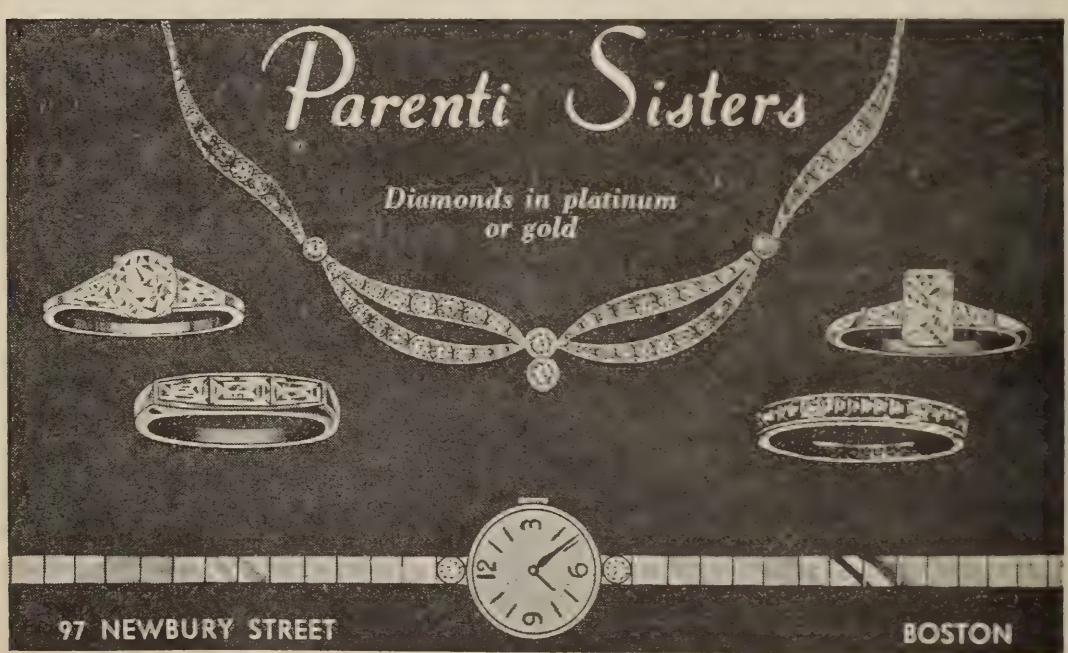
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

becomes the dominating purpose of Medea, the princess of Colchis endowed with magic powers, who, having enabled Jason to obtain the Golden Fleece in Colchis, has fled with him to Corinth. Two children have been born of their union, but Jason has abandoned her to marry the daughter of the Corinthian king, leaving her without status, grief-stricken but proud, jealous, passionately vengeful. To bring down the pride of Jason, her unfaithful lover, she goes to the length of murdering her children which are also his.

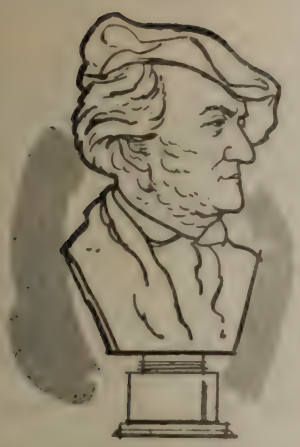
The "Dance of Vengeance" is the peak of intensity and the culminating point of the Ballet. Samuel Barber has explained that the excerpt "is directly related to the central character in Medea, tracing her emotions from her tender feelings towards her children, through the mounting suspicions and her decision to avenge herself. The piece increases in intensity to close in the frenzied Dance of Vengeance of Medea, the Sorceress descended from the Sun God."

Medea:
This thing was not to be,
That thou shouldst live a merry life, my bed
Forgotten and my heart uncomforted.
Thou nor thy princess nor the king that planned
Thy marriage drive Medea from this land,

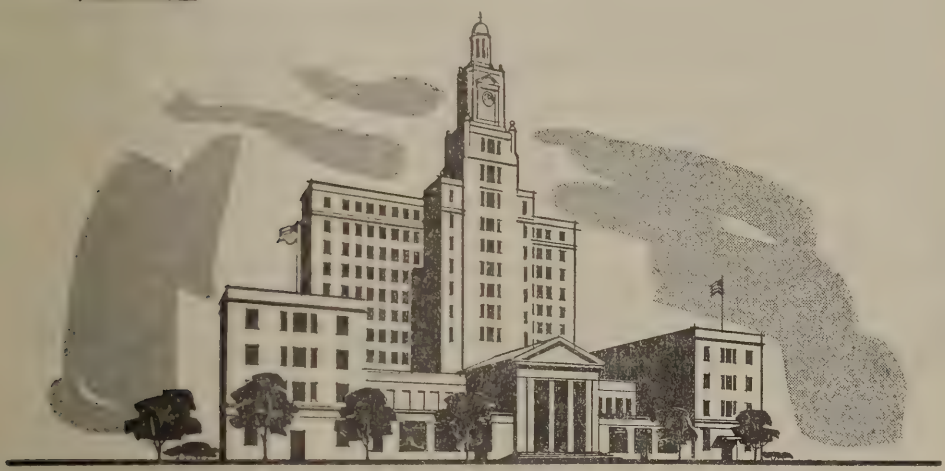
Aeolian-Skinner Organ Company
Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
Joseph S. Whiteford, President and Tonal Director



IN 1865...



...Wilhelm Richard Wagner vindicated the confidence of his patron, King Ludwig of Bavaria, with the first production of *Tristan and Isolde.*



... New England Life vindicated the confidence of its southern policyholders and Confederate soldiers by reinstating their insurance, without medical examination, on the payment of overdue premiums. Today this liberal attitude of New England Life toward its policyholders is reflected in its "better life" policy: the finest combination of guaranteed benefits available at any price.

NEW ENGLAND
Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA – 1835

And suffer not. Call me what thing thou please,
Tigress or Skylla from the Tuscan seas:
My claws have gripped thine heart, and all things shine.

Translation by GILBERT MURRAY
(Oxford University Press)

About the Ballet Mr. Barber has furnished the following information:

"Neither Miss Graham nor the composer wished to use the Medea-Jason legend literally in the ballet. These mythical figures served rather to project psychological states of jealousy and vengeance which are timeless.

"The choreography and music were conceived, as it were, on two time levels, the ancient mythological and the contemporary. Medea and Jason first appear as godlike, superhuman figures of the Greek tragedy. As the tension and the conflict between them increase, they step out of their legendary rôles from time to time and become the modern man and woman, caught in the nets of jealousy and destructive love; and at the end reassume their mythical quality. In both the dancing and music, archaic and contemporary idioms are used. Medea, in her final scene after the dénouement, becomes once more the descendant of the sun."

• •

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

HIRE A
Cadillac
LIMOUSINE
from
ROBIE *Cadillac* **RENTING SERVICE**

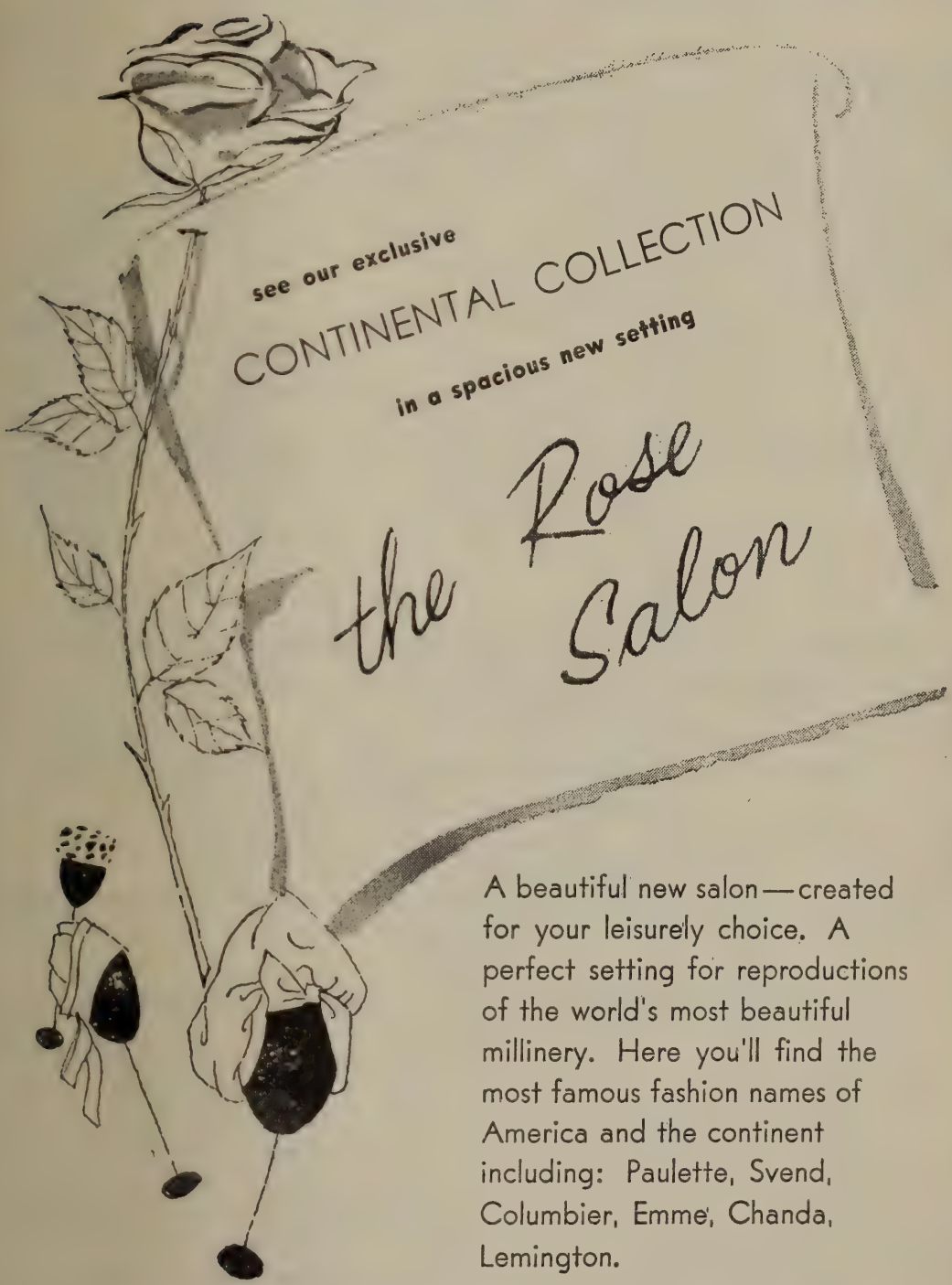


434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company

come visit New England's enchanting
new bower of designer millinery



see our exclusive
CONTINENTAL COLLECTION
in a spacious new setting

the Rose Salon

A beautiful new salon—created for your leisurely choice. A perfect setting for reproductions of the world's most beautiful millinery. Here you'll find the most famous fashion names of America and the continent including: Paulette, Svend, Columbier, Emme', Chanda, Lemington.

JORDAN'S ROSE SALON—SECOND FLOOR—MAIN STORE D-200

BOSTON—FRAMINGHAM—PEABODY

The following works by Samuel Barber have been performed at the Boston Symphony Concerts (Friday and Saturday series):

1940 (Nov. 15)	Overture, "The School for Scandal"
1941 (April 25)	Essay for Orchestra No. 1 (Performed twice)
1942 (Mar. 6)	Violin Concerto (Soloist, Ruth Posselt)
1942 (Oct. 16)	Overture, "The School for Scandal"
1943 (Oct. 29)	Commando March
1944 (Mar. 3)	Second Symphony (Dedicated to the Army Air Forces; First performance)
1946 (April 5)	Violoncello Concerto (Soloist, Raya Garbousova; First performance)
1948 (April 9)	"Knoxville: Summer of 1915" (Soloist, Eleanor Steber, Soprano; First performance)
1949 (Jan. 7)	Violin Concerto (Soloist, Ruth Posselt)
1950 (Feb. 10)	Overture, "The School for Scandal"
1951 (April 6)	Second Symphony
1952 (April 25)	Overture, "The School for Scandal"
1953 (Feb. 27)	Adagio for String Orchestra*
1954 (Dec. 3)	"Prayer of Kierkegaard," Op. 30 (Assisting: Cecilia Society; Leontyne Price, Soprano; Jean Kraft, Contralto; Edward Munro, Tenor; First performance)
1956 (Nov. 2)	"Medea's Meditation and Dance of Vengeance"

* The Adagio for String Orchestra was performed in the Cathedral at Chartres, France, September 21, 1956.

BOOK CLEARING HOUSE

423 BOYLSTON STREET • CO 7-1600 • BOSTON 16

BOOKS ON ALL SUBJECTS (including latest technical and scientific)

Largest Selection of Paper Books

RECORDINGS (stereo and monaural) FOR ALL TASTES

Phone and Mail Orders Invited

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: Harold in Italy; Beethoven: Symphony No. 3 ("Eroica")

RCA VICTOR
RADIO CORPORATION OF AMERICA

PRELUDE TO *"DIE MEISTERSINGER VON NÜRNBERG"*

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

The Prelude to "The Mastersingers of Nuremberg" was completed in 1862, the entire music drama in 1867; its first presentation: June 21, 1868.

The most recent performances in the Friday and Saturday series were on April 11–12, 1958.

The score of the Prelude calls for these instruments: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, cymbals, harp and strings.

WAGNER, whose ideas for music dramas were always considerably ahead of their fruition, first conceived plans for *Die Meistersinger* (and *Lohengrin* as well) in the summer of 1845, when having completed *Tannhäuser* he was anticipating its first production. A humorous treatment of the early guilds, of Hans Sachs and his fellow tradesmen, occurred to him as an outgrowth from the Wartburg scene in *Tannhäuser* and its contest of song. He carried the project in the back of his mind while more immediate concerns — *Lohengrin* and the *Ring* — occupied him. Then came *Tristan,* and only after the *Tannhäuser* fiasco in Paris, in 1861, did he give his complete thoughts to his early Nurembergers, and draw his libretto into final form. At once, with a



LUNCHEON
Served Monday through Friday
11 to 3

The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651



— marion ruth

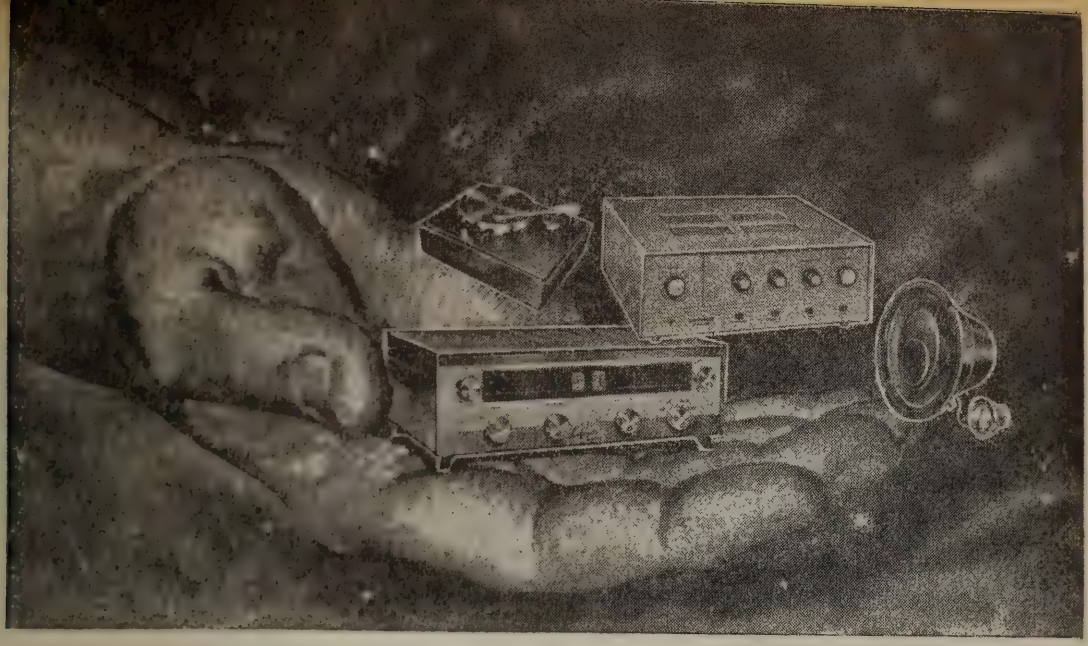
A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

masterful assembling of fresh forces as remarkable as that which he had shown in plunging into *Tristan,* he put behind him the impassioned chromaticism of the love drama and the Bacchanale, and immersed himself in the broad and placid periods, the naïve folk style of the early guilds. He built up readily, and for the first time, a strictly human world, free of gods, legendary heroes, and magic spells.

He went to Biebrich on the Rhine to compose *Die Meistersinger* and in the early spring of 1862 had completed the Prelude, begun the first act, and sketched the prelude to the third – fragments implicating a fairly complete conception of the ultimate score. Wagner even planned on finishing *Die Meistersinger* for performance in the autumn season of 1862, but intruding troubles – notably the entanglements with love, politics and royalty in Munich, which enforced his departure from that city – these events delayed his score, which was not finished until October, 1867.

The Prelude was performed from the manuscript at a concert especially arranged by Wendelin Weissheimer at the Leipzig Gewandhaus, November 1, 1862. Wagner conducted the "new" prelude and the overture to *Tannhäuser.* There was an almost empty hall, but the Prelude was encored. The critics were divided between praise and strong denouncement. There were performances in other cities in 1862 and 1863. The entire work had its first presentation at Munich, June 21, 1868.

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



The Columbian National Life Insurance Company

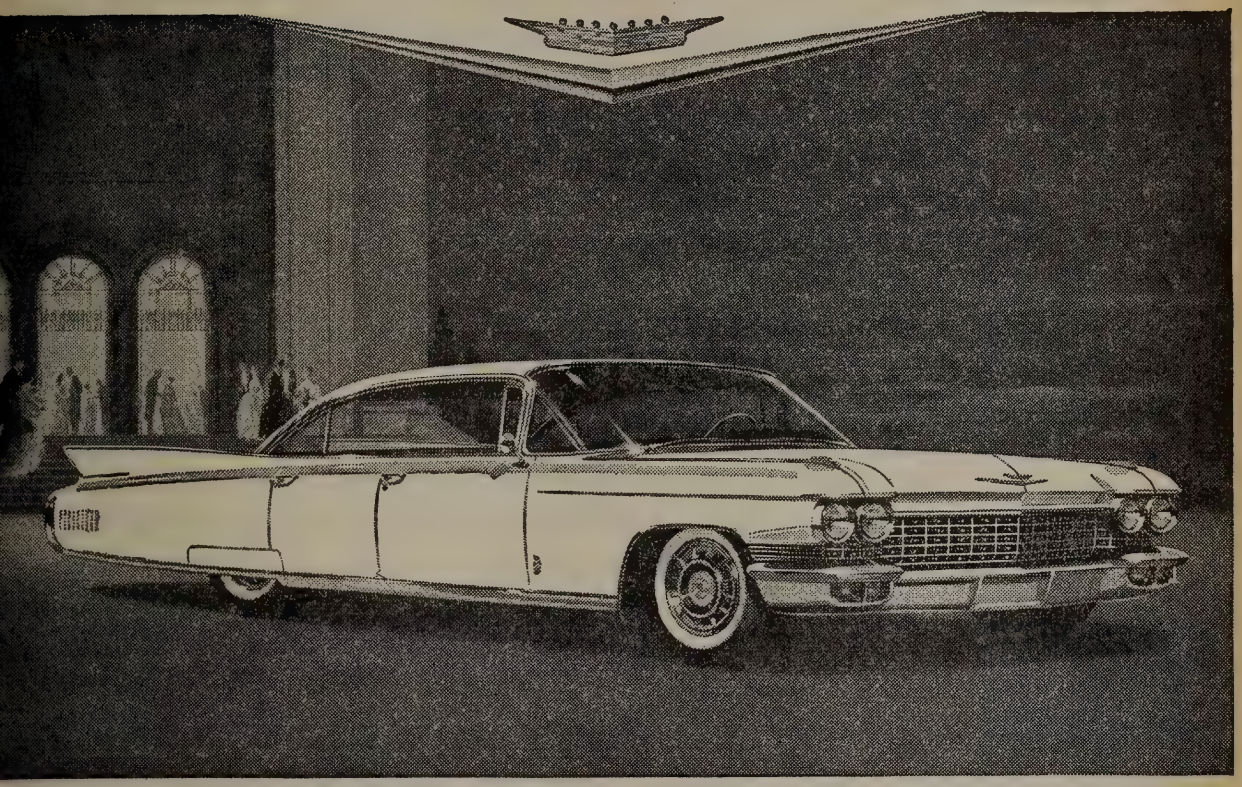
Boston Massachusetts

Member Hartford Fire Insurance Company Group



Presenting the Magnificent Nineteen-Sixty

Cadillac



THE FLEETWOOD SIXTY SPECIAL

Creating a New Era of Elegance!

This is the car that represents the Cadillac tradition in its finest hour —the Cadillac for 1960.

In appearance, it is regal and majestic as never before—a brilliant symphony of line and contour.

In interior decor, it is truly magnificent—featuring luxurious new fabrics and leathers—new convenience of appointments—and new excellence in every detail.

And in the way it drives and handles, it is perfection on wheels. There is a greatly refined engine and transmission that provide even finer performance . . . a ride of unbelievable smoothness and quiet . . . and advancements in power steering and braking that make motoring the simplest of pleasures.

These new Cadillac virtues have been interpreted in thirteen distinctive body styles. Every motorist owes himself an hour at the wheel of one of these creations. Your dealer is waiting to introduce you to this magnificent new Standard of the World!

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

WAGNER'S "OPERA BUFFA"

DIE MEISTERSINGER has special claims to enduring favor in the operatic world. Its story and its characters are plausible, warmly human, appealing. This alone among Wagner's stage works is without the deities or legendary magic which, uncongenial to our century, are accepted now through the sheer power of his conviction and his music. *Die Meistersinger* is a refreshingly different case. The dialogue not only portrays the characters admirably; it is natural, shrewdly and dramatically effective. If Wagner had not once in his life descended from the elevated, universalized solemnities of his gods and heroes, he would have gone down in history as incapable of handling a light, sparkling, even a hilarious wit, and the everyday concerns of simpler people. His contemporaries were astonished that he could do so.

One can detect in *Die Meistersinger* the merest rudimentary elements of light opera as it was known at that time. There are lively, pointed dialogues; there are melodies in conventional verse form; there is a quintet, a concerted finale; very occasionally, there is a quasi-recitative passage with accompanying chords; in the story there is a pair of young



KLM is proud to be the Airline preferred by the

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.



KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
LIberty 2-9355

lovers in the Romantic style. Beckmesser as he courts Eva may be considered to derive from the buffo tradition. In using these traditional elements Wagner makes no concession whatever to established custom. He uses them solely because they suit his immediate purpose, and in doing so transforms them until they are almost unrecognizable as of the past. For example, the first part of the third act could be considered as a succession of traditional scenes as between Sachs and David, Sachs and Walther, Sachs and Beckmesser, Sachs and Eva. Between each, instead of a blank pause where the actors must contrive to get on and off as quickly as they may, there is an orchestral "bridge" in which Wagner, unhampered by the necessity of voices, continues to unfold his story with a miraculous play of motives.

Opera buffa in general was at least as completely changed by *Die Meistersinger* as was operatic tragedy by his other works. Of the numberless operatic comedies that have since profited by the rich orchestra, the superb continuity, the liberation from theatrical convention, the musical characterization of *Die Meistersinger*, we can name only two which have so much as approached it: *Falstaff* and *Der Rosenkavalier*.

Die Meistersinger was an expectable reaction on Wagner's part in the course of his creative career. In 1861, when he turned to his Nurembergers, the *Ring* was a torso lying in abeyance; *Tristan* was an "unperformable" venture into impassioned chromaticism, with a

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to
LA DUCHESSE ANNE
A Charming Corner of France
Open every day – 5:30 P.M. to 10 P.M.
Restaurant Available for
Luncheon and Reception Parties
Recommended by
HOLIDAY and ESQUIRE MAGAZINES
224 NEWBURY ST. CIrcle 7-9126

cruelly demanding tenor part for which he could find no singer. His creative inclinations sought the refreshing opposite of these profound, deeply serious, deeply philosophical music dramas. There was also a practical consideration of immediate performance and profit. He wrote to his publisher, Schott, in that year that he was working upon "a popular operatic comedy . . . thoroughly light and popular," which would assure "a rapid circulation through all the theatres." The plan was not new. As long before as 1845, while at work on *Lohengrin*, he had been intrigued by literature of 16th-century tradesmen's guilds in Nuremberg, the Nuremberg of Dürer, and of Hans Sachs, the shoemaker-poet. He sketched a plan making fun of the mastersingers, prosperous burghers, cultivated, artistically ambitious, but bound by rulings as narrowing and arbitrary as they were quaint.

Wagner may at first have had in mind something in the general order of comic opera as then known. The plan grew in his thoughts from time to time, as was always the way with Wagner. It acquired a deeply motivating, an increased underlying significance. The character of Hans Sachs, at first more crafty than sympathetic, developed, mellowed, expanded, until he became the beloved hero of his fellow-townsmen, and the spokesman of the new, free and individual spirit in art — indeed in this last respect a personification of the artist Wagner him-

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

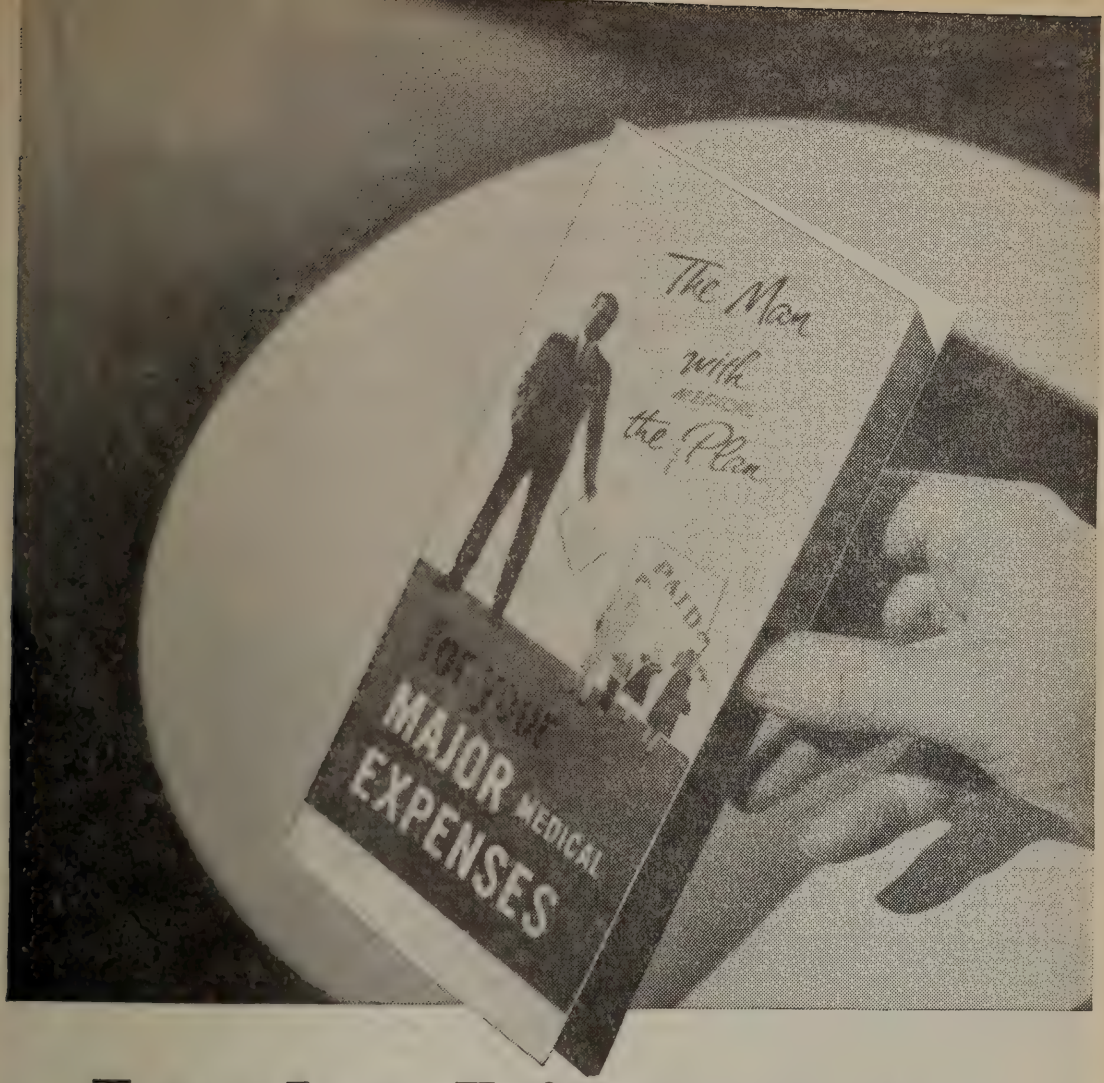
Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Cultured pearl and
ivy leaf circle pin
in fourteen karat gold
$35
Earrings to match $30

Prices include tax

Long's Chestnut Hill
Boston
Northshore



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

self. Beckmesser stood for conservatism, the carping, denigrating forces, specifically Wagner's critical opponents.*

From the starting point of having a little fun with the archaism of medieval guilds, Wagner, being Wagner and not a Donizetti, a Nicolai or a Lortzing, proceeded through seven years to prodigious ends. The piece which was to be so easily produced required before he was through a huge orchestra, sixteen exacting solo parts, elaborate coaching of stage "business" throughout a performance time almost five hours long. It remained withal a luminous, light-hearted score, lyrical and of engaging simplicity. The simplicity was also deceptive and concealed an enormous complexity. While lampooning a past epoch, Wagner treated his characters for the most part with gentleness and affection. The historical Sachs subjected to Wagner's probing and building imagination gave way to a figure whose understanding and

* In the sketch of 1861 the marker's name is written as "Hanslick." As for Hans Sachs, Ernest Newman, in *The Wagner Operas*, an invaluable treatise on the sources of each, propounds the interesting theory that since the Prelude, composed in this single case before the opera proper, makes no use of the motives of Sachs, the full, mellow musical characterization of Sachs must have come to the composer later, in the development of his score. Yet the libretto, written before the Prelude, has the verbal characterization of Sachs, which must have been accompanied by musical images. Moreover, the Prelude, with its clear dualism of archaic Mastersinger motives and fluent Walther motives, is a perfect preparation for the first act. The other elements connected with later developments would have become excessive and confusing at this point.

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays
FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077
opposite Symphony Hall



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK



A few generations ago you might not have had the time or energy to enjoy a visit to Symphony Hall. Household duties would have commanded more of your time, taken more hours from your day — every day.

Today, electricity has helped to change all that, and the future promises even more ease and speed in doing your day's work — new ways to Live Better Electrically.

Discover for yourself how today's electrical appliances can give you more and more time to enjoy the finer things of life *now*. Why not drop in at the Edison Shop nearest your home and see the wonderful array of appliances.

BOSTON EDISON COMPANY

nobility of sentiment dominated the whole scene. The mood of the whole, which could be called a blend of joyousness and naïveté, changes in the introduction to the third act and in the later scene with Eva into true pathos. Eva, whom Sachs has known from her childhood, upbraids him for standing aside in the prize song contest which could make her his bride. As he beholds the young lovers gazing upon each other in speechless wonder, the act of renunciation takes place freely in the depths of his heart. The exception in this warm story of a good-hearted people is of course Beckmesser, but it can be said of Beckmesser that with all his underhanded ways he is a farcical figure, inviting laughter rather than rancor. He is too short-sighted and fumbling ever to threaten the happy outcome.

Wagner, the inward organizer, the complete integrator, brings the varying components into a smooth-flowing unified discourse. There are the diatonic, square-cut tunes of the ancient Nurembergers, which he adopts or invents, and fills with fresh exuberance. There are the more free and supple melodic strands connected with Walther; the fragmentary use of motives in a way akin to symphonic development. In his orchestra Wagner here wrote his most continuous and manifold lyricism. The word *"ausdrucksvoll,"* occurring again and again in the score, is the flag for molten melody – a promise Wagner never fails to fulfill. The motives piece together with wonderful ease into a rich contrapuntal texture (notably in the prelude and the finale, the mob scene in Act II and the quintet in Act III).

for superb footwear by master craftsmen



Joseph Antell

Boston Wellesley

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. For clean, fragrant and lustrous hair, use the Breck Shampoo best suited for your particular hair condition.

The Three Breck Shampoos are now marked in color for easy identification.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

The popular success of *Die Meistersinger* in Central Europe was a foregone certainty, delayed only by the inability of the municipal theatres to produce it. The folk character which pervaded it, culminating in Sachs's words before the final curtain, became an appeal to German national unity at the very moment of German national consolidation. It silenced for the time being those of Wagner's opponents who had been proclaiming his inability to write a melody. Here were traditional melody and free Wagnerian melody, a two-fold eloquence set in contrast and blended into one. Here was Wagner's most annihilating critical retort to such a charge—a spontaneous retort, for Wagner the artist would have been incapable of debasing his music to a forensic level. There were indeed some vicious paragraphs directed at *Die Meistersinger* and Wagner stooped to an anonymous retaliation in print. One regrets that the everyday Wagner could not have been as serene before Beckmesserism and as impervious to it as was the Hans Sachs of his creation.

J. N. B.

The New England Conservatory

A COLLEGE OF MUSIC

JAMES ALIFERIS, *President*

Thurs., Nov. 12, 8:30 P.M.

Conservatory Symphony Orchestra

JAMES DIXON, *Conductor*

Soloist: HOWARD GODING, *Pianist*

SCHUBERT — MOZART

RICHARD HERVIG — ELGAR

Tues., Nov. 24, 8:30 P.M.

A Cappella Choir

RICHARD ROSEWALL, *Conductor*

J. C. BACH — DVOŘÁK

BRITTEN — FINE

Both concerts, Jordan Hall. Tickets without charge at Box Office or by writing to the Dean, enclosing self-addressed stamped envelope.

290 Huntington Ave., Boston 15

Stop & Shop Gourmet Quiz for Early Comers

1. How do you draw butter?
   a. sketch it b. melt it c. stretch it d. print it
2. What goes with shad roe?
   a. Meshach and Abednego b. Porgy and Bess c. fudge sauce and nuts d. asparagus and toast
3. What do you do with a goulash?
   a. marinate it b. freeze it c. stew it d. wear in on rainy days
4. There are 13 egg whites in Stop & Shop's recipe for:
   a. Egg Foo Yung b. baked white fish c. a light snack d. Stop & Shop Angel Cake

ANSWERS:

1) b. melt it 2) d. asparagus and toast 3) c. stew it 4) d. Stop & Shop Angel Cake

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

FRANCESCO DURANTE

(Frank Walker in his article in Grove's Dictionary has gleaned a colorful description of Francesco Durante.)

DURANTE seems to have been a man of the utmost integrity, at once simple and profoundly wise. We find him, in the records of the Neapolitan conservatories, called in to compose the differences between his more excitable colleagues. He was a great "character," who bore the sorrows and afflictions of his life with a positively superhuman equanimity. He was thrice married — the first time to a real termagant, who lived for nothing but the lottery. She tried his patience sorely, and he was obliged to work extremely hard, and even deprive himself of sleep at nights, in order to earn enough to enable her to satisfy her passion for gambling. He returned one day from a journey to find she had sold all his compositions in manuscript. He sat down calmly and began the long task of writing them out again from memory. At length death relieved him of this encumbrance, and after a short time he married his servant, a young girl, "di bellissime forme," whom he tenderly loved and with whom he was very happy until she too died. The strength of character he exhibited at this time was extraordinary.



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

Fishelson's *Fleuriste Français*

Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

He arranged and himself conducted the music for the funeral ceremony in his home, after which, with tranquil resignation and without displaying any sign of emotion, he lifted the body from the bed where it lay and deposited it in the coffin. Then, having embraced his dead wife for the last time, he covered her face with a piece of fine linen and himself nailed down the coffin lid. He later married another of his servants.

His simple manners were endearing. Always rather slovenly dressed, he nevertheless attached considerable importance to his wig, on which a good deal of his dignity depended. In order not to disarrange it he would carry his three-cornered hat under his right arm and would often be seen to stop in the streets and purchase some fresh figs, which he put in his hat and consumed on the way to the conservatory. He seems to have been fond of fruit: Paisiello records that he died "of a diarrhœa brought on by a feed of melons."



You are cordially invited to visit our newly opened shop featuring an unusual selection of fine imported gifts and quality antiques.

CARRIAGE TRADE

164 Newbury St., Boston COpley 7-9137

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: *Telephone:* HAncock 6-5050

SAMUEL BARBER

By NATHAN BRODER

Samuel Barber's life has been principally eventful in the inward sense of his musical activity. He has not known want, nor been hampered in his constant eagerness and enterprise as a composer. His association with Rosario Scalero at the Curtis Institute of Music in Philadelphia was enormously helpful to him. Living abroad and later doing service in the Air Force during the War, he was enabled to continue composing.

The first chapter of the biography "Samuel Barber," by Nathan Broder, (G. Schirmer, Inc., 1954) gives an interesting picture of an American boy finding his vocation.

SAMUEL BARBER began to play the piano at the age of six and to compose a year later, but, while his mother helped him to write down his compositions, neither she nor her husband made any attempt to develop a possible prodigy. Instead, they tried to encourage him to indulge in the activities of any normal American boy. His reaction is indicated by a note he left on his mother's dressing-table when he was about eight. It read in part: "To begin with, I was not meant to be an *athelet* I was meant to be a composer, and will be, I'm sure . . . Don't ask me to try to forget this . . . and go and play foot-ball. – *Please* – Sometimes I've been worrying about this so much that it makes me mad! (not very)."

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy "Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston Telephone: COmmonwealth 6-5101

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

There were no musical proclivities on the father's side. Samuel LeRoy Barber, who came from a long line of tradesmen and professional people who had lived in Flemington, N. J., for many generations, was a doctor, and after settling down in West Chester, Pa., he became a prominent citizen there, serving for twenty-five years as president of the school board. He hoped to send young Samuel to Princeton to study medicine. To the mother's side of the family, however, music was familiar and important. One of her sisters was a contralto who had gained a considerable reputation while still quite young, especially as a soloist in oratorios. Later, while she was studying in Europe and appearing in opera there, she received an offer from the Metropolitan, and a crisis that shook the family arose when it was learned that she would be required to wear boys' clothes in such rôles as Siebel in *Faust* and the Page in *Les Huguenots*. The matter was settled by the Metropolitan's acceptance of her stipulation that she be permitted to design her own costumes – they must be lengthy and loose – for these rôles, and Louise Homer enbarked on her long and successful career as one of the great American singers of her time. Her husband, Sidney Homer, was a composer whose songs still rank high among the American songs written during the first quarter of this century. In 1918 the Homers and their six children moved into their summer home at Lake George, where, in later years, Samuel Barber was a frequent visitor. His Uncle Sidney encouraged Barber's efforts at composition from the time Samuel was about twelve and wrote him letters full of sound advice. In 1927 Louise Homer included some songs by her young nephew on her recital programs.

Barber's maternal grandfather, Dr. William Trimble Beatty, was for some years pastor of a church in Pittsburgh. When he died, his widow, a descendant of Robert Fulton, moved with her children, of whom Samuel's mother was the youngest, to West Chester, a quiet town about



Café Florian

CONTINENTAL COFFEE HOUSE

85 NEWBURY

Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



ON

ANGEL





SCHIPPERS

Still less than 30 years old, Thomas Schippers is known throughout the world as "the outstanding young American conductor" (Music and Musicians, Gr. Brit.) with a reputation for getting all he asks for from the orchestra. Schippers has already appeared as guest conductor with the New York Philharmonic, the Philharmonia, and at La Scala and the Metropolitan, among others.

RECORDED IN EUROPE FOR ANGEL RECORDS

TCHAIKOVSKY:

Symphony No. 4 in F minor, Op. 36
with the Philharmonia Orchestra
35443

MENOTTI:

The Unicorn, the Gorgon and The Manticore, a Madrigal Fable for Chorus, Dancers and Nine Instruments
Recorded in cooperation with the New York City Ballet. . *35437/L*

PROKOFIEV:

Symphony No. 5 in B Flat Major, Op. 100
with the Philharmonia Orchestra
35527

VIVALDI:

Sinfonia in B minor, "Al Santo Sepolcro," Op. 50
Concerto for Orchestra in C Major, Op. 64, No. 6

Also includes selections by Durante and Salieri
with the Scarlatti Orchestra. . *35335*

EILEEN FARRELL IN GRAND OPERA:

Including arias from "La Gioconda," "Ernani," "Oberon," and "The Consul"
The Philharmonia Orchestra, Thomas Schippers conducting
35589

thirty miles from Philadelphia. It was there that Marguerite Beatty married Dr. Barber, and it was there, in a large brick house that was over a hundred years old, with its front porch and four white pillars and oak trees flanking the uneven pavement of South Church Street, that Samuel was born on March 9, 1910.

His piano-playing when he was six years old was not encouraged by his mother, who had a distaste for amateur male pianists, and for a year or so the boy was given cello lessons instead. But his interest in the keyboard instrument was too strong to be denied. His parents permitted him to return to the piano and he began to study with William Hatton Green, who had been a pupil of Leschetizky in Vienna and was considered the best teacher in West Chester. Green remained Barber's teacher for six years.

When Barber was ten years old he wrote an opera to a libretto by Annie Sullivan Brosius Noble, the family's Irish cook. It was called *The Rose Tree,* and dealt with a tenor of the Metropolitan Opera Company who came to a small American town on his vacation and fell in love with a local beauty. The heroine's part was written for Barber's younger sister, a soprano (who can still sing every note of it), and the hero's for the composer himself, then a contralto [he later developed a baritone voice]; and somehow a place was found for a Gypsy chorus. After the words and music of the first act were written, Annie ran out of ideas and the opera went no further. Barber has never been able to find a satisfactory libretto since, although his search has been intensified by a commission from the Koussevitzky Foundation and by the fact that the Metropolitan has expressed interest in any opera he might write.

Life in West Chester, for the son of a respected and well-to-do professional man, was pleasant. The atmosphere of the place was compounded of two disparate elements — the staid solidity of the

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

predominantly Quaker stock, and the sophisticated cultural life of the circle surrounding the town's most celebrated inhabitant, Joseph Hergesheimer, then regarded by such a critic as H. L. Mencken as one of the greatest novelists in America. Young Barber was for a time stimulated by this atmosphere. He played the piano at club meetings; in high school he organized a small orchestra, which gave concerts, for a fee, at social events. But activities of this sort did not reflect any ingrained trait. Even as a boy, he drew upon his inner life for sustenance; he was gay and fun-loving only when with his sister or a few intimate friends, shy and moody when with others. He early developed a passion for reading and for walking in the country. He roamed over fertile, rolling Chester County, to the Brandywine, Valley Forge, and other near-by places rich in historical associations. So enthusiastic was he about walking that, when his parents gave him a roadster on his sixteenth birthday, he dutifully learned how to drive, got a driving license, and then left the car in a garage for a year. (In later years this enthusiasm branched out to include a more strenuous form of exercise, reaching a climax in 1939, when he and the pianist Rudolf Serkin found themselves in a Swiss hospital after some injudicious experiments in a new mountain-climbing technique.) As he grew older he withdrew more and more from the social life of the town.

When Barber was about fourteen (he had recently entered high school), he played for Harold Randolph, director of the Peabody Conservatory of Music in Baltimore. Randolph advised him to leave school and devote all his time to the piano and to composition. The Curtis Institute of Music in Philadelphia was just then (1924) being organized, and before the alterations in the buildings that were to house the Institute were completed Barber was accepted as a charter student.



BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
11 Large Supermarkets
WATERTOWN
NEWTONVILLE
WELLESLEY
MEDFORD
CHESTNUT HILL
MT. AUBURN
BROOKLINE
STONEHAM
PORTER SQUARE
NORWOOD
AUBURNDALE

At about the same time, Barber was appointed organist of the Westminster Presbyterian Church in West Chester, at the princely salary, for so young an employee, of $100 a month. He soon invested some of his earnings in a subscription to the concerts of the Philadelphia Orchestra, then directed by the brilliant and unpredictable Leopold Stokowski. Barber did not long retain his post in the church. As in the famous case of a great predecessor of his, far away and long ago, his playing displeased the authorities. While Bach was reprimanded for confusing the congregation at Arnstadt by playing "many curious variations" during the chorale, Barber lost his job in West Chester mainly because he refused to play fermatas when none were indicated in the hymns and responses.

Since Barber's lessons at the Curtis took place on Friday mornings and the concerts were on Friday afternoons, Dr. Barber, as head of the West Chester school board, promulgated a special rule, probably unique in the annals of American education, that any high school student who was a composer could take Fridays off to go to the Philadelphia Orchestra concerts. Samuel was thus enabled to continue to attend the high school until he was graduated from it in 1926.

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. EXport 6-2224
Members of Piano Technicians Guild



COTY...THE ESSENCE OF BEAUTY THAT IS FRANCE



Piracy . . .

on the high C's

(A LOVE STORY)

Radio Shack, as many of you know, has developed over the years its own branded line of high-fidelity products, the REALISTIC line; amplifiers, speakers, tuners, and so forth. Last year we introduced a new item called the Realistic ELECTROSTAT-3, an add-on type of speaker which is called a tweeter because it reproduces (tweet) the high (tweet) notes only . . . not the low (woof) or even the middle (wiff?) ones.

Our story might have ended here, but fate had other notions. A certain "consumer type magazine" — one mustn't specify *which* for terrifyingly complicated reasons — fell absolutely head over galleys with the Realistic Electrostat-3 because of its luscious tintinabulation and also its low price of $27.50. It was love at first sound.

To say the Electrostat-3 began to SELL is as classic an understatement as to say that Freud had a few ideas of passing interest. Kookie . . . the Electrostat-3 went into orbit! From November, 1958, through June, 1959, although we increased the work force from 9 people to nearly 70, Radio Shack was unable to deliver the tweeter from stock. The line formed on the right, the left, everywhere. Hell hath no fury like $27.50 scorned. Scorned is, of course, absolutely the wrong word, but just try telling that to a *customer!*

Matters were considerably worsened at this juncture by the appearance, in certain shops, of other tweeters which claimed to be the "best buy tweeter" but weren't. Unfortunately these imposters looked exactly like our precious little (red hot) baby (ummm-ah!), had the same $27.50 price and the same advertising claims. Our lawyers huddled, but — as it sometimes is with things at this kind of bar — it has turned out to be a long time between drinks. We dissected each and every would-be-Electrostat and have yet to find one that comes even close to the real McTweeter. Fair warning, however! Psuedo-E-3s still abound, so don't take any wooden tweeters!

At present the Realistic Electrostat-3 may be bought without waiting at all three Radio Shacks in Boston and New Haven; also in New York City at Hudson Radio and Masters by virtue of a franchise granted by us to the former. No one else — anywhere — can advertise or sell this wonderful instrument.

Regardless of your present speaker situation you can *add* the Electrostat-3 and hear "highs" you've never heard before. Whether you're monaural, stereo, or just naturally secretive, the Electrostat-3 will tickle your treble and diddle your canary as never before in the history of sound. If your present speaker is (harrumph) obsolete, you can buy the Electrostat-3 *built in* to a complete full-range system known as the Electrostat-4 and requiring nothing to be added for immediate operation but your down payment of $5.00.

And now let's see what we've got here . . . a love story . . . piracy on the high C's . . . conference with counsel . . . *locus in quo* tweeter may be obtained . . . double shot of sales pitch . . . be honest, now, aren't a thousand words better than one picture?

RADIO SHACK CORPORATION

SYMPHONY NO. 4, IN F MINOR, *Op.* 36

By PETER ILICH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The most recent performances at the Friday and Saturday concerts of this Orchestra were on January 3–4, 1958, when Pierre Monteux conducted.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of the three, beyond the mere word *"Pathétique"* for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would

W. W. WINSHIP INC.
Established 1776
Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience
BOSTON
WELLESLEY • NORTHSHORE

Sharon
MEMORIAL PARK
"The Man Who Cares, Prepares"
EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-3890



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer – light as a melody by Mozart . . . Red Cap ale – robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiev: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

Since 

1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

The Trustees of

The Boston Symphony Orchestra, Inc.

and

Mr. Aaron Richmond

announce

The only New England appearance in
their world tour of

THE VIENNA PHILHARMONIC

conducted by

HERBERT VON KARAJAN

Wednesday Evening, November 18, 1959
at 8:30 P. M.

Symphony Hall, Boston

. . . *Program* . . .

MOZART: ..... EINE KLEINE NACHTMUSIK

BRUCKNER: ..... EIGHTH SYMPHONY

TICKETS REMAINING AT $6, $8 AND $10
ARE NOW ON SALE AT THE BOX OFFICE

his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-power. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears – these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony – music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he

PROGRAM BULLETINS
FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the season of 24 concerts, 1959–1960 is $6.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast

** – Affiliates of WQXR, New York

wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, leads only to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did

• PIANOS
• RADIOS
• ORGANS
• MUSICAL TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1835

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

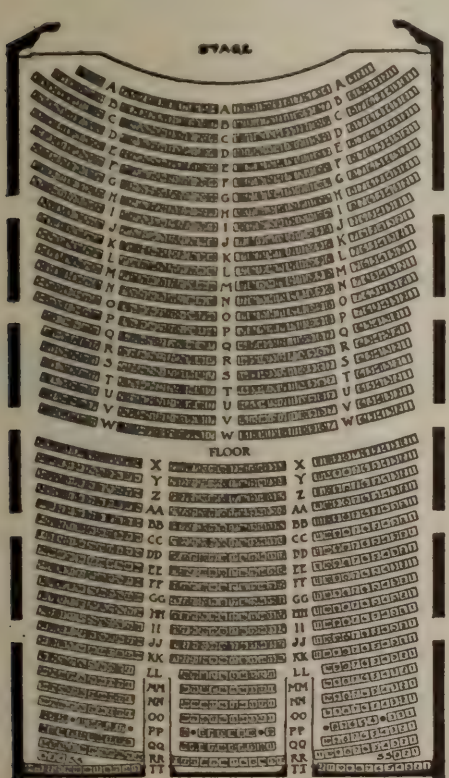
A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

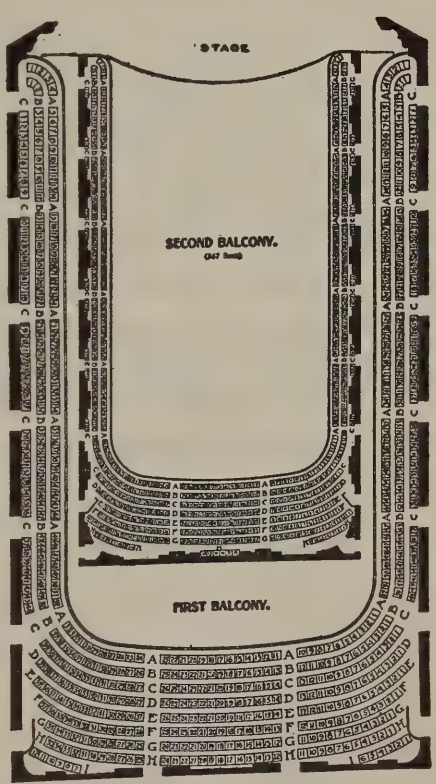
President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, *Eugene Onegin* to their full flowering and conclusion.

Part of this new and safe world was a companion who could still hold him in personal esteem, fortify his belief in himself as an artist, receive with eager interest his confidences on the progress of his scores—and do these things at a distance, where personal complications could not enter. Madame Nadejda Filaretovna von Meck could do still more. She made possible his retreat and solicitously provided for his every comfort by sending large and frequent cheques. This widow of means, who had befriended the composer early in the same year, was romantically inclined, and, according to her letters until recently withheld, would have welcomed the meeting which Tchaikovsky was forced by her unmistakably affectionate attitude carefully to forbid. He naturally shrank from spoiling their successful and "safe" letter friendship by another possible entanglement such as he had just escaped. On the basis of a constant interchange of letters he was able to pour out confidences on the progress of his symphony — "our symphony," he called it — without restraint. He naturally identified his new score with his devoted friend, whose money and affectionate sympathy had made it possible.

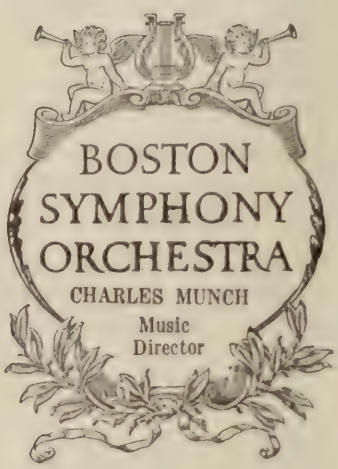
Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought





ANNUAL MEETING

1959–1960



FRIENDS of the BOSTON SYMPHONY ORCHESTRA

The Trustees of the Boston Symphony Orchestra, Inc., take pleasure in inviting you to the Twenty-sixth Annual Meeting of the Friends to be held in Symphony Hall on Wednesday afternoon, November 4, 1959, at four o'clock.

Your enrollment as a Friend in the past has helped substantially to maintain the high standards of the Orchestra.

In appreciation of this support, Dr. Munch with members of the Orchestra will present a short program of music. After the program, the Trustees will receive our Friends at tea in the upper foyer.

HENRY A. LAUGHLIN
Chairman, Friends of the
Boston Symphony Orchestra

of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life. and to be conscious that I may eventually perfect my art."



"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

THE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

SEVENTY-NINTH SEASON, 1959–1960

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SEVEN OPEN REHEARSALS

SYMPHONY HALL, BOSTON

at 7:30 P.M.

FOR $9.00

NOVEMBER 5	JANUARY 6	MARCH 10
DECEMBER 10	FEBRUARY 11	APRIL 13
	FEBRUARY 25	

Season tickets for the seven rehearsals at Symphony Hall Box Office at $9.00 for the series. Tickets, if any remain, will be sold at $2.00 for a single rehearsal. NO SEATS ARE RESERVED. SERIES TICKETS NOW ON SALE.

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

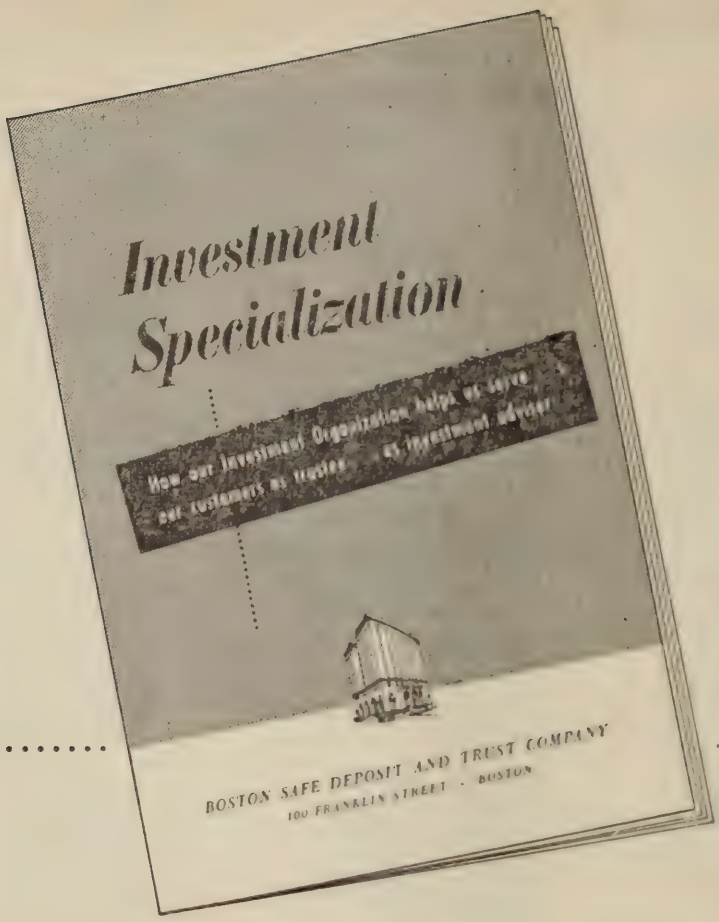
Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler



THIS BOOKLET . . .

sets forth the investment policy, and describes the investment organization, of one of the nation's first trust companies.

Individual investors and those responsible for managing the funds of foundations, corporations, educational and charitable organizations may find it of particular interest. For a copy, write to—

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 Franklin Street, Boston 6, Mass.

Fifth Program

FRIDAY AFTERNOON, NOVEMBER 6, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 7, *at* 8:30 *o'clock*

BACH . . . . . Violin Concerto No. 1, in A minor

I. Allegro ma non troppo
II. Andante
III. Allegro assai

BERG . . . . . Concerto for Violin and Orchestra

Andante — Allegretto
Allegro — Adagio

INTERMISSION

MENDELSSOHN . . . . . Symphony No. 3, in A minor, "Scottish," *Op.* 56

I. Andante con moto; Allegro un poco agitato
II. Vivace non troppo
III. Adagio
IV. Allegro vivacissimo; Allegro maestoso assai

(Played without pause)

SOLOIST
ISAAC STERN

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:05 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO RCA VICTOR RECORDS

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS

WINTER SEASON 1959–1960

OCTOBER

2–3	Boston	(Fri.-Sat. I)
6	Boston	(Tues. A)
9–10	Boston	(Fri.-Sat. II)
13	Providence	(I)
16–17	Boston	(Fri.-Sat. III)
19	Utica	
20	Syracuse	
21	Rochester	
22	Toledo	
23	Detroit	
24	Ann Arbor	(I)
25	Ann Arbor	(II)
30–31	Boston	(Fri.-Sat. IV)

NOVEMBER

3	Cambridge	(I)
5	Boston	(Rehearsal I)
6–7	Boston	(Fri.-Sat. V)
8	Boston	(Sun. a)
10	Boston	(Tues. B)
13–14	Boston	(Fri.-Sat. VI)
16	Northampton	
17	New Haven	
18	New York	(Wed. I)
19	Englewood	
20	Brooklyn	(I)
21	New York	(Sat. I)
24	Providence	(II)
27–28	Boston	(Fri.-Sat. VII)

DECEMBER

1	Cambridge	(II)
4–5	Boston	(Fri.-Sat. VIII)
8	Boston	(Tues. C)
10	Boston	(Rehearsal II)
11–12	Boston	(Fri.-Sat. IX)
16	New York	(Wed. II)
17	Washington	(I)
18	Brooklyn	(II)
19	New York	(Sat. II)
22	Boston	(Tues. D)
24, 26	Boston	(Thurs.-Sat. X)
29	Providence	(III)

JANUARY

1–2	Boston	(Fri.-Sat. XI)
5	Cambridge	(III)
6	Boston	(Rehearsal III)
8–9	Boston	(Fri.-Sat. XII)
10	Boston	(Sun. b)
12	Boston	(Tues. E)
15–16	Boston	(Fri.-Sat. XIII)
19	Newark	
20	New York	(Wed. III)
21	Baltimore	
22	Brooklyn	(III)
23	New York	(Sat. III)
29–30	Boston	(Fri.-Sat. XIV)
31	Boston	(Sun. c)

FEBRUARY

2	Cambridge	(IV)
5–6	Boston	(Fri.-Sat. XV)
9	Boston	(Tues. F)
11	Boston	(Rehearsal IV)
12–13	Boston	(Fri.-Sat. XVI)
15	Storrs	
16	New London	
17	New York	(Wed. IV)
18	Washington	(II)
19	Brooklyn	(IV)
20	New York	(Sat. IV)
23	Providence	(IV)
25	Boston	(Rehearsal V)
26–27	Boston	(Fri.-Sat. XVII)
28	Boston	(Sun. d)

MARCH

1	Boston	(Tues. G)
4–5	Boston	(Fri.-Sat. XVIII)
8	Cambridge	(V)
10	Boston	(Rehearsal VI)
11–12	Boston	(Fri.-Sat. XIX)
13	Boston	(Sun. e)
15	Boston	(Tues. H)
18–19	Boston	(Fri.-Sat. XX)
21	Hartford	
22	New Haven	
23	New York	(Wed. V)
24	Philadelphia	
25	Brooklyn	(V)
26	New York	(Sat. V)

APRIL

1–2	Boston	(Fri.-Sat. XXI)
3	Boston	(Sun. f)
5	Providence	(V)
8–9	Boston	(Fri.-Sat. XXII)
12	Cambridge	(VI)
13	Boston	(Rehearsal VII)
14, 16	Boston	(Thurs.-Sat. XXIII)
19	Boston	(Tues. I)
22–23	Boston	(Fri.-Sat. XXIV)

Sixth Program

FRIDAY AFTERNOON, NOVEMBER 13, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 14, *at* 8:30 *o'clock*

KHRENNIKOV . . . . . Suite from the Incidental Music to Shakespeare's "Much Ado About Nothing," *Op.* 7

(First performance at these concerts)

AMIROV . . . . . Mugams

(First performance at these concerts)

KABALEVSKY . . . . . Concerto for Cello and Orchestra, *Op.* 49

I. Allegro
II. Largo: Molto espressivo
III. Allegretto

(Conducted by the composer)

INTERMISSION

COPLAND . . . . . Orchestral Suite from the Opera, "The Tender Land"

I. Introduction and Love Music
II. Party Scene
III. Finale: The Promise of Living

(Conducted by the composer)

RAVEL . . . . . *"Daphnis et Chloé," Ballet (Second Suite)

Lever du jour — Pantomime — Danse générale

SOLOIST:
SAMUEL MAYES

These concerts will end at 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

(Programs subject to change)

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

RUTH SHAPIRO
PIANIST – TEACHER
35 LANCASTER TERRACE
BROOKLINE, MASSACHUSETTS
Telephone *BE* acon 2-3985

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1959, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

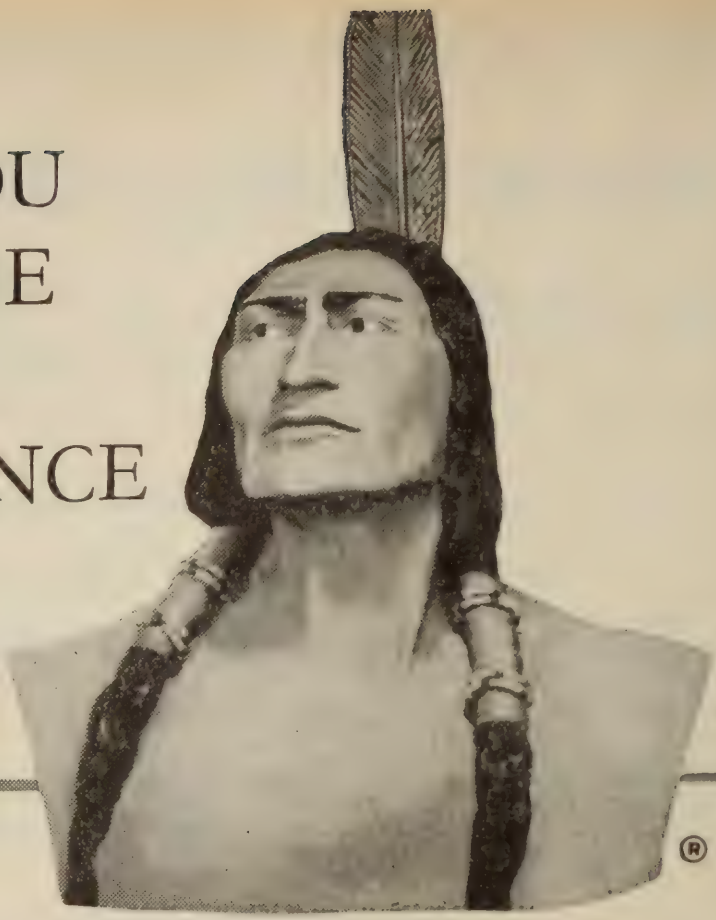
NORMAN S. SHIRK
Assistant Manager

LEONARD BURKAT
Music Administrator

JAMES J. BROSNAHAN
Business Administrator

ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (for this week) 263
Program (November 13–14) . . 317
Program (November 27–28) . . 319

NOTES

Bach (Violin Concerto No. 1) . . 265
Berg (Concerto for Violin and Orchestra) 278

ENTR'ACTES

Alban Berg's Violin Concerto (*Willi Reich*) 296
Another Book on Mozart (*J.N.B.*) 300

NOTES

Mendelssohn (Symphony No. 3) . 304

Symphoniana

ISAAC STERN

Isaac Stern was born in Kriminiesz, Russia, July 21, 1920. He was taken by his parents to San Francisco as an infant and studied piano at six, changing to violin at the age of eight, when Naoum Blinder, concert master of the San Francisco Orchestra, was his teacher. He played with the San Francisco Orchestra at the age of eleven. He studied in New York with Louis Persinger, and made his New York debut in 1937. He was active in the U.S.O. in the Pacific area and after the war toured as a concert artist in many parts of the world. Since 1948 he has played with the Boston Symphony Orchestra on numerous occasions, in Boston, Tanglewood, New York, and in Edinburgh in 1956.

• •

RUSSIAN VISITORS

Six musicians from Soviet Russia will visit Boston and will be guests at the Friday and Saturday concerts of next week. Their visit has been made possible through the American Council on Education in cooperation with the Department of State. The visit is reciprocal and follows the journey last season to Russia of the four American composers, Roger Sessions, Ulysses Kay, Roy Harris and Peter Mennin.

The present schedule has included

Hurwitch Bros.



nocturnal costume

handsome new way of evening dressing . . . little brocade costume sees you through cocktails, dinner and theatre with perfect aplomb . . . our collection priced from 69.95 to 245.00

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



For Autumn Evenings —

Our wool jersey teagown—simply styled with a softly draped satin collar and ascot. Sapphire, Emerald, Moss Green or Coral. Sizes 10-20. **$49.95**

416 Boylston St.
Boston 16, Mass.
KEnmore 6-6238

54 Central St.
Wellesley, Mass.
CEdar 5-4530

participation by the Soviet delegation in orchestral concerts in Washington (October 24) and Louisville (November 4). They will play with the Philadelphia Orchestra this weekend (November 6 and 7). They will also appear with the Boston Symphony Orchestra at the opening concert of its New York season on November 18.

In addition to Tikhon Khrennikov, Fikret Amirov and Amitri Kabalevsky, whose music will figure on the Boston and New York programs, the visitors will include Dmitri Shostakovitch, who is remembered at these concerts by performances of his first, fifth, sixth, seventh, eighth and ninth symphonies. The music of Kabalevsky is also familiar, but the music of Khrennikov and Amirov is new to our concerts.

• •



MANON GROPIUS

The young stepdaughter of Mahler whose tragic death at eighteen inspired Berg's Violin Concerto is pictured above. This beautiful girl figures in the memoirs of her mother, Alma Mahler Werfel, *And the Bridge Is Love.*

(Continued on page 295)

Filene's French Shops
Boston





A Monte-Sano coat

is <u>always</u> new in shape,

exciting in fabric,

rich in color

Prophetic pace setter from a magnificent winter collection . . . the stained glass plaid reefer dipped in glowing colors illuminated by the sun shining through cathedral windows . . . in richly textured mohair tweed.

The French Shop's coat collection, from $125.

The Monte-Sano coat collection, from $250.

To the chess player



who makes his moves thoughtfully, slowly, surely

Winning chess is not often played by restless men or small boys. Each move must be evaluated, alternatives investigated and decisions made with farsighted deliberation.

Sort of like investment management, wouldn't you say? *We* would.

That's why we suggest you thoughtfully, slowly and surely consider the investment services of Old Colony. You will like the cool, thoughtful way we attack your problems to reach the financial goals you set for yourself.



Between games, take a quick look at "Investment Management," an informative little booklet we'd like very much to send you.

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:30

OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.



Allied with THE FIRST NATIONAL BANK OF BOSTON

Fifth Program

FRIDAY AFTERNOON, NOVEMBER 6, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 7, *at* 8:30 *o'clock*

BACH . . . . . Violin Concerto No. 1, in A minor

I. Allegro ma non troppo
II. Andante
III. Allegro assai

BERG . . . . . Concerto for Violin and Orchestra

Andante — Allegretto
Allegro — Adagio

INTERMISSION

MENDELSSOHN . . . . Symphony No. 3, in A minor, "Scottish," *Op.* 56

I. Andante con moto; Allegro un poco agitato
II. Vivace non troppo
III. Adagio
IV. Allegro vivacissimo; Allegro maestoso assai

(Played without pause)

SOLOIST
ISAAC STERN

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:05 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS



fur

. . . grand flatterer of all time

was never used more richly,
more imaginatively,
to more beautiful purpose than in
our current collection of
fur-trimmed fashions!

lynx-laden costume shown is one of a
one- and few-of-a-kind collection
for misses, both stores

R.H. Stearns

Boston • Chestnut Hill

VIOLIN CONCERTO IN A MINOR, NO. 1

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

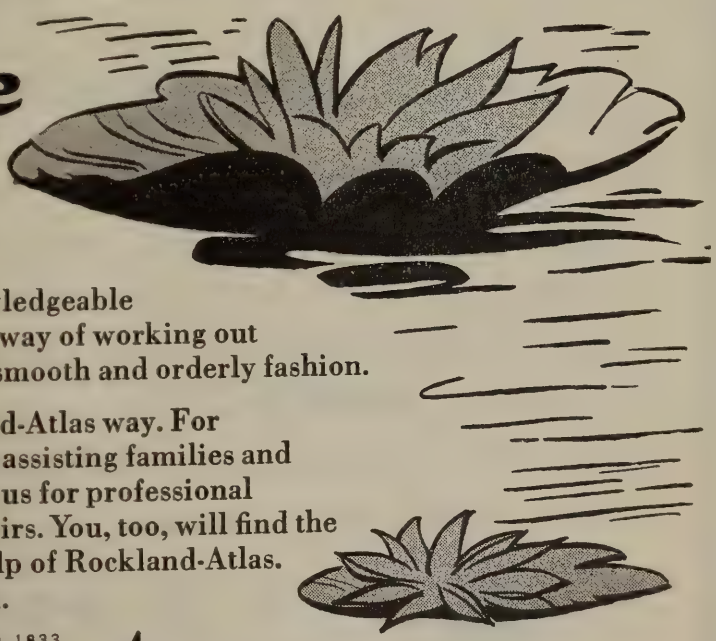
The title runs: *Concerto violino certato, due violini, una viola, obligati, e basso continuo.*

The Concerto has been performed in this series by Franz Kneisel, December 5, 1902, by Paul Kochanski, March 30, 1928, and by Zino Francescatti, March 31–April 1, 1950.

OF BACH'S powers as organist there is plentiful testimony from his contemporaries. He was remembered primarily as an organist for many years after his death. "His manner of managing the clavier," writes Forkel, his first biographer, "was admired by all those who had the good fortune to hear him, and envied by all those who might themselves claim to be considered as good performers." Whether Bach was equally an object of envy by the violinists of his time we are not told. Forkel does remind us that sitting in at a chamber music performance he preferred the viola: "With this instrument he was in a sense the center of the harmony, where he could hear and enjoy to the utmost what was going on on both sides of him." We do know that the violin was anything but strange to him.

---

sempre legato



There's a knack to knowledgeable money-management—a way of working out financial problems in a smooth and orderly fashion.

That way is the Rockland-Atlas way. For generations, we've been assisting families and individuals who look to us for professional aid in their banking affairs. You, too, will find the going easier with the help of Rockland-Atlas. Come in and see us soon.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

As a boy Bach studied violin and viola with his father, and when he left the *Gymnasium* at Lüneburg, he was sufficiently expert to take his place in the orchestra of Johann Ernst, brother of the reigning Duke Wilhelm Ernst in Weimar. As *Kammermusicus* at Weimar he would have been required to lead a string group, playing violin, in the apartments of his prince. Bach must often have been called upon to play outside of his official duties. He no doubt regarded the violin as he did the other instruments – not as something on which to display agility, but as a medium where the finger tips may bring to pass as sonorously, comfortably, and clearly as possible the music which his heart dictated. Surely his violin music does not fall short of his keyboard music in the close affinity where the performer as creator facilitates, liberates, and enriches his art instead of encumbering it with a glitter of technical prowess – as in cases too well known. The composer of the Chaconne or the two surviving violin concertos must have been a master of his instrument in every sense.

Indeed, solo instruments were used in a more integral sense in the time of Bach, when the virtuoso of the Liszt or Paganini type was not yet dreamed of. The individual or the group of solo players in a concerto had parts closely woven, obbligato fashion, into the orchestral score, repeating, matching or varying short phrases as brighter single

TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford

DO YOU KNOW...

THAT many European conductors have considered the leadership of an American orchestra, and particularly of the Boston Symphony, to be far more rewarding than a Continental post . . . that Gustav Mahler once wrote, "The Boston position is the finest imaginable for a musician. An orchestra of the first rank. Unlimited sovereign power. A social standing such as the musician cannot obtain in Europe. A public of whose keenness to learn and whose gratitude the European can form no conception."

DO YOU KNOW THAT the association of the Orchestra with the Harvard Glee Club and Radcliffe Choral Society began in 1917, when Dr. Karl Muck, then conductor of the Symphony, requested an audition of Brahms' "Song of Destiny" and Bach's motet, "I Wrestle and Pray" . . . that Dr. Muck listened from behind a curtain, his presence unknown to the singers . . . that he immediately engaged the group to sing in Symphony Hall?

DO YOU KNOW THAT the supremacy of Boston's Symphony in the early 20th Century was matched by that of its critics . . . that newspaper readers could simultaneously enjoy the reports of three critical giants — Philip Hale, H. T. Parker, and Olin Downes?

DO YOU KNOW THAT, when you're planning investments, The Trust Department of The Merchants National Bank of Boston can provide truly professional assistance — based on long experience and thorough research — and the careful analysis that a well-balanced portfolio demands?

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831

Offices
28 STATE ST.
31 MILK ST. • SOUTH STATION
513 BOYLSTON ST. • 642 BEACON ST.
30 BIRMINGHAM PARKWAY, BRIGHTON

member F.D.I.C.

where the man you talk to *is* the bank

threads in the texture of voice weaving. This makes more understandable Bach's alacrity in re-writing a violin concerto for the clavier. He was concerned with a piece of concerted music as such, and ready to adapt one instrument or another by bringing to bear his skill in shaping the means at hand to the end in view.

The two violin concertos, in A minor and E major, are to be found as Clavier Concertos in G minor and D major respectively. It is a matter of astonishment to those who know the Concerto in D minor for two violins, with its duet of sustained melody in the slow movement, that this Concerto appears also as a concerto for two claviers, in C minor. Albert Schweitzer points out that in the two single violin concertos with which he includes the Fourth Brandenburg Concerto in G major for violin and two flutes, we have just one-half of the works Bach wrote in this combination, in other words, the music which went to Philipp Emanuel Bach, while that which went to Friedemann in equal division was lost. But the lost violin concertos survive in transcribed form in the familiar concertos for clavier in D minor and F major, "while the Concerto in C minor for two claviers points to the existence of a Concerto for Two Violins in the same key."

"The concertos for violin and orchestra," continues Schweitzer, "that have survived are among the works of Bach to which it is useless to

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

employ the method of analysis; we must put them in the category of which Forkel briefly and eloquently observes: 'One can never say enough of their beauty.' The A minor and E major Concertos are beginning to win a place in our concert halls. Modern audiences are enthralled by the two adagio movements, in which the violin moves about over a basso ostinato. We involuntarily associate them with the idea of Fate. The beauty of the A minor Concerto is severe, that of the E major full of an unconquerable joy of life, that sings its song of triumph in the first and last movements.

"The Concerto for two violins, in D minor, is perhaps more widely known still. It can be played at home, as its orchestral part can be easily transcribed for the piano. Every amateur should know the wonderful peace of the Largo ma non tanto in F major.

"The concerto in E major was regularly given in the Berlin Singakademie even in Zelter's time. This Bach-improver – for such he is shown to be by his revision of the parts and the marks of expression he has added – thought it necessary to have more alternations of solo and tutti than Bach had indicated. Emanuel seems to have performed this concerto in Hamburg, otherwise he would not have had the parts copied so carefully.



STEINWAY

Seven world famous piano virtuosi who will be presented by Aaron Richmond in Symphony Hall this season. All use the Steinway piano exclusively. Pictured left to right are: Byron Janis, Gina Bachauer, Leon Fleisher, Emil Gilels, Artur Rubinstein. Lower: left to right: Robert Casadesus and Witold Malcuzynski.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

"In modern performances of the two concertos for single violin the orchestra is generally too large. This becomes unpleasantly noticeable when the basso ostinato in the middle movements is played in an intolerably heavy style by half a dozen contrabasses and twice as many cellos. The accompanying piano is usually omitted, without regard for those hearers who are conscious of gaps in the passages where only the violin and the bass are playing. Ysaÿe plays these concertos in captivating style, even though at times he modernises them too much; but his habit of having the general bass performed on a harmonium is inexplicable either on historical, or logical, or musical grounds."

• •

Sir Hubert Parry, writing of the two violin concertos, notes that "the functions of the orchestra are not so subordinate as in the clavier concertos. Both the concertos for violin solo, in A minor and E major are, as a matter of fact, works of the most delightful quality. They are cast on the Italian lines, with quick movements first and last and a slow movement in the middle, and the style is simple, direct, and melodious. The quick movements are essentially practical in their relation to an average audience, and the slow movements are of supreme beauty and interest. In the latter Bach adopts his favourite device of using char-

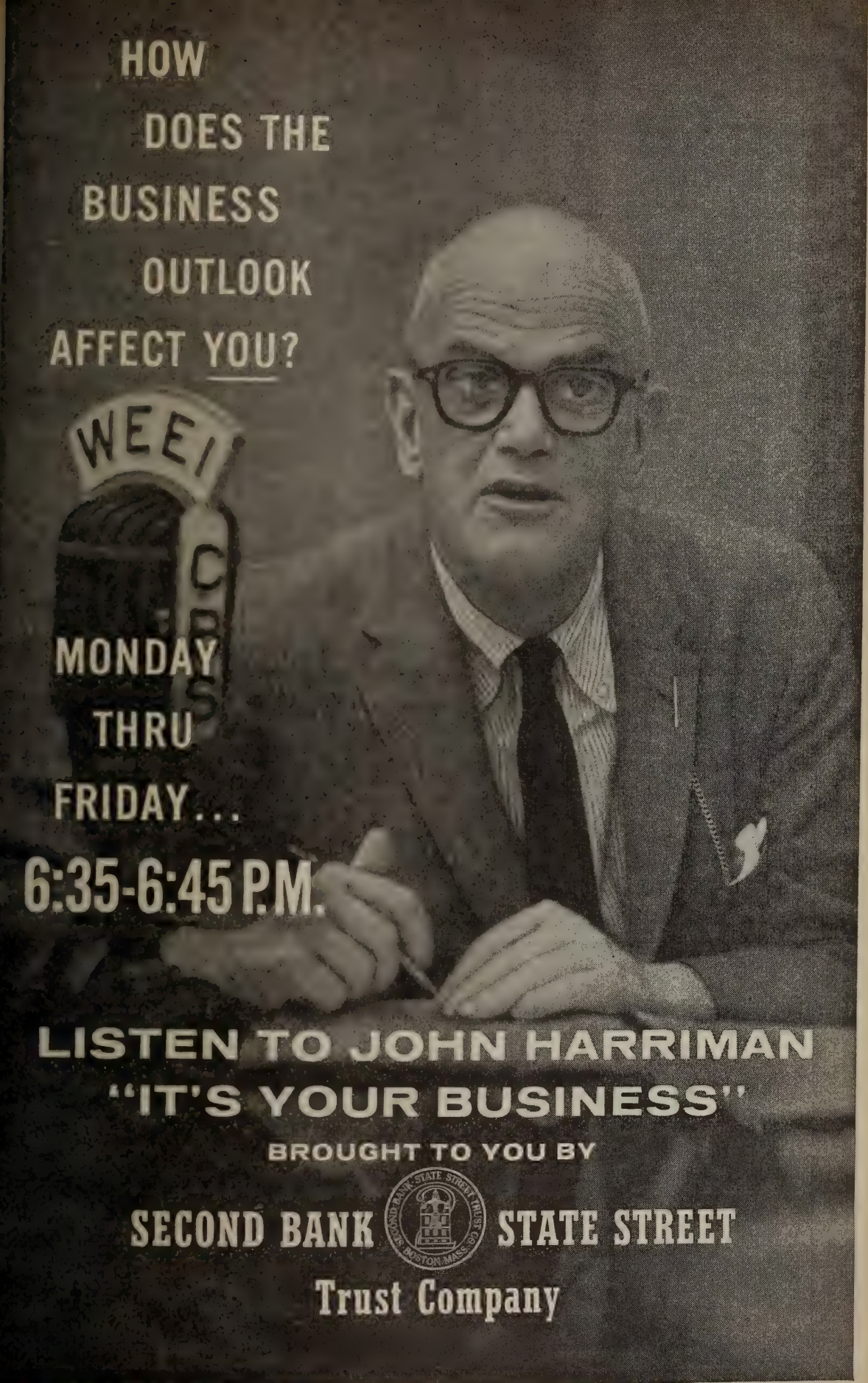
For Consultation on Design
of your Science Laboratory

A. B. Stanley
Company Incorporated

Furniture for Science Laboratories



230 BOYLSTON STREET (Route 9)
CHESTNUT HILL 67 (Newton), MASSACHUSETTS
Telephone DEcatur 2-2112


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

acteristic figures in the accompaniment, which in these cases are given mainly to the basses. It is worth while to note their kinship in this particular with the wonderful slow movement of the Italian concerto. But in both the present instances Bach's cue is definite and special, and gives the scheme a distinct character of its own. What was most probably in his mind was to make the subject which is given to the basses a kind of text or psychological entity which recurred persistently in the manner of what the French call happily an 'obsession' to which the violin solo constantly discourses in answer, as though arguing the contention of the basses from different points of view. The slow movement of the E major concerto might even be compared with the 'dialogues' in the cantatas, or perhaps even more aptly with the slow movement of Beethoven's concerto in G. The great fascination which such movements exercise over people who are not essentially musical (as well as over those who are musical as well as poetical) lies in the fact that the form is psychological rather than essentially musical. The form is of the spirit rather than the letter. Bach spent a great part of his life feeling his way in this direction, and never till his last days quite made up his mind whether the usual mechanical view of form (the view based on distribution of keys and themes), or the view which puts the psychological scheme in the forefront, was the right one. But it is in his

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

A la variazione

The many varied services of the United States Trust Company meet every kind of personal or commercial need. You'll find the service you want for your particular banking requirements at the United States Trust Company.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



fortissimo . . .

on his musical score directs strong, positive action from the tympanist. Insurance purchasers, too, demand this same positive response from their Agents. To satisfy their clients' demands better, more than 8,000 Independent Insurance Agents throughout the United States, its Territories and Canada rely on one of the Boston Insurance Group's 68 strategically-located offices. The Boston Group's decentralized organization enables these Agents to serve every client as a **neighbor** . . . not a number, and to assure **Boston** policyowners of efficient, modern, individual attention wherever they live.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company
87 Kilby Street
Boston 2
Massachusetts

Equitable Fire Insurance Company, Charleston, South Carolina

YOUR Independent Insurance AGENT

Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

wonderful slow movements that he reveals the actual intention to use music as the vehicle of psychological concepts, and touches the fringe of the question, which was due to excite so much attention a century and a half later, of program music. The adagio movement in the violin concerto in E is particularly illuminative in this sense, and has even a dramatic character, owing to the very definite manner in which the dialogue is carried on."

Aeolian-Skinner Organ Company

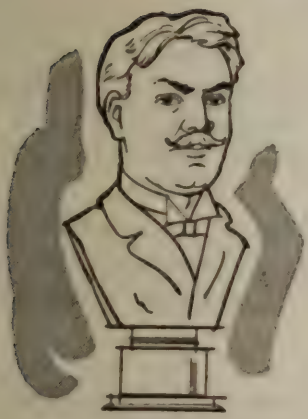
Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA

Joseph S. Whiteford, President and Tonal Director



IN 1893...



. . . Edward MacDowell continued to work in Boston and heard his symphonic poem, *Hamlet and Ophelia*, performed as a whole for the first time by the Boston Symphony Orchestra. Three years later he accepted a post as professor of music at Columbia.



...New England Life continued its growth under the direction of its Boston headquarters in spite of a depression that swept the country depleting the gold supply and leaving the nation close to bankruptcy. Through five major wars and seven depressions the stability of New England Life has remained unshaken.

NEW ENGLAND
Mutual LIFE *Insurance Company* BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

CONCERTO FOR VIOLIN AND ORCHESTRA

By ALBAN BERG

Born in Vienna, February 9, 1885; died there, December 24, 1935

Berg completed his Violin Concerto on August 11, 1935. It was first performed in Barcelona on April 19, 1936 by Louis Krasner, to whom the score is dedicated. Mr. Krasner also performed the concerto in Vienna, Paris, London, Stockholm, Florence and Boston within a year. The Paris performance by the Orchestre Philharmonique on November 26, 1936 was conducted by Charles Munch. The Boston performance (the first in America) was by the Boston Symphony Orchestra on March 5, 1937. Serge Koussevitzky conducted and presented the work in New York on the March 11 following.

The orchestra required consists of 2 flutes and 2 piccolos, 2 oboes and English horn, alto saxophone, 3 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 2 trombones, tuba, timpani, bass drum, cymbals, small drum, tam-tam, gong, triangle, harp and strings.

THE score is inscribed "To the Memory of an Angel" (*"Dem Andenken eines Engels"*). An accidental circumstance caused Alban Berg to write his only concerto. A tragic circumstance conditioned the result and hastened its completion.

In the spring of 1935, Louis Krasner approached Berg in Vienna with a suggestion that he write a violin concerto. The composer did

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

HIRE A
Cadillac
LIMOUSINE
from
ROBIE *Cadillac* **RENTING SERVICE**

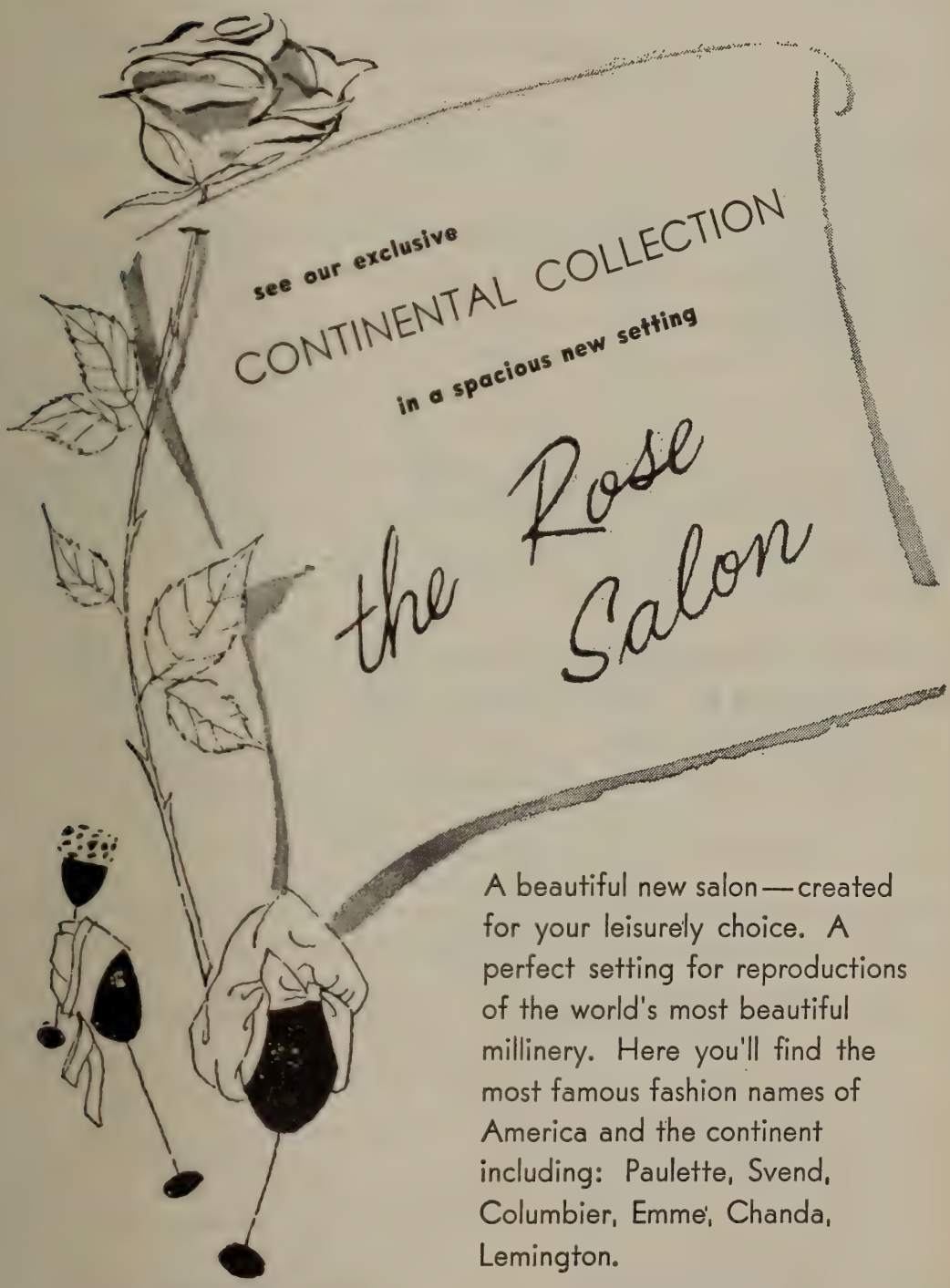


434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company

come visit New England's enchanting
new bower of designer millinery



see our exclusive
CONTINENTAL COLLECTION
in a spacious new setting

the Rose Salon

A beautiful new salon—created for your leisurely choice. A perfect setting for reproductions of the world's most beautiful millinery. Here you'll find the most famous fashion names of America and the continent including: Paulette, Svend, Columbier, Emme', Chanda, Lemington.

JORDAN'S ROSE SALON—SECOND FLOOR—MAIN STORE D-200

BOSTON—FRAMINGHAM—PEABODY

not at first respond to the idea. He had never worked in a form with a prominent solo instrument. The opera *Lulu* still lay uncompleted on the table, and he told the violinist not to expect a concerto in less than a year. For several months his thoughts did not take definite shape. In May there came to him the affecting news of the death in Vienna of a friend to whom he was tenderly devoted, Manon Gropius, eighteen years old, who was the daughter of Walter Gropius and his wife, the widow of Berg's ardently admired friend, Gustav Mahler. Manon had died in April after a long illness resulting from poliomyelitis which she had contracted in Venice in the previous spring. She had had to suffer torturing pain and had endured it with great fortitude. The concerto took hold of Berg's imagination as a sort of "requiem for Manon."

The composer, who was in the habit of lingering for years over the details of his intricate scores, now worked under an intensive impulse. He wrote the concerto at "Waldhaus," his country house at Auen, near Velden on the Wörthersee, directly across the lake from Pörtschach, the idyllic spot where, as it happened, Brahms scored his own violin concerto, where also he wrote his symphony in the same key – the Second. Such was Berg's absorption in the music that he worked upon it consistently from morning to night with hardly a pause. When six weeks had passed he was able to write on July 16 to Louis Krasner, the violinist who had commissioned the piece: "Yesterday I brought the

BOOK CLEARING HOUSE
423 BOYLSTON STREET • CO 7-1600 • BOSTON 16
BOOKS ON ALL SUBJECTS (including latest technical and scientific)
Largest Selection of Paper Books
RECORDINGS (stereo and monaural) FOR ALL TASTES
Phone and Mail Orders Invited

Le Petit Pigalle
58 WESTLAND AVENUE
French Food at its Best
Open Sunday — Closed Monday
Lunch 11:30 - Dinner 5:30 - 9
Imported Wines and Beers
NEW DINING ROOM
Visit Café Pigalle 9 p.m. to midnight
CI 7-9370

Café Pigalle
58 WESTLAND AVENUE
A Little Bit of France
in the Heart of Boston
9 p.m. to Midnight
(Closed Mondays)
Finest in French Pastries and Specialties
Croissant Brioches
Imported Wines and Beers
Visit Le Petit Pigalle
for Lunch and Dinner
CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





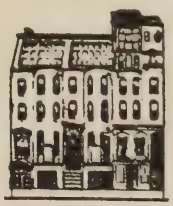
Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

composition of the violin concerto to its close. If you are perhaps astonished, I am still more so. I have never in my life worked with such constant industry, and I have taken increasing joy in it. I hope, indeed I believe, that this work has come out well." Berg was here referring to the sketch of the score. The complete score was ready before another month had passed. While the composer was finishing the last details of the orchestration, a blood infection resulting from the bite of an insect developed into what proved to be a fatal illness. Close to midnight between December 23 and 24, Alban Berg died. He had been in a state of poor physical health, aggravated by asthma. Indeed, most of his life had been a struggle with illness.

There are two parts, and each of these is in two sections. The first part opens with an introductory Andante, and is largely expository. Based on a succession of fifths, it suggests the violin's open strings. It leads into an Allegretto, a scherzo-like movement which introduces a Viennese waltz theme and a lilting Carinthian folk song. It has been said to recall the lightness and gaiety of Manon. The second part is wrought upon a cadenza for the soloist, which in the opinion of Richard Capell in the *London Telegraph* has an "unmistakable significance: it is the living creature's struggle with death."* The music is relieved

* The subject of the concerto has inescapably reminded Mr. Capell of Schubert's song, *"Tod und das Mädchen."*



LUNCHEON
Served Monday through Friday
11 to 3

The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

by an intermezzo; it rises to an intense climax and then gradually subsides. The final Adagio is the elegy. The solo instrument introduces an old chorale of Ahle, *"Es ist genug,"* which Bach used in his Cantata *"O Ewigkeit, du Donnerwort"*†:

Es ist genug!
Herr, wenn es dir gefällt,
So spanne mich doch aus!
Mein Jesus kommt:
Nun gute Nacht, o Welt!
Ich fahr' ins Himmelhaus,
Ich fahre sicher hin mit Frieden.
Mein grosser Jammer bleibt darnieden.
Es ist genug! Es ist genug!

It is enough!
Lord, when it pleaseth Thee
From earth my soul release!
My Jesus comes:
And from the world I flee,
In Heav'n shall I find peace.
I go my way in holy gladness;
All grief is o'er, all worldly sadness.
It is enough! It is enough!

Berg takes over Bach's harmonization, and then proceeds with variations upon the melody developed in his own manner. There is an impassioned climax, and a peaceful coda.

• •

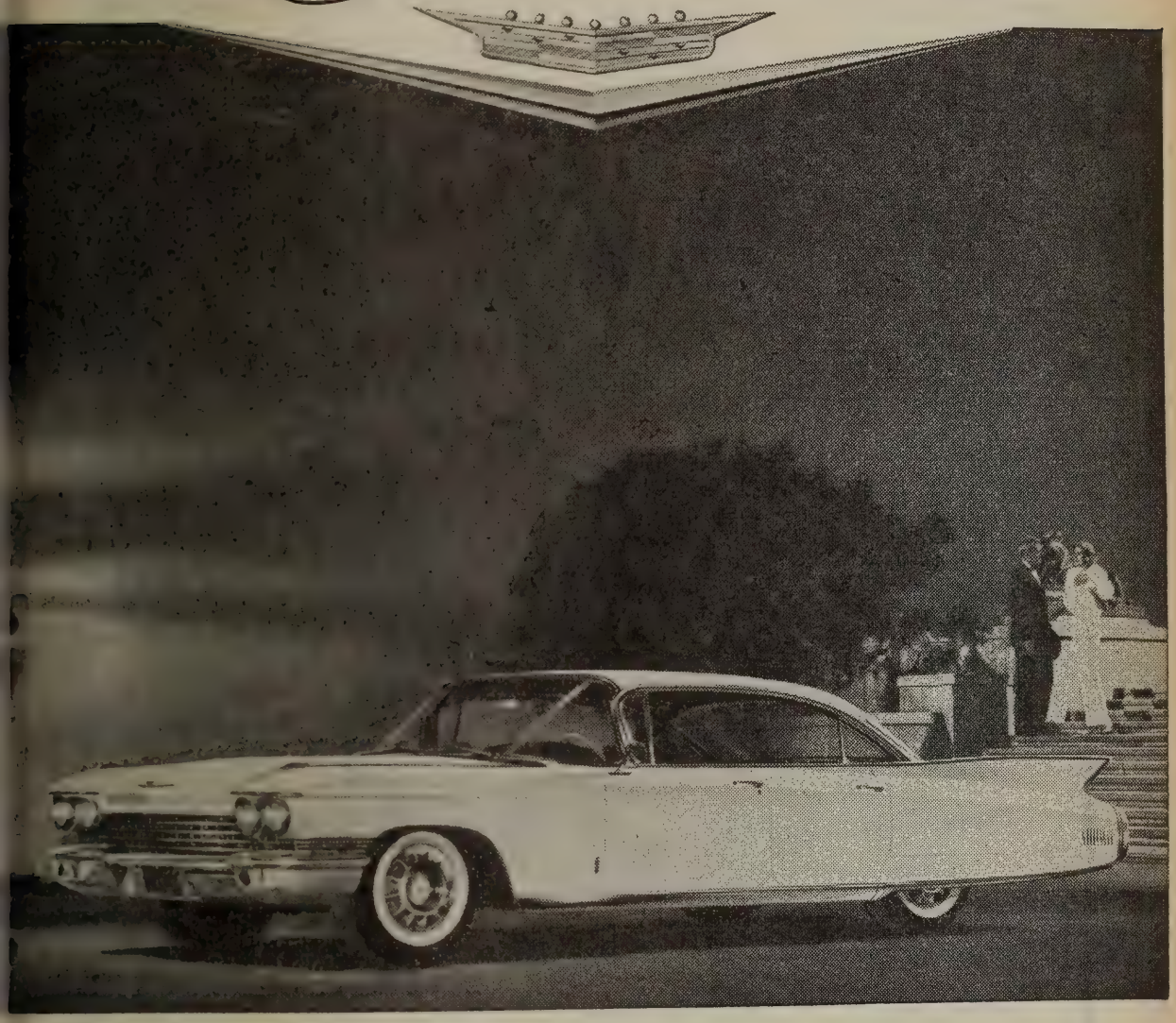
At the first performance of the concerto in Barcelona, which was part of the Festival of the International Society for Contemporary Music, the widow of Alban Berg was among the many guests. Anton Webern was announced as the conductor, but resigned from the task as a result of an argument with the orchestral players. Hermann Scherchen con-

† The melody, composed in 1662 by Johann Rodolph Ahle, organist and burgomaster of Muhlhausen, was used by Bach to close his cantata.

Chez Lucien
FRENCH CUISINE AT ITS BEST!
Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2
Formerly with French Line
121 MASSACHUSETTS AVENUE, BOSTON
Imported Wines Telephone CIrcle 7-8933

Concentrating on GUARANTEED COST
Life and Accident Insurance — individual and group
The Columbian National Life Insurance Company
Boston, Massachusetts
Member Hartford Fire Insurance Company Group

Cadillac



"Elegance" is the word that expresses it!

From the wonderful Cadillac vocabulary, we have selected "elegance" as the word that most fully characterizes the Cadillac of 1960. The car's new styling is certainly elegant beyond compare. Its new interior luxury provides a feeling of elegance that can be sensed nowhere else in the world of motor cars. And even its new performance—smooth, quiet and effortless—might be summarized as "elegance in motion". We suggest that you visit your Cadillac dealer to see and drive it for yourself. Once you have, we think you will agree that the word is "elegance"—and that the car is Cadillac!

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

ducted, and at the close held up the score that the applause might be directed toward the music and its composer, who had been dead less than four months.

It was observed with interest that Alban Berg, the avowed disciple of Schoenberg and faithful exponent of his twelve-tone system, whose opera *Wozzeck* had won far more public attention than any single work of Schoenberg, reverted in his last complete score, composed at fifty, to such time-honored tonal anchors as the common triad, the perfect fifths of the violin's open strings, and the square-cut cadences of a Bach chorale. If the music was aided in the general understanding by these episodic consolations of conservatism, its "program" aided it more; as might have been expected, it became at once the object of fond public sentiment. People were touched by the thought that this leading figure among those who have avowedly derived from Mahler poured his sorrow at the unexpected death of a step-daughter of Mahler into tonal release. Then there was the inevitable association of the work with his last illness. It was recalled that Mozart's *Requiem* was also a commissioned work with thoughts of death "mysteriously" preceding its composer's passing. Ernest Newman issued an appeal in the *Sunday Times* for a reasonable and unbiased judgment: "The human race



***KLM** is proud to be the Airline*
preferred by the
BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



being incurably sentimental," the circumstances under which it was composed "were bound to make it a good work. . . . If Berg had had the foresight to die leaving it unfinished, it would automatically have become a masterpiece. The sooner it is removed from the sphere of romantic sentimentality into that of æsthetic reality, the better for it and for us."

This writer, it should be noted, was by no means questioning the emotional basis of the music itself. On the contrary, he discerned in it a genuine work of art, motivated by something other than technical precept, and for that reason worthy to be appraised with a special and unbiased care as perhaps an "historic document" in the still-to-be-written rake's progress of "atonalism" (this term was pointedly rejected by Reich in favor of "twelve-tonalism").

In his article on the new violin concerto ("Tonality and Atonality," *Sunday Times*, May 10, 1936), Mr. Newman attempted to show that "atonality" is a fallacy as an artistic principle, something which has "functioned in a sort of vacuum"; that Alban Berg, being an artist of sound instincts, had drifted increasingly toward tonality in *Wozzeck*, the *Lyrical Suite*, *Lulu*, and the Concerto; that he may go down in history as a well-intentioned pupil of Schoenberg who inevitably broke with his master and in the last analysis contributed to the evolution

The Brown and White Fleet

Boston Cab — KEnmore 6-5010

Brighton Cab — STadium 2-2000

Brigham Cab — BEacon 2-5500

Cleveland Cab — ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

of tonalism by "having simply added an ingredient to the Strauss-Mahler cup."

There were others, too, who have pointed out plain capitulations toward tonality in the Concerto: the emphasis upon what are the basic notes of the violin, tuned in fifths; the plain emergence of major and minor triads, the use of a chorale with Bach's own harmonies. Willi Reich, a staunch but soberly reasoned champion of Berg, demonstrates in his analysis of the Concerto, printed elsewhere in this publication, that these phenomena were the quite natural results of Berg's development of the matter in hand, and no forfeiture of twelve-tone principle. Herr Reich answered Ernest Newman's article on the Concerto point by point, and this reply, not gaining access to the columns of the *Sunday Times*, found its way into the Viennese musical pamphlet "23" (November 10, 1936).

"You claimed," wrote Reich, "that Berg in his last works 'was moving further and further away from the out-and-out atonalism of his master Schoenberg,' and therefore the conception of those works was a denial of avowed principle. The possibility of reaching tonal results exists in *every* compositon; Berg made use of it in *all* his works.

"You tried by comparing statements of Berg in 1912 and 1924 with

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Cultured pearl and
ivy leaf circle pin
in fourteen karat gold
$35
Earrings to match **$30**

Prices include tax

Long's Chestnut Hill
Boston
Northshore



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

E.G.

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

his way of thought in his last years to set up a contradiction between the theorist and the working artist. Neither in his musical works nor in his writings, nor in his spoken words, is there any evidence that he composed anything contradictory to his artistic convictions. There is rather in his whole production a strict adherence to those principles of musical form which he learnt from Schoenberg and further developed in the light of his individuality."

Ernest Newman made the point of stylistic inconsistency in the treatment of a chorale melody alternately in the traditional and the "atonal" manner. Reich answered: "In no sense has Berg taken a 'melody' of Bach and set it by turn to a tonal and an atonal harmonization. He brings in the chorale after the introduction by means of the solo violin strictly in the original Bach harmonization and later imposes this upon his own harmonization, which evolves from the general underlying twelve-tone series. (The Chorale chosen by Berg owes its choice to no accident. Quite apart from the symbolic idea of the text there lies between the melody and the intruding twelve-tone series a close and artfully contrived cohesion, and that part wherein the harmonization of the tonal and 'atonal' are in direct juxtaposition is

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings
Sundays and Holidays
FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall



PASTENE WINES
Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.
PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK



A few generations ago you might not have had the time or energy to enjoy a visit to Symphony Hall. Household duties would have commanded more of your time, taken more hours from your day — every day.

Today, electricity has helped to change all that, and the future promises even more ease and speed in doing your day's work — new ways to Live Better Electrically.

Discover for yourself how today's electrical appliances can give you more and more time to enjoy the finer things of life *now*. Why not drop in at the Edison Shop nearest your home and see the wonderful array of appliances.

BOSTON EDISON COMPANY

deeply thought and integral with the entire work.)"*

It was an apparently unrepentant Newman who brought up the subject once more on the occasion of the second London performance, for he still applied the words "atonality" and "compromise" to the Berg of the Violin Concerto. The controversy was between an objective critic who approached his subject theoretically, even categorically, and an intimate friend of the late composer who spoke from the music itself with a closely sympathetic, if not wholly impartial, view.

Willi Reich wrote: The compromise "between tonality and atonality" which Newman insists upon finding in the concerto "is not a compromise, let me hasten to add, deliberately calculated by Berg, but one forced upon him by his rich musical faculty and by the very nature of music as a language.

"There is a good deal in the score of the concerto that may strike the casual hearer, at first, as being atonal, but is really nothing of the kind. It is simply a further subtilisation of the *'Tristan'* chromaticism: passage after passage can be analysed out along these lines. Berg's

* Mr. Krasner, who discussed many details of the score with its composer, substantiates this statement. Having noticed that the whole tone sequence A, B, C-sharp, D-sharp which are the notes of the opening phrase of Ahle's chorale with its striking feature of the raised fourth, is identical with the last four notes of the series as used in the first part of the concerto, he asked Berg whether this occurrence was not an intentional anticipation of the chorale. The composer answered that it was not only unintentional, but quite fortuitous. While he was at work upon the first part, he had not even found this melody, but was searching the literature of chorales for one which would both appeal to him and suit his specific purposes. Finding *"Es ist genug,"* he realized at once that it fitted with almost uncanny aptness into his twelve-tone scheme.

for superb footwear by master craftsmen



Joseph Antell

Boston Wellesley

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. For clean, fragrant and lustrous hair, use the Breck Shampoo best suited for your particular hair condition.

The Three Breck Shampoos are now marked in color for easy identification.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

harmonic procedure is as logical as Wagner's; he shades off into finer and finer chromaticisms, but at the back of them all is the same set of primal tonal relationships that was at the back of the innovations — so startling in their own day — of *'Tristan.'*

"When I was writing about the concerto last year I said that it was likely to prove a historical document. By that I meant that a future day will probably see it as a turning-point in modern developments. It was evident from the beginning that out-and-out atonalism would not work, at any rate all at once: there would have to be a slow interfusion of the more utilisable of the new elements with the firmly fixed logic of the older musical language. The great interest of the concerto, for me, is the mass of evidence it affords that this interfusion was silently taking place in the mind of Berg, who was the one product of the Schoenberg school who was capable of bringing a fine imagination to work upon what in the hands of his less-gifted colleagues was only theory unrelated to vital practice. His death at the age of fifty is truly an irreparable loss to music; had he lived another ten or fifteen years, he would probably have solved many of our most perplexing problems for us."

The New England Conservatory

A COLLEGE OF MUSIC

JAMES ALIFERIS, *President*

Thurs., Nov. 12, 8:30 P.M.

Symphony Orchestra
Conservatory

JAMES DIXON, *Conductor*

Soloist: HOWARD GODING, *Pianist*

SCHUBERT — MOZART
RICHARD HERVIG — ELGAR

Tues., Nov. 24, 8:30 P.M.

A Cappella Choir

RICHARD ROSEWALL, *Conductor*

J. C. BACH — DVOŘÁK
BRITTEN — FINE

Both concerts, Jordan Hall.
Tickets without charge at Box Office or by writing to the Dean, enclosing self-addressed stamped envelope.

290 Huntington Ave., Boston 15

Stop & Shop Gourmet Quiz for Early Comers

1. If you have basil in your kitchen, do you have:
   a. Mr. Rathbone b. a kettle drum c. a spice d. dense black rock
2. Which of the following is a processed cheese?
   a. Camembert b. American c. Brie d. Roquefort
3. What is Vichysoisse?
   a. battle of 1861 b. potato soup c. beet soup d. French actor
4. Where do you save cash on food . . . and get Top Value Stamps, too?
   a. Stop & Shop b. Stop & Shop c. Stop & Shop

ANSWERS:
1) c. a spice 2) b. American 3) b. potato soup 4) You're right!

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT

STOP & SHOP SUPER MARKETS

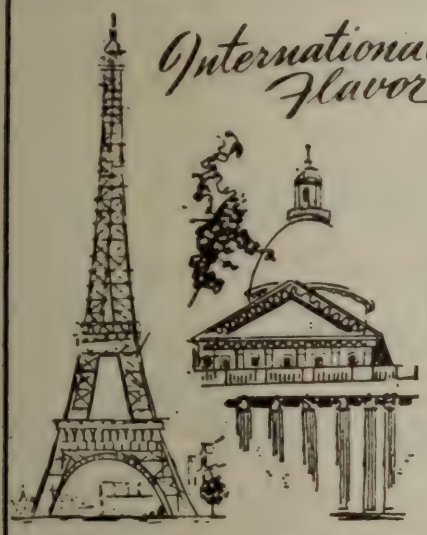
(Continued from page 260)

Mahler's widow relates how Manon at "twelve or thirteen," while her family was living in Vienna, was found to have a twin likeness with an American girl named Kathy Scherman.

"Manon did not understand English. I first heard about her double in America when Mr. Schuster [the publisher] visited us on Semmering. We sat on the big porch, the mountain chain before us, watching the deer that came out of the woods at dusk to graze and play on our lawn. When Manon appeared, herself as frail, graceful, and shy as a young deer, our guest told us of his friends in New York, Harry and Bernardine Scherman, whose little daughter looked so much like mine.

"Manon's photograph crossed the Atlantic; a charming one of Katharine Scherman came back. The girls began a lively correspondence. I never read their letters, but I know they wrote in French, having no other language in common. They wrote much about their cats—they both adored cats, and in some way identified themselves with them—and, among other pictures, they exchanged some showing Manon with a Siamese and Katharine with a Persian. They made an effort to tell each other what it was like to be a girl in Vienna and in New York, with the result that they came to know a good deal about each other. It warmed my heart to see these two beautiful children make friends over three thousand miles of land and sea."

Later, while in Venice, Manon was stricken with polio. She barely survived the attack, was taken with difficulty to Vienna, and was confined to a wheelchair. She had marked acting ability, and actors who were among her many devoted friends would divert her by rehearsing parts with her. The end came in April, 1935.



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

ALBAN BERG'S VIOLIN CONCERTO

By Willi Reich

A chorale verse in a violin concerto of Alban Berg is a new thing in the annals of music, and the novelty is increased when it serves not only as the motto for the general spirit of the work, but when it becomes the determining factor in its form through an alliance with the harmonization of J. S. Bach. Yet there soars above the technical problems of this concerto the tragedy of human destiny, under the impulse of which the artist has composed a moving Requiem, never suspecting that it was to become his own death music. A deeply affecting experience, the sudden passing of a young girl who had endured anguished suffering with the sweet resignation of an angel. The tragedy of a beautiful character, Manon Gropius, daughter of Alma Maria Mahler, came as a clear vision, inspiring the music. Such are the spiritual sources, the "program" which resulted, not in a symphonic poem, but a concerted piece in the manner of absolute music.

Free invention within the narrow confines of form is the earmark of Alban Berg's art, and the essential characteristic of the Violin Concerto. From the gently surging *andante* introduction, there are slowly disengaged mounting melodies, which gradually lapse into the fluctuating motion of the opening. As if rising from the unknown, the *Allegretto-scherzo* which closes the first part pictures the lovely girl in two passing



A Distinctive Selection of
Imported Gifts and Fine Antiques

CARRIAGE TRADE

164 Newbury St., Boston COpley 7-9137

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: *Telephone:* HAncock 6-5050

trio-like episodes – the one tenderly dreaming, the other a lively folk tune of native character. A brief pause, and a turbulent passage introduces the second part, which is conceived as a free, restless, and stormy cadenza for the violin. The music drives its demonic and irresistible course, relieved only by a short and peaceful intermezzo, to the catastrophe. Heavy laments and sharp outcries are heard in the orchestra; then, over a long organ point, a gradual falling away. At this poignant moment there is suddenly introduced by the violin solo the grave chorale of J. S Bach, derived from J. R. Ahle: *"Es ist genug! So nimm, Herr, meinen Geist."* The wood winds, in an organ-like choir, answer each strophe with the original harmony of the classical prototype. Then there begin artful variations in which the original choral melody always lingers, the *"misterioso"* rising from the bass, while the solo violin adds a moving elegy. The death song grows more distinct, the soloist visibly takes the lead of the whole body of violins and violas, drawing them intensely into unison with its voice, then gradually detaching itself. A fleeting recollection of the lovely girl's image, and the chorale, in acid harmonization, and mingled with a tender melody of the solo violin, brings the tragic work in coda-fashion to its close.

If the formal plan of the Concerto was conditioned chiefly by its program idea, it prompted no less the inner structure of the music

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston *Telephone: COmmonwealth 6-5101*

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

and the technical handling of the concerted instruments, in which Berg, in the most ingenious fashion, kept his score in conformity with the strict uses of twelve-tone technique. The violin, by virtue of its perfect fifths, is considered the "tonal" instrument *par excellence.* A glance at the first half of the following basic series (*Grundreihe*) on which the whole course of the music in the concerto devolves, shows these essentials:

G B-flat D F-sharp A C E G-sharp B C-sharp D-sharp F

The underlined notes correspond to the open strings of the violin and thus possess a special sonority; they also become the ingredient within the series of a number of major and minor chords, and the middle notes of augmented and diminished fifth triads. In fact the work contains numerous phrases of pure major and minor tonalities, predetermined by the structure of the series; they are here introduced, however, as borrowed citations used in special episodes which nevertheless come strictly within the principles of twelve-tone technique. One of these episodes occurs in the introduction, consisting of improvisations of the soloist upon the open strings. The second part of the series, based on the whole-tone scale, produces a tonality of quite a different sort which becomes more pronounced as the beginning of Bach's Chorale melody coincides with the whole-tone scale. Since the tonal relations remain inherent in all the transformations of the series, the whole structure yields not only a close thematic texture through the use of the twelve-tone technique, but also a kind of harmony which invests the work — in all its fullness of vision — with a symmetry of pure classicism.



Café Florian

CONTINENTAL COFFEE HOUSE

85 NEWBURY

Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT

AMERICA HAS ADDED A BRILLIANT ARTIST TO THE SELECT CIRCLE OF SUPREME VIOLIN VIRTUOSOS. HE IS THE INIMITABLE ISAAC STERN AND HE RECORDS EXCLUSIVELY FOR COLUMBIA RECORDS.

Modern:

BARTÓK: Concerto for Violin—with Leonard Bernstein conducting the New York Philharmonic.
ML 5283 MS 6002

PROKOFIEV: Violin Concertos Nos. 1 in D Major and 2 in G Minor—with the New York Philharmonic, Dimitri Mitropoulos and Leonard Bernstein, conductors.
ML 5243

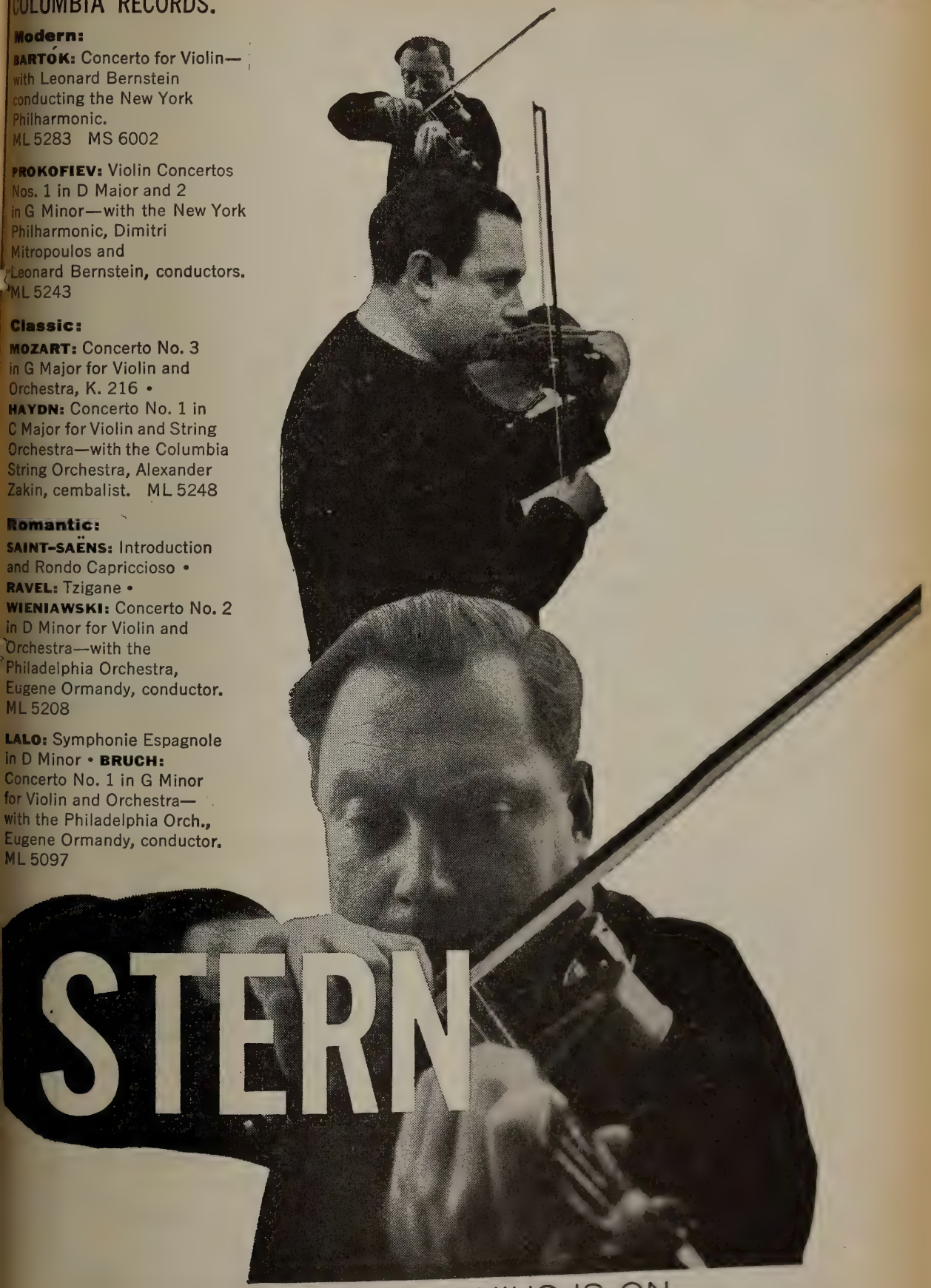
Classic:

MOZART: Concerto No. 3 in G Major for Violin and Orchestra, K. 216 •
HAYDN: Concerto No. 1 in C Major for Violin and String Orchestra—with the Columbia String Orchestra, Alexander Zakin, cembalist. ML 5248

Romantic:

SAINT-SAËNS: Introduction and Rondo Capriccioso •
RAVEL: Tzigane •
WIENIAWSKI: Concerto No. 2 in D Minor for Violin and Orchestra—with the Philadelphia Orchestra, Eugene Ormandy, conductor.
ML 5208

LALO: Symphonie Espagnole in D Minor • **BRUCH:** Concerto No. 1 in G Minor for Violin and Orchestra—with the Philadelphia Orch., Eugene Ormandy, conductor.
ML 5097



THE SOUND OF GENIUS IS ON
HIGH-FIDELITY RECORDS BY COLUMBIA

® "Columbia" ℗ Marcas Reg. A division of Columbia Broadcasting System, Inc.

ANOTHER BOOK ON MOZART

*The following review of "Mozart and His Times" by Erich Schenk is intended to establish a custom in these pages of drawing attention to any new book on a musical subject which seems to be of special interest or importance.**

ANY new book on the thoroughly covered subject of Mozart faces one question: "Why?" Mr. Schenk anticipates this in his Foreword: "This book is a reply to the prevailing opinion that our knowledge of Wolfgang Amadeus Mozart's life is complete and that to this chronicle nothing new can be added." The author, who holds the chair of musicology at the University of Vienna, has supported his answer with a full-length biography which actually adds something "new." This, like every biography of Mozart, is based on the letters. Strangely enough, writers have taken the letters pretty much on their face value while applying their scholarship to the music itself in books from one to six volumes. It is true that Mozart in his letters has unwittingly told his own story in a direct and intimate way that makes any literary virtuosity rather superfluous. The fact remains that there are gaps in the letters, particularly in the later ones, and that there are numberless references to people and happenings which, familiar to the recipient, remain strange to the present-day reader. Mr. Schenk has obviously delved into every archive in Vienna and has similarly penetrated Salzburg, Paris, and Prague, and come up with information

* *Mozart and His Times* by Erich Schenk was published by Alfred A. Knopf on October 26 in an English translation by Richard and Clara Winston. The book has 452 pages, with good illustrations.

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

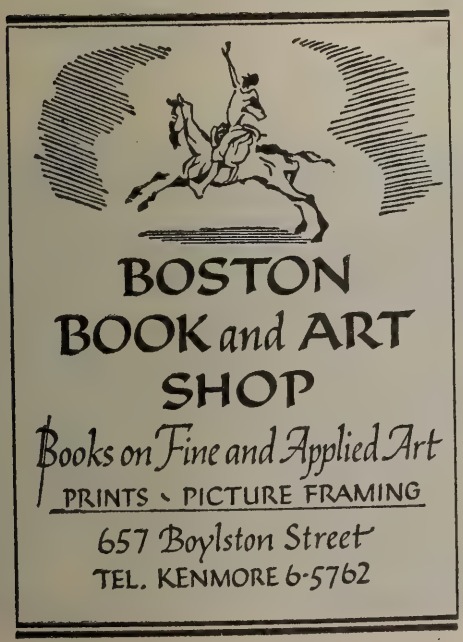
HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

to enliven some well-trodden paths. The record and identity of Mozart's friends, colleagues or patrons are amplified in many cases. An example is the "mysterious" stranger referred to by Jahn as "a tall, thin, grave-looking man, dressed from head to toe in grey" who brought Mozart the anonymous commission for the *Requiem*. He has been referred to repeatedly since as the "steward" of Count Walsegg. Mr. Schenk identifies the man as "Anton Leitgeb, son of the mayor of Vienna, Andreas Leitgeb, and owner of a gypsum factory at Schottwien near Count Walsegg's estate. The Count may often have turned to him for help in legal matters. Leitgeb is known to have been an active music-lover who played several instruments and participated in the Count's musicales. As long as he lived he refused to say anything about his mission to Mozart. Leitgeb's portrait which has been recently discovered . . . shows a grave countenance, cold, calculating eyes, thin lips pursed haughtily." Count Giuseppe Affligio, the Viennese impresario who refused to produce *La finta semplice* by the thirteen-year-old Mozart, later suffered bankruptcy, was found running a gambling table in Milan, made his way to Barcelona and a new fortune in the theatre. In 1779 he was convicted of forgery in Florence and condemned to life servitude in the galleys. These are among many instances where the story is filled out with background.

Mozart's "Times" in the title refers to his social surroundings in Salzburg, Paris or Vienna and, wisely, does not treat such world events as wars and revolutions. Mozart's exclusively musical life was scarcely touched by these except for an occasional momentary inconvenience. Schenk digs up some interesting points. He attributes the first plan for *The Marriage of Figaro* not to Mozart but to Schikaneder, who had offered to the newly established National Theatre in Vienna his





own translation of Beaumarchais's play. "The work was rehearsed, but at the last moment was cancelled on direct orders from the Emperor." He corrects other statements that have been repeated from book to book. Anecdotes, also much repeated, which are traceable to a single unreliable source can, of course, do no more than come up for speculative judgment. He accepts the tale that Mozart composed the overture to *Don Giovanni* on the night before the first performance. As for the rumor that Mozart "was offered an appointment by the King of Prussia and refused it only out of consideration for Vienna and the Emperor Joseph," he concludes that it "is based on no evidence whatsoever." He believes that the estrangement between father and son through the Vienna decade has been much exaggerated. He has consulted modern medical opinion on several points, and believes that Mozart in his last months suffered from "uremic irritation of the brain."

Emily Anderson's three-volume translation of the letters has good but inadequate footnotes. Schenk's book has few footnotes, for it is in effect a prodigious annotation of the letters. A reader of the letters would be in clover with Schenk at his right hand. J. N. B.

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. **EXport 6-2224**
Members of Piano Technicians Guild





Piracy...

on the high C's

(A LOVE STORY)

Radio Shack, as many of you know, has developed over the years its own branded line of high-fidelity products, the REALISTIC line; amplifiers, speakers, tuners, and so forth. Last year we introduced a new item called the Realistic ELECTROSTAT-3, an add-on type of speaker which is called a tweeter because it reproduces (tweet) the high (tweet) notes only . . . not the low (woof) or even the middle (wiff?) ones.

Our story might have ended here, but fate had other notions. A certain "consumer type magazine" — one mustn't specify *which* for terrifyingly complicated reasons — fell absolutely head over galleys with the Realistic Electrostat-3 because of its luscious tintinabulation and also its low price of $27.50. It was love at first sound.

To say the Electrostat-3 began to SELL is as classic an understatement as to say that Freud had a few ideas of passing interest. Kookie . . . the Electrostat-3 went into orbit! From November, 1958, through June, 1959, although we increased the work force from 9 people to nearly 70, Radio Shack was unable to deliver the tweeter from stock. The line formed on the right, the left, everywhere. Hell hath no fury like $27.50 scorned. Scorned is, of course, absolutely the wrong word, but just try telling that to a *customer!*

Matters were considerably worsened at this juncture by the appearance, in certain shops, of other tweeters which claimed to be the "best buy tweeter" but weren't. Unfortunately these imposters looked exactly like our precious little (red hot) baby (ummm-ah!), had the same $27.50 price and the same advertising claims. Our lawyers huddled, but — as it sometimes is with things at this kind of bar — it has turned out to be a long time between drinks. We dissected each and every would-be-Electrostat and have yet to find one that comes even close to the real McTweeter. Fair warning, however! Psuedo-E-3s still abound, so don't take any wooden tweeters!

At present the Realistic Electrostat-3 may be bought without waiting at all three Radio Shacks in Boston and New Haven; also in New York City at Hudson Radio and Masters by virtue of a franchise granted by us to the former. No one else — anywhere — can advertise or sell this wonderful instrument.

Regardless of your present speaker situation you can *add* the Electrostat-3 and hear "highs" you've never heard before. Whether you're monaural, stereo, or just naturally secretive, the Electrostat-3 will tickle your treble and diddle your canary as never before in the history of sound. If your present speaker is (harrumph) obsolete, you can buy the Electrostat-3 *built in* to a complete full-range system known as the Electrostat-4 and requiring nothing to be added for immediate operation but your down payment of $5.00.

And now let's see what we've got here . . . a love story . . . piracy on the high C's . . . conference with counsel . . . *locus in quo* tweeter may be obtained . . . double shot of sales pitch . . . be honest, now, aren't a thousand words better than one picture?

RADIO SHACK CORPORATION

SYMPHONY NO. 3 IN A MINOR, "SCOTTISH," *Op.* 56

By FELIX MENDELSSOHN-BARTHOLDY

Born in Berlin, February 3, 1809; died in Leipzig, November 4, 1847

This symphony was finished January 20, 1842, and first performed at the Gewandhaus concerts in Leipzig on March 3 following, the composer conducting. The first performance in this country was by the Philharmonic Society in New York, George Loder conducting, November 22, 1845. The first performance in Boston was by the Academy of Music at the Melodeon, November 14, 1846, G. J. Webb conducting.

The first performance at these concerts was on January 19, 1883, the last, November 23–24, 1951, Pierre Monteux conducting.

The instrumentation includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.

The score is inscribed as "composed for and dedicated to Her Majesty Queen Victoria of England." It was published in 1843.

IN THE spring of 1829, Felix Mendelssohn, promising pianist and composer of twenty, visited England, played with the Philharmonic Orchestra in London and conducted it, was entertained by delightful people, and enjoyed himself thoroughly. In July he undertook a tour of Scotland with his friend Carl Klingemann. The people and the landscape interested him. He wrote of the Highlanders with their "long, red beards, tartan plaids, bonnets and feathers, naked knees, and their bagpipes in their hands." The moorlands intrigued him too, and when fogs and rains permitted, the sketchbook was brought out and put to good use. Mendelssohn was an insatiable tourist, and if the camera had been invented would surely have otherwise committed landscapes to memory.

He wrote home of the Hebrides and the Cave of Fingal — also of the Palace of Holyrood, then a picturesque ruin, in which Mary of Scotland

W. W. WINSHIP INC.
Established 1776
Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience
BOSTON
WELLESLEY • NORTHSHORE

Sharon
MEMORIAL PARK
"The Man Who Cares, Prepares"
EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-3890



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer – light as a melody by Mozart . . . Red Cap ale – robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

had dwelt. "In the evening twilight we went today to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door; up this way they came and found Rizzio in that little room, pulled him out, and three rooms off there is a dark corner, where they murdered him. The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found today in that old chapel the beginning of my Scottish Symphony." There follow sixteen measures which were to open the introduction of the first movement. These measures have also been attributed to the incident that, returning to the inn at Edinburgh, Mendelssohn there listened to a plaintive Scotch air sung by the landlord's daughter.

In this way Mendelssohn carried out of Scotland two scraps of melody that were to be put to good use — this one and the opening measures of the "Fingal's Cave" Overture. Smaller works for piano, and for voice, were also suggested by Scotland.

It would be a mistake, of course, to look for anything like definite description in this score, or for that matter in any symphony of Mendelssohn. He did not even publish it with a specific title, although he so referred to it in his letters. There have been attempts to prove the symphony Scottish in character. George Hogarth, who was beside Mendelssohn as he attended the "competition of Pipers" at Edinburgh, testified that "he was greatly interested by the war tunes of the different clans, and the other specimens of the music of the country. . . . In this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music — solemn, pathetic, gay, warlike — is familiar to every amateur."

The trouble with Mr. Hogarth's statement is that most hearers, certainly the German ones, have not followed him so far. An enthusiastic

Since 

1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

The Trustees of

The Boston Symphony Orchestra, Inc.

and

Mr. Aaron Richmond

announce

The only New England appearance in
their world tour of

THE VIENNA PHILHARMONIC

conducted by

HERBERT VON KARAJAN

Wednesday Evening, November 18, 1959
at 8:30 P. M.

Symphony Hall, Boston

. . . *Program* . . .

MOZART: ..... EINE KLEINE NACHTMUSIK

BRUCKNER: ..... EIGHTH SYMPHONY

TICKETS REMAINING AT $4, $6, $8 AND $10
ARE NOW ON SALE AT THE BOX OFFICE

Britisher would tend to make much of such thematic resemblances; but, after all, a folkish tune in the British Isles or Germany can have much in common, and by the time Mendelssohn has in his own way developed through a dozen measures the quasi jig-like 6-8 of the first movement or the theme of the scherzo in which one can possibly discern "national character," any truly Scottish jauntiness seems to have departed. German writers, in a day given to imaginative flights, went far afield from the Scottish scene. Ambrose was reminded by the "violent conflicts" in the Finale (which someone else likened to the gathering of clans) of "a roaring lion with which we might fancy a young Paladin in knightly combat. . . . And then the airy, elfish gambols of the Scherzo — we cannot help it, we invent a whole fairy tale of our own to fit it, a tale of the genuine old German stamp, something like the Sleeping Beauty of the Woods, or Cinderella, or *Schneewittchen.*"

It is probably nearer the truth that the thoughts of the young German were swarming with musical images in the summer of 1829, images which took on a passing shape, a superficial trait or two from what he heard in a strange land. An indefatigable sight-seer, he must have found the raucous drones produced by brawny males in skirts less a matter for musical inspiration or suggestion than an exotic curiosity. It took an islander such as Chorley to find and stress characteristic Scottish intervals in the Scherzo of the symphony. Mendelssohn, who took

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $5.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast

** – Affiliates of WQXR, New York

pleasure in affixing a picturesque name to a symphony, particularly in the light chatter of his letters, probably had no serious descriptive intentions. He hated "to explain" his music, so it is reported, and would turn off the elaborate word pictures of others with a joke. When Schubring went into a transport of fantasy over the *"Meeresstille"* Overture, its composer answered that his own mental picture was an old man sitting in the stern of the boat and helping matters by blowing into the sail. "Notes," wrote Mendelssohn in a letter from Italy, "have as definite a meaning as words, perhaps even a more definite one." But that meaning, precluding words, would also preclude anything so concrete as a particular landscape or nation.

In the winter of 1830–31, while he was enjoying himself in Rome and Naples, themes which had occurred to him on the earlier journey had grown into rounded and extended form. The *Fingal's Cave* Overture then occupied him, and two symphonies "which," he wrote, "are rattling around in my head." But the *Italian* Symphony took precedence over the other, and even when that was in a fairly perfected condition, the *Scottish* Symphony seemed to elude him. He had good

• PIANOS
• RADIOS
• ORGANS
• MUSICAL TOYS & GIFTS

BUY AT THIS SIGN
BOSTON MUSIC CO. 116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

intentions of presently "taking hold" of it, but the Italian sunshine scattered his thoughts. "Who can wonder that I find it difficult to return to my misty Scotch mood?" The *"schottische Nebelstimmung"* was to bear fruit in the by no means uncheerful minor cast of the music. Another score, the *Reformation* Symphony, also in an unfinished state, was in his portmanteau at this time. This, with his earlier C minor Symphony and the later *"Lobgesang,"* were to comprise all of his works in this form.

He carried the *Italian, Scottish,* and *Reformation* symphonies about with him for years, endlessly reconsidering, polishing, touching up, before he was ready to take the irrevocable step of publication. Had the symphonies been numbered in the order of their composition, they would have been as follows: first, the C minor (1824), second the *Reformation* (1830–32), third the *Italian* (1833), fourth the *Song of Praise* (1840), and last the *Scottish* (1842). But the *Italian* and *Reformation* symphonies were withheld from publication until after his death, and thus attained the numbering Fourth and Fifth. By this circumstance the *"Lobgesang"* was published second in order, the *Scottish* third, and they were so numbered.

Mendelssohn at last dated the manuscript of his *Scottish* Symphony as completed January 20, 1842, and on March 3 made it publicly

SYMPHONY HALL

SUN. Eve. 8:00 **DEC. 6** **SUN.** Aft. 3:00 **DEC. 13**

MON. Eve. 8:00 **DEC. 14**

Handel and Haydn Society

Auspices

MASSACHUSETTS COMMITTEE

of the

NATIONAL CATHEDRAL ASSOCIATION

"Messiah"

DR. EDWARD **GILDAY** CONDUCTOR

Dr. **Thompson STONE** will conduct Mon. Eve. performance

ELLA LOU DIMMOCK, Soprano **ELSA GERLING, Contralto**

HAROLD HAUGH, Tenor **HOWARD KAHL, Bass**

SYMPHONY ORCHESTRA

Tickets: $3.50, $3.00, $2.50, $2.00, $1.50, Tax Exempt. At Symphony Hall Box Office.

known, conducting it at a Leipzig Gewandhaus concert. It was several times repeated there, and played in Berlin, where Mendelssohn then dwelt in the service of Friedrich Wilhelm IV of Prussia. In June, Mendelssohn visited England again and conducted the work at a Philharmonic Concert (June 13), when it was much applauded. The audience at this time was not informed of any connection between the "new symphony" and Scotland. Mendelssohn, summoned to an audience with Queen Victoria, played to her and the Prince Consort, and asked her to sing in return. Compliments were interchanged — in all sincerity, for the royal couple were delighted with their German visitor, and he, in his turn, wrote that she had sung "really quite faultlessly, and with agreeable feeling and expression." Mendelssohn asked the permission of the British Sovereign to dedicate his symphony to her, "for the English name would suit the Scottish piece charmingly."

• •

"The several movements of this symphony," according to instructions printed in the original edition, "must follow each other immediately and not be separated by the usual pauses" (each movement, however, closes upon its tonic chord).

The main body of the first movement, like the slow introduction, is

"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800



NATHAN MILSTEIN

"That great rarity – the prodigy who matures young and still *develops* in later years" (Irving Kolodin – *Saturday Review*). "Milstein . . . must be classed among the great violinists of all times." *(Review of Recorded Music)* "A refinement of phrasing and a subtlety of perception rare among interpreters at any time, a virtuosity that could set a hall ablaze! A master virtuoso!" (Taubman, *N.Y. Times*). Hear this world-renowned master of the violin – exclusively – on Capitol Records.

Performances you'll want to keep on Capitol RECORDS ***"the surest sign of the finest sound"***

Just released in honor of Milstein's 30th season in America:

The Art of Milstein
(including the Tchaikovsky Violin Concerto;
Beethoven "Spring" Sonata, and five short works) *PBR-8502**

BRAHMS:
Violin Concerto in D Major
with the Pittsburgh Symphony Orchestra, William Steinberg, conducting *P-8271*

GOLDMARK:
Violin Concerto in A Minor
with The Philharmonia Orchestra, Harry Blech, conducting *P-8414**

GLAZOUNOV:
Violin Concerto in A Minor
DVORAK:
Violin Concerto in A Minor
with the Pittsburgh Symphony Orchestra, William Steinberg, conducting *P-8382**

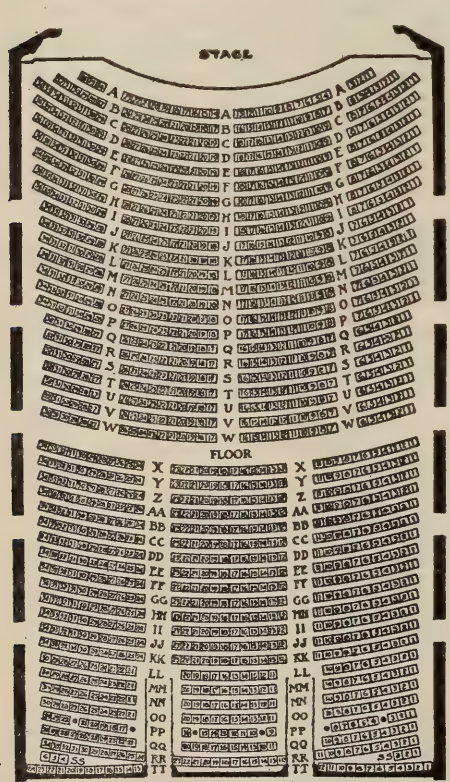
**also available in Full Dimensional Stereo*

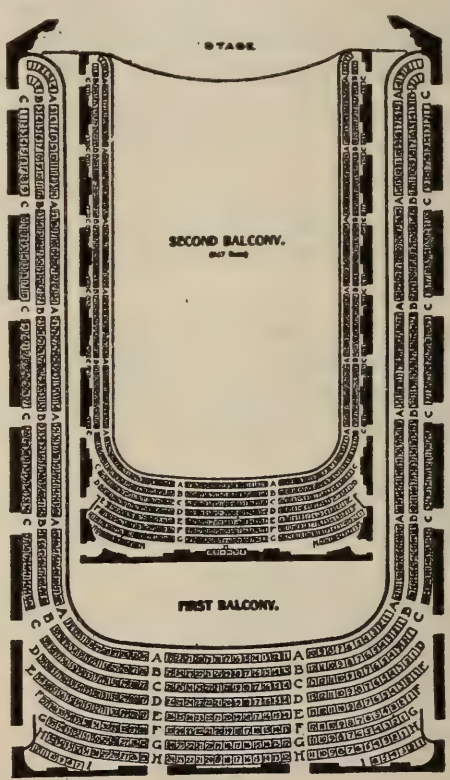
in A minor, a lively 6-8 rhythm opening with its first theme given to the strings and oboes pianissimo. A transitional passage assai animato introduces the second theme in E minor, played by the clarinet while the first violins combine the first theme with the new one. There is the usual procedure of development, restatement and coda, and, to close, a repetition of a few measures from the introduction.

The second movement, vivace non troppo, in F major 2-4, is in effect a scherzo and was so named in the earlier edition, although, like each movement in this symphony, it follows the sonata form. The second subject is but briefly developed.

The third movement, adagio, in A major 2-4, discloses its first theme in the tenth measure as the first violins play *cantabile*. A march-like passage introduced by the wood winds intervenes before the second theme in E major is introduced by the first violins with pizzicato accompaniment.

The Finale, allegro vivacissimo 2-2, restores the tonality of A minor. The first theme is at once introduced by the violins over violas, bassoons and horns, and the second (in E minor) by oboes and clarinets after a transitional episode for the full orchestra. The movement is developed at length and closes with a sonorous allegro maestoso assai, A major 6-8. This Finale was once compared to "a gathering of the clans," perhaps on account of the tempo indication allegro guerriero which stood on the earlier edition but which was later changed.





Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

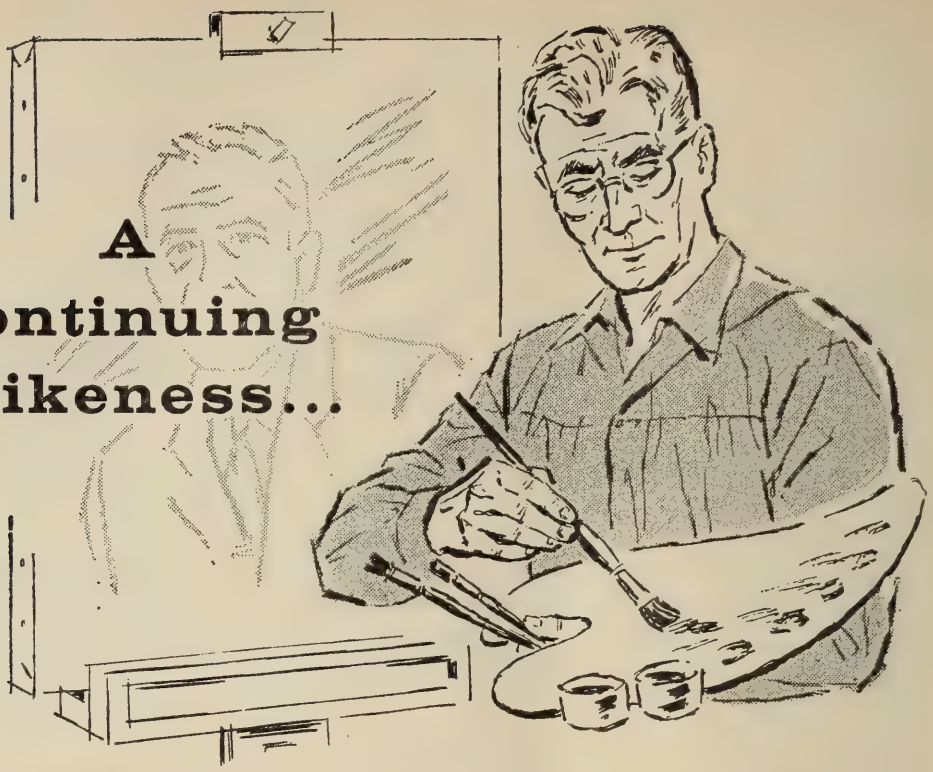
Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler



A continuing likeness...

When you commission a portrait, you want a likeness that has the special quality of yourself.

And when you appoint an executor-trustee, to carry out your plans for the future of your family—you want to provide a "continuing likeness" of how you want these tasks performed.

For more than three quarters of a century, this Company has concentrated on managing the property of New Englanders and their families. Our purpose: to attain that character of administration that has the individual quality sought by the person who created the estate.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Sixth Program

FRIDAY AFTERNOON, NOVEMBER 13, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 14, *at* 8:30 *o'clock*

KHRENNIKOV . . . . . Suite from the Incidental Music to Shakespeare's "Much Ado About Nothing," *Op.* 7

Arrival of Don Pedro: Marciale
First Dance: Tempo di Minuetto
Waltz: Adagio
Benedick Seeking Claudio: Allegro molto
Dance: Allegro
Dance and Finale: Allegro molto

(First performance at these concerts)

AMIROV . . . . . Kyurdi – Ovshari Mugami

(First performance at these concerts)

KABALEVSKY . . . . . Concerto for Cello and Orchestra, *Op.* 49

I. Allegro
II. Largo: Molto espressivo
III. Allegretto

(Conducted by the composer)

INTERMISSION

COPLAND . . . . . Orchestral Suite from the Opera, "The Tender Land"

I. Introduction and Love Music
II. Party Scene
III. Finale: The Promise of Living

(Conducted by the composer)

RAVEL . . . . . *"Daphnis et Chloé," Ballet (Second Suite)

Lever du jour – Pantomime – Danse générale

SOLOIST:
SAMUEL MAYES

These concerts will end at 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

Youth Concerts at Symphony Hall

A series of Youth Concerts is being resumed at Symphony Hall. Young people and adults are invited to subscribe for the series.

60 MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

The Orchestra will be conducted by Harry Ellis Dickson, in music by composers from Mozart to Benjamin Britten, with narration and commentary especially designed for young people.

SATURDAY MORNINGS AT ELEVEN

Two series of three concerts each will be given on Saturday mornings at 11 A.M., with the same three programs for each series.

ISAAC STERN SOLOIST ON NOVEMBER 7

Mr. Stern will perform in the Mendelssohn Concerto at the first concert in Series A (November 7, January 9, March 5). Joseph Silverstein will perform as soloist at the first concert in Series B (November 14, January 16, March 12).

SERIES TICKETS FOR 3 CONCERTS ARE ONLY $3

Tickets are still available at the Symphony Hall Box Office for this unusual opportunity to hear members of the Boston Symphony Orchestra, under the leadership of Mr. Dickson, and such outstanding artists as Mr. Stern and Mr. Silverstein.

YOUNG PEOPLE AND ADULTS ARE INVITED TO SUBSCRIBE

Seventh Program

FRIDAY AFTERNOON, NOVEMBER 27, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 28, *at* 8:30 *o'clock*

EUGENE ORMANDY, *Guest Conductor*

STRAUSS . . . . "Don Juan," Tone Poem (after Nikolaus Lenau), *Op.* 20

MESSIAEN . . . . . "L'Ascension," Four Symphonic Meditations

Majesty of Christ Beseeching His Glory of His Father
Serene Hallelujahs of a Soul that Longs for Heaven
Hallelujah on the Trumpet, Hallelujah on the Cymbal
Prayer of Christ Ascending to His Father

HARRIS . . . . . *Symphony No. 3 (in one movement)

INTERMISSION

BRAHMS . . . . . *Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

These concerts will end about 4:15 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

(Programs subject to change)

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

RUTH SHAPIRO
PIANIST – TEACHER
35 LANCASTER TERRACE
BROOKLINE, MASSACHUSETTS
Telephone *BE* acon 2-3985

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1959, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

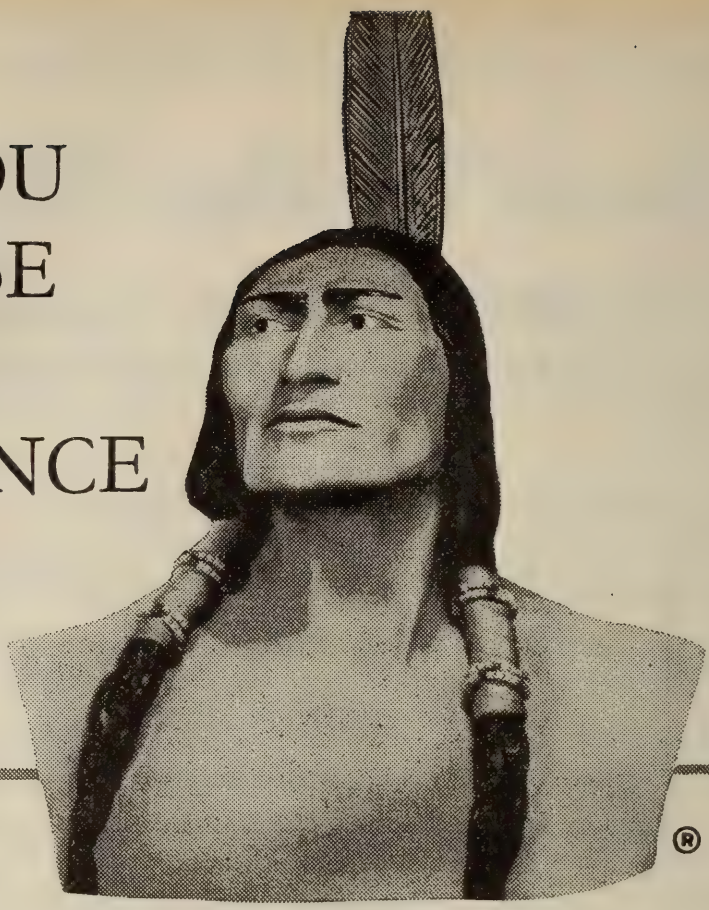
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
LEONARD BURKAT
Music Administrator
JAMES J. BROSNAHAN
Business Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (for this week) 327
Program (Nov. 27–28) 381
Program (Dec. 4–5) 383

NOTES

Amirov (Mugami) 329
Copland (The Tender Land) . . 342

ENTR'ACTE

Amirov and the Caucasus . . . 332
The Gifted Listener
(Aaron Copland) 350

NOTES

Kabalevsky (Cello Concerto) . . 361
Khrennikov (Symphony No. 1) . 366

Symphoniana

EXHIBITION

Pictures loaned by the deCordova and Dana Museum of Lincoln, Massachusetts, are now on view in the gallery.

• •

THE GUESTS OF THIS WEEK

The Boston Symphony Orchestra welcomes at its concerts six visitors from Soviet Russia. They have been present at the concerts of three other orchestras in the United States as part of the International Education Exchange Service. The visit is the result of the United States–Soviet Exchange agreement of January 27, 1958. The visit is reciprocal and follows the journey last season to Russia of the four American composers, Roger Sessions, Ulysses Kay, Roy Harris and Peter Mennin.

The schedule has included concerts by the Soviet delegation in which their music was played by the National Symphony of Washington (October 24), the Louisville Orchestra (November 4) and the Philadelphia Orchestra (November 6–7). When the Boston Symphony Orchestra opens its New York season on November 18, their same music will be performed.

Although the music of Kabalevsky is familiar to Boston audiences, music by Khrennikov and Amirov is being heard for the first time. Dmitri Shostakovitch, who is in the group, and whose music



MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



For Autumn Evenings —

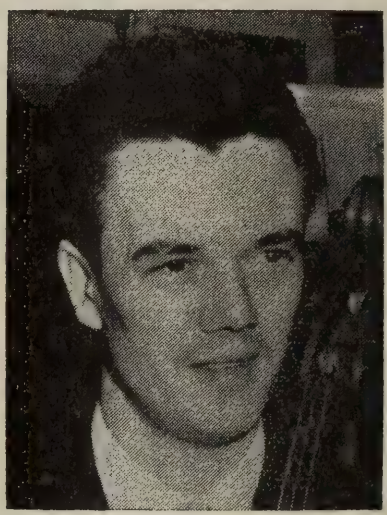
Our wool jersey teagown—simply styled with a softly draped satin collar and ascot. Sapphire, Emerald, Moss Green or Coral. Sizes 10-20. **$49.95**

416 Boylston St.
Boston 16, Mass.
KEnmore 6-6238

54 Central St.
Wellesley, Mass.
CEdar 5-4530

was played in the other cities, is remembered in Boston by performances of six of his eleven symphonies. Konstantin Dankevich, a native of the Ukraine, is particularly esteemed by his own countrymen for his orchestral works and his operas. Boris Yarustovsky is a professor at the Moscow State Conservatory and a writer on musical subjects.

• •



SAMUEL MAYES

Samuel Mayes joined this Orchestra as Principal Cello in 1948 and played in Boccherini's Concerto in B-flat in that season. He has since appeared in Strauss' *Don Quixote* (1950), Kabalevsky's Concerto (1953), with Zino Francescatti in Brahms' Double Concerto (1956), and in Bloch's Schelomo last season.

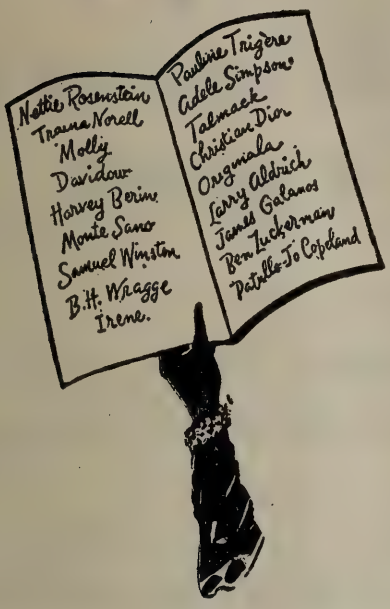
Born in St. Louis, Mr. Mayes is the grandson of a Cherokee Indian. At the age of four, he studied cello with Max Steindel of the St. Louis Orchestra and appeared as soloist with that Orchestra at the age of eight. Entering the Curtis Institute at twelve, he studied with Felix Salmond. At eighteen, he joined the Philadelphia Orchestra and became first cellist three years later.

• •

NEW YORK RECITAL BY MRS. DWYER

Doriot Anthony Dwyer and Jesús María Sanromá will give a joint recital of sonatas for flute and piano in Town Hall, New York, on Sunday evening, November 22, at 5:30.

Filene's French Shops
Boston





A Monte-Sano coat

is always new in shape,

exciting in fabric,

rich in color

Prophetic pace setter from a magnificent winter collection . . . the stained glass plaid reefer dipped in glowing colors illuminated by the sun shining through cathedral windows . . . in richly textured mohair tweed.

The French Shop's coat collection, from $125.

The Monte-Sano coat collection, from $250.

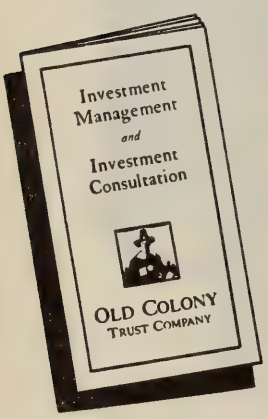


To the lawyer

who stands convicted by his family of overwork

"I understand, Dad, but how about next Saturday?" . . . "That's all right, dear, I'll just tell the Browns that something came up."

Is "something" *always* coming up when you'd like to spend some time with your youngsters or take your wife out for an evening? If that "something" involves personal problems or paperwork regarding your investments, we hope you will let Old Colony give you a helping hand.



Next time you're in the Bank, pick up a copy of "Investment Management." Better yet, let us send you one: It explains how Old Colony can relieve you of this personal burden at most modest fees.

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:30

OLD COLONY
TRUST COMPANY
One Federal St., Boston 6, Mass.



Allied with THE FIRST NATIONAL BANK OF BOSTON

Sixth Program

FRIDAY AFTERNOON, NOVEMBER 13, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 14, *at* 8:30 *o'clock*

AMIROV . . . . . Kyurdi – Ovshari Mugami
(First performance at these concerts)

COPLAND . . . . . Orchestral Suite from the Opera, "The Tender Land"
I. Introduction and Love Music
II. Party Scene
III. Finale: The Promise of Living
(Conducted by the composer)

INTERMISSION

KABALEVSKY . . . . . Concerto for Cello and Orchestra, *Op.* 49
I. Allegro
II. Largo: Molto espressivo
III. Allegretto
(Conducted by the composer)

KHRENNIKOV . . . . . Symphony No. 1, *Op.* 4
I. Allegro non troppo
II. Adagio
III. Allegro molto
(First performance at these concerts)

SOLOIST:
SAMUEL MAYES

These concerts will end at 3:55 o'clock on Friday Afternoon;
10:10 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS



fur

. . . grand flatterer of all time

was never used more richly,
more imaginatively,
to more beautiful purpose than in
our current collection of
fur-trimmed fashions!

lynx-laden costume shown is one of a
one- and few-of-a-kind collection
for misses, both stores

R.H. Stearns

Boston • Chestnut Hill

KYURDI–OVSHARI MUGAMI

By FIKRET DZHAMIL AMIROV

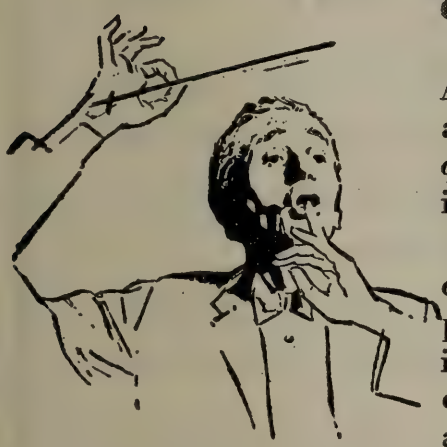
Born in Gandja (now Kirovabad), Azerbaidjan, November 22, 1922

Composed in 1948, *Kyurdi–Ovshari* had its first American performance in Houston, Texas, by the Houston Symphony Society on March 16, 1955.

This music is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, military drum, triangle, tambourine, cymbals, bass drum, bells and strings.

THIS composer, who has devoted himself intensively to the musical folklore of his people, has written two suites under the title *Mugami*. One is called *Shoor* and the other *Kyurdi–Ovshari*, now to be performed. Mugam signifies a dance or song, current among Amirov's people (the plural is mugami or mugamat). Kyurdi means Kurdish and Ovshari refers to the Kurdish tribe.

The suite is a succession of short dances or orchestrated melodies, played without break, all of them strongly rhythmic, some of them varied in development. The solo voices are usually the clarinet or the oboe; the orchestration is brilliant and often pointed by the piccolo. A rhythmic accompaniment in the quieter parts tends to utilize the



sotto voce

A conductor and 103 musicians interpret a delicate passage with expert finesse. But *quietly*, so that each note can speak for itself.

Here at Rockland-Atlas, every officer in our Trust Department is a specialist in his particular field, be it investments, administration, or operations. Their *harmonious* cooperation with testators, beneficiaries and attorneys marks the Rockland-Atlas trust relationship.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

timpani or the plucked strings. The writer of the program notes for the Houston Symphony Society consulted fellow countrymen of Amirov then in Texas and reported about the movements named in the score: *Tesnif* probably means a song. *Shakhanaz* may mean comedian. The melody which is heard at the beginning of the last piece in the suite, *Mani*, was recognized by a native of the region now living in Houston as a song of that name he had known in his youth.

Azerbaidjan, S.S.R., so the program annotator of the Houston Symphony Society has pointed out, "is a province on the southwestern shore of the Caspian Sea, facing Daghestan and Georgia on the north, Armenia on the west, and Iranian Azerbaidjan on the south. The people of the region have, until recently, been nomadic; and while their language, according to the Encyclopedia Britannica, is basically Turkish, it is well mixed with Persian and Armenian as well as other Middle Eastern tongues and dialects. The province itself was one of the first Soviet States. Since about 1930, the official language has been Russian and native terms and names of places have been transliterated in the Russian alphabet."

TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford

DO YOU KNOW...

THAT 19th Century Boston Symphony audiences were famous for their love of new music — and their rejection of new composers . . . that they at first scorned Schumann and Wagner, Liszt and Berlioz . . . that Brahms proved "the hardest nut to crack of all"?

DO YOU KNOW THAT, in the early 'eighties, a correspondent for a New York musical journal wryly remarked that Georg Henschel, the Symphony's conductor, was a "veritable Brahmin in his passion for Brahms," and that "the medicine administered to Boston may be thus analyzed: Essence of Brahms . . . 3 parts; Essence of Berlioz . . . 2 parts; Essence of Henschel . . . 1 part"?

DO YOU KNOW THAT Henschel was so versatile that he appeared as conductor, composer, piano soloist, and tenor in the course of the Symphony Season . . . that he frequently sang duets with his wife, the talented Lillian Bailey . . . that in 1930 he returned to Boston as Sir George Henschel to conduct the Orchestra's Jubilee Concert?

DO YOU KNOW THAT by having The Merchants act as your agent or as Executor and Trustee, you and your family will be assured of expert, understanding guidance . . . that our Trust Department will accept as much, or as little, of the responsibility for the management of your property as you choose to delegate — from complete financial supervision to tedious but necessary details . . . that, whatever *your* need, you need look no further than The Merchants?



Offices

28 STATE ST.
31 MILK ST. • SOUTH STATION
513 BOYLSTON ST. • 642 BEACON ST.
30 BIRMINGHAM PARKWAY, BRIGHTON

member F.D.I.C.

where the man you talk to *is* the bank

The following description of Amirov's national origins and of the suite performed at these concerts is quoted from the recording of the music under the label of Urania and is signed "C. E. C."

FIKRET AMIROV is an heir to one of the richest and most unusually wrought musical traditions in the world. His native land, Azerbaidjan, forms an historic link between European conventions and the great, fluctuating modes of Central Asia. It has long been famous for its singers and musicians, the Ashugs and Sazandars. Since the sixteenth century these minstrels have preserved the epics of Azerbaidjan folklore with wondrous skill, despite the lack of written means. In contact with the West, their music has been ripened for scholastic treatment, the results of which are visible in the works of Amirov and his fellow composers.

This step required immense preparation, and for reference we must go back a generation to the work of a most neglected musical figure, Uzeir Gadzhibekov. Born in 1885 among the foothills of the Caucasus, Gadzhibekov had little training through which to become the "father of Azerbaidjan music." His early years were spent traveling through the forests and deserts of his country, noting every variety of folk

la maisonette
the little house of many designers
115 newbury street, boston
presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!
Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892
22 BOYLSTON STREET
BOSTON
Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

melody he could find. The idea of composing a large piece using these "mugams" inspired him, and by 1907 he had amassed enough in European notation to begin an opera based on the notorious saga of "Leili and Medzhnun – Leili and the Madman." Here Gadzhibekov encountered an extremely difficult and baffling aspect of the Azerbaidjan oral tradition – the aversion of its musicians to perform simultaneously, thus to create any kind of ensemble. More than any Oriental, these players understood music as a purely individual exhibition of talent. To overcome this, Gadzhibekov started by allowing the soloist to improvise on whatever mugam he selected as most appropriate for the dramatic moment. For accompaniment he provided a kemancha, a sort of vertical violin, also improvising, and a tambourine for rhythmic effect. Working all the while from two meagre textbooks that he had found in 1905, Gadzhibekov staged this remarkable drama, with unison chorus added, in Baku during 1908. With great success the first Azerbaidjan opera was born.

When his country was annexed to the U.S.S.R., Gadzhibekov had already enlisted the most prominent musicians to its capital for training. Through the formality of being confirmed director of the Baku School of Music in 1922, the year of Amirov's birth, he was able to



STEINWAY

Seven world famous piano virtuosi who will be presented by Aaron Richmond in Symphony Hall this season. All use the Steinway piano exclusively. Pictured left to right are: Byron Janis, Gina Bachauer, Leon Fleisher, Emil Gilels, Artur Rubinstein. Lower: left to right: Robert Casadesus and Witold Malcuzynski.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

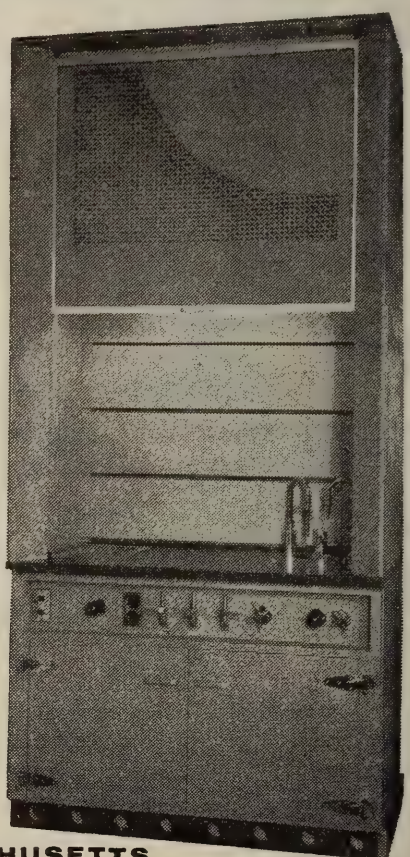
organize a section for the study of national music. His pupils were instructed in the Russo-European manner, and soon possessed a splendid written repertoire. The Baku State Conservatory, of which Gadzhibekov was president and founder, acquired more than a thousand students by 1939. Meanwhile the composer was enabled to pursue extensive research – on the Origins of Azerbaidjan Music, and for several books on the complicated "mugamat" (pl.) tradition – pioneering work that was ended by his death in 1948, at the age of sixty-three.

Critics have rightly said that the history of Gadzhibekov's artistic life is essentially the history of Azerbaidjan music. The rich inspiration of that life is attested by the music of his younger countryman found in this work. Such a symphonic style might yet have been years in coming were it not for his monumental research and guidance. In Amirov's music, on the other hand, we can still detect the freshness of the unwritten forms so recently transcended. The masterly and exotic orchestration of these mugams does not fully conceal their original, untamed character. When Gerald Abraham observes that "folk-song is a complete entity, not a mere cell; nor, without vandalism, can it [be] decomposed into constituent parts, with these treated as germ cells" – he points to a problem which, specifically in the mugam, confronts Amirov, especially since every factor but development is here beautifully finished and articulate.

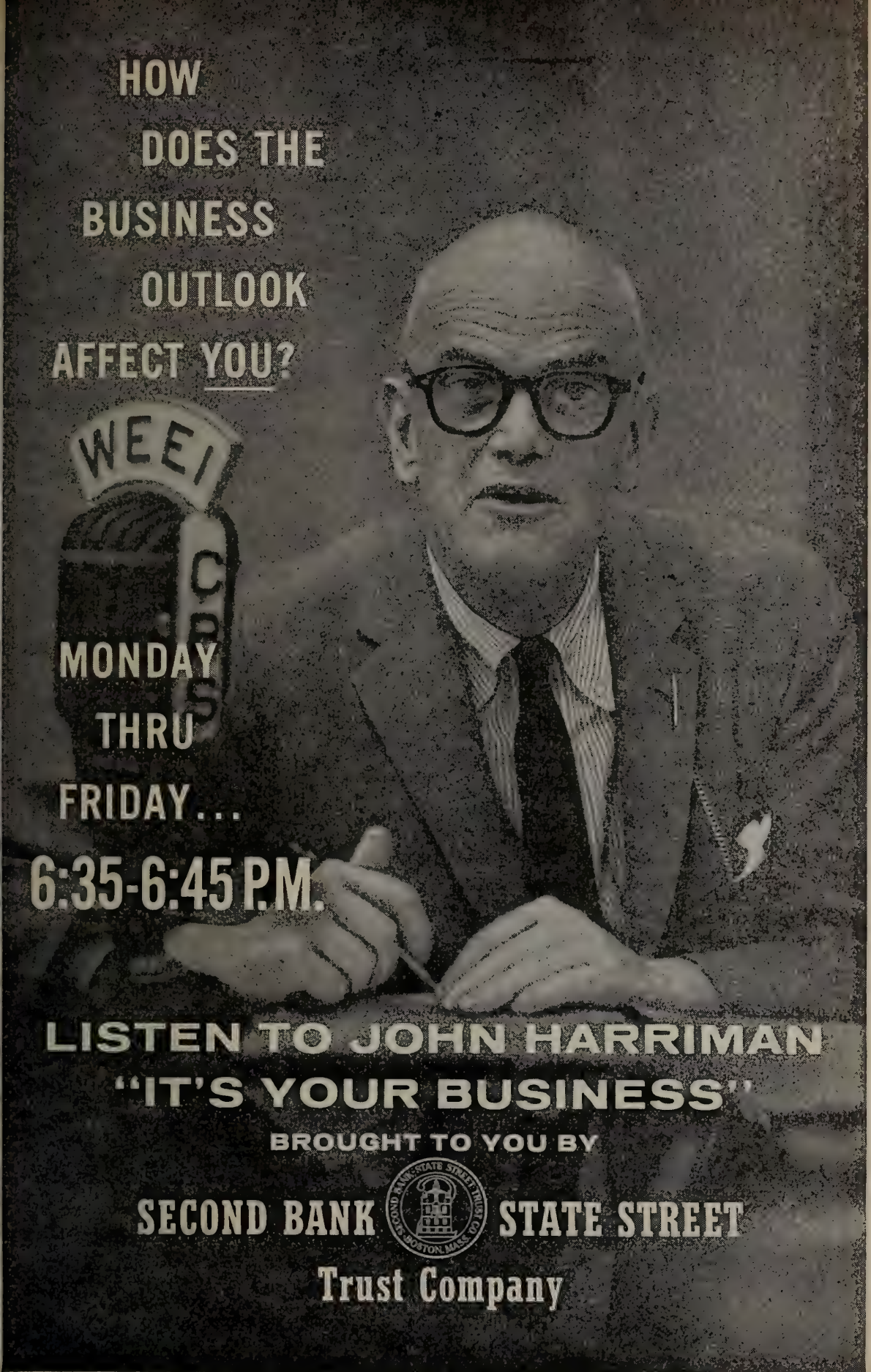
For Consultation on Design
of your Science Laboratory

A. B. Stanley
Company Incorporated

Furniture for
Science
Laboratories



230 BOYLSTON STREET (Route 9)
CHESTNUT HILL 67 (Newton), MASSACHUSETTS
Telephone DEcatur 2-2112


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

The mugam acquires its name from the Islamic "maqam" meaning originally a stage upon which the caliph's entertainers performed. This ancient term is related to the Indian "raga": a pattern of melody based on one of the modal scales. In Azerbaidjan, the mugam has also acquired the meaning of a "tone," though like the Greek "mode" it has come to signify not only the scale using this note as its tonic, but also dance or aria forms improvised upon that scale. Like the familiar modes, the mugams are assigned names according to the pitch where they begin. For what it's worth, they are: 1. Rast; 2. Seiga; 3. Shoor; 4. Tchargya; 5. Bayat-Isphagan; 6. Shooshtar; 7. Hodmayun; 8. Za'abil – eight in all, reminiscent of the eight variable diatonic scales of the octave. "Rast," for example, is built on a major tetrachord, and is found in other nations of Central Asia, even in the older Islamic maqam by the same title. "Shoor" includes a minor tetrachord, and "Siega" a diminished second; the greater part of Azerbaidjan songs are built on these two mugams. They are described by Rena Moisenko as "veritable rhapsodies, astounding the listener not only by their wealth of melodic material and striking tonality, but also by their most meticulous rhythmic development. Taken collectively, the mugamat are musical . . . cycles, held together by a common poetic thought."

In the *Caucasian Dances* [*Kyurdi–Ovshari*] we find this idea of

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Molto tranquillo

It's a wonderful feeling of peace and satisfaction to know that you have planned well for the security of your family's future — through an estate program with the United States Trust Company.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



orchestration

...is as important to the
performance of a symphony bassoonist as Home Office support and
cooperation are to your local insurance agent.
Companies of the Boston Insurance Group bring this
cooperation to more than 8,000 Independent Insurance Agents
throughout the United States, its Territories and Canada.
An organization of 68 strategically
located Boston "Local Home Offices"
helps agents serve Boston policyholders better.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT

Equitable Fire Insurance Company, Charleston, South Carolina
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

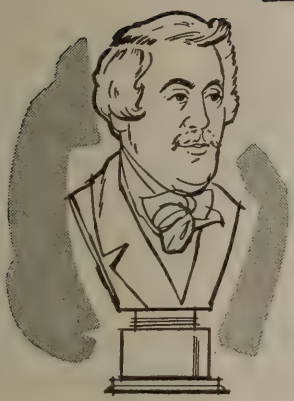
unity within latitude of ideas clearly exemplified. Amirov's music is basically a series of variations on a theme; but as the theme or mugam is difficult to vary, it must often be replaced before its possibilities are used up to maintain a high level of episodic contrast. The opening theme is stated by the clarinet over an unobtrusively rhythmic background of muted trumpets. As it is passed over to the violins, we cannot help noting that Amirov prefers a nineteenth-century harmonic structure to anything modern. Orchestral tutti punctuate this opening section, which closes with a modal finale, brief but full, on the main subject. A transition passage by the flute characterizes generally the excellent use of wood winds by Amirov. A number of brief scalewise motivs, following variations on a new theme in the violins and timpani, introduce an unexpected entry of the piano reminiscent of Khachaturian in its heavy, chordal effects. The variations now become more dancelike and exotic, with magnificent orchestration in every part. The final coda begins, marchlike, over a drumbeat, and is crowned by a fortissimo of the principal mugam in the trombones against a breathtakingly high trill of strings and snare drum — altogether one of the most exciting finishes to be found in symphonic music.

Aeolian-Skinner Organ Company

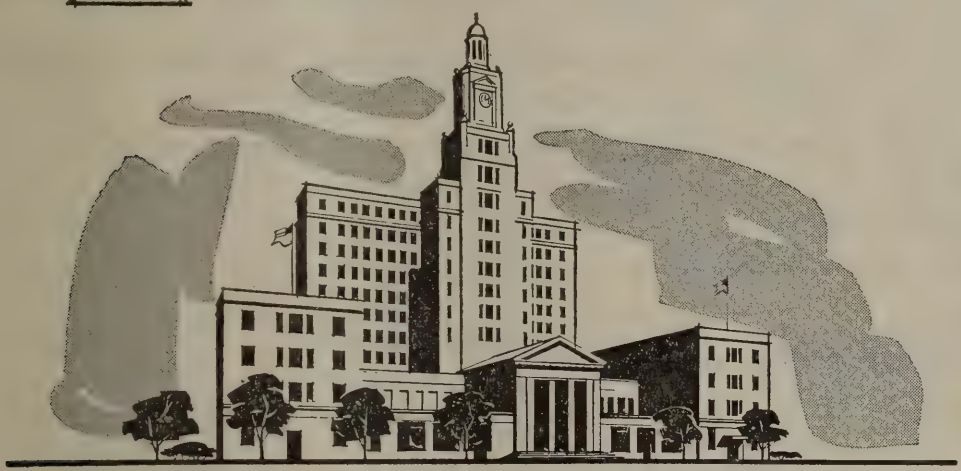
Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
Joseph S. Whiteford, President and Tonal Director



IN 1835...



...Gaetano Donizetti came to Naples to accept the appointment as professor of counterpoint at the Royal College of Music. It was during 1835, too, that he wrote his brilliant *Lucia Di Lammermoor.*



...mutual life insurance came to America to Boston, specifically, as New England Life became the first such company to receive its charter in the New World. Today, from its offices in Copley Square, New England Life extends this promise to policyholders throughout the nation and in Hawaii: *a better life for you.*

NEW ENGLAND

Mutual **LIFE** Insurance Company
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA—1835

SUITE FROM "THE TENDER LAND"

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

The opera *The Tender Land* was commissioned by Richard Rodgers and Oscar Hammerstein II on the occasion of the 30th anniversary of the League of Composers, and composed between 1952 and 1954. The text is by Horace Everett. The opera had its first performance by the New York City Opera Company under the direction of Thomas Schippers at the New York City Center, April 1, 1954. It was performed by the opera department of the Berkshire Music Center at Tanglewood on August 2 and 3, 1954 and (revised from a two- into a three-act opera) by the Oberlin Conservatory on May 20 and 21, 1955. Two choruses from *The Tender Land* were performed at the benefit concert, "Tanglewood on Parade," on August 8, 1957, the composer conducting. The Suite was performed at the Boston concerts April 10–11, 1959. Choral portions were presented at Brandeis University, again under the composer's direction, on June 8, 1957.

The suite requires 3 flutes and piccolo, oboe and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, harp, piano, and strings.

(The orchestral suite was arranged for a larger orchestra than that used in the opera by the addition of piccolo, 2 horns, 2 trombones and tuba.)

AN interview by Howard Taubman in the *New York Times* (March 28, 1954) anticipates the first performance with an explanation by the composer of how he came to write the opera. "I've been wanting

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

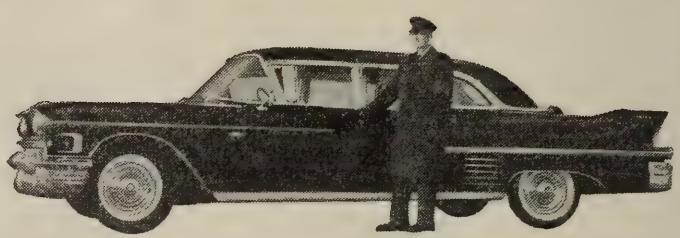
Moderate Prices

HIRE A

Cadillac

LIMOUSINE

from



ROBIE *Cadillac* **RENTING SERVICE**

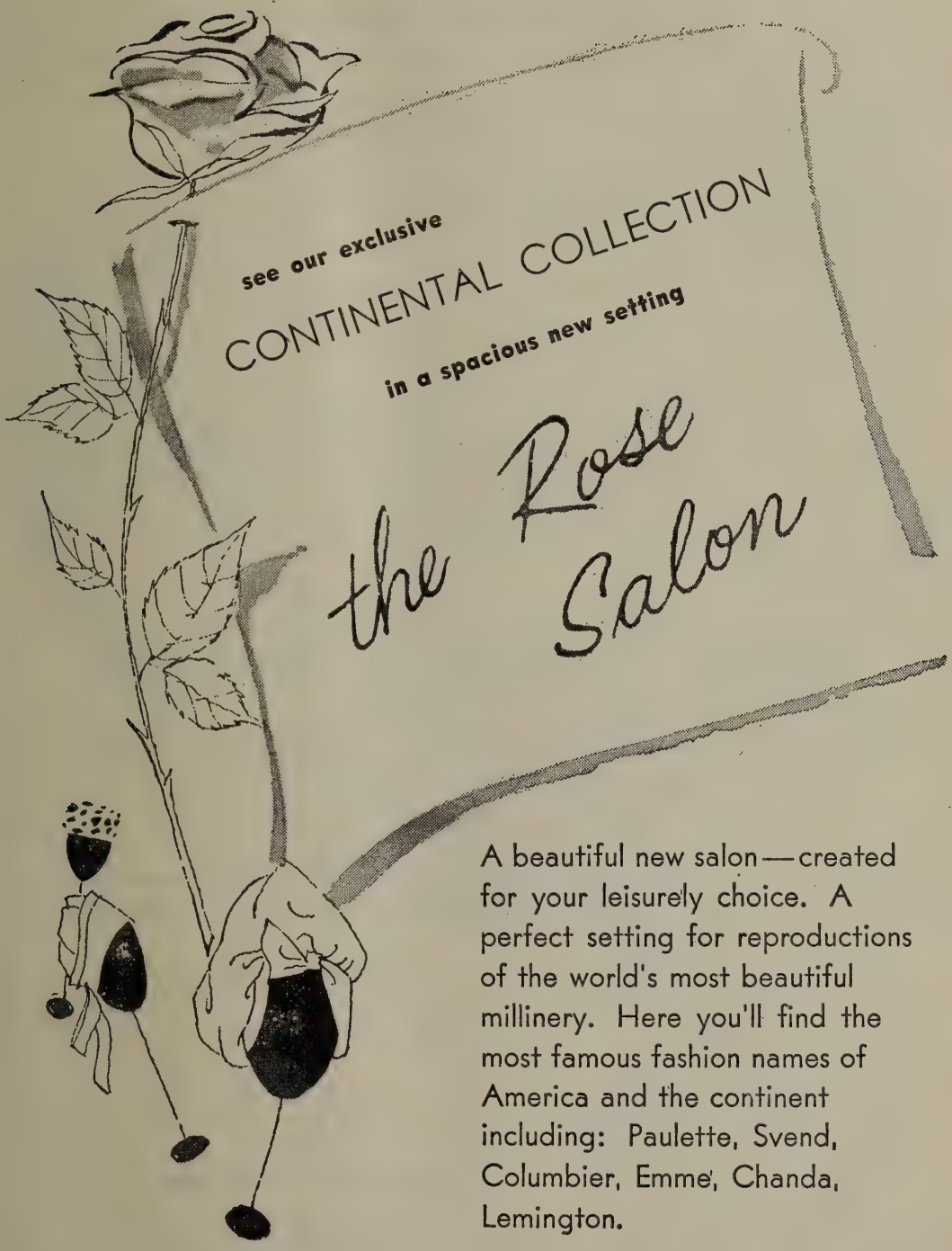
434 Newbury Street, Boston
KEnmore 6-6823

95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company

come visit New England's enchanting
new bower of designer millinery



see our exclusive
CONTINENTAL COLLECTION
in a spacious new setting

the Rose Salon

A beautiful new salon — created for your leisurely choice. A perfect setting for reproductions of the world's most beautiful millinery. Here you'll find the most famous fashion names of America and the continent including: Paulette, Svend, Columbier, Emme', Chanda, Lemington.

JORDAN'S ROSE SALON — SECOND FLOOR — MAIN STORE D-200

BOSTON — FRAMINGHAM — PEABODY

to do an opera ever since *The Second Hurricane,* but couldn't get a libretto." Mr. Copland revealed that he had long since jotted down possible themes in a notebook even before he had found a likely libretto. At length he had come across a book, *Let Us Now Praise Famous Men,* by James Agee and Walker Evans. The book consisted of photographs taken in a rural area of Alabama. A picture of an old woman with a young one made a special impression upon Mr. Copland. "There was something so full of living and understanding in the face of the older woman," he said, "and something so open and eager in the face of the younger one, that I began to think that here was the basis of an idea." It was therefore at his suggestion and under his advice that Horace Everett worked out his libretto.

The plot was related to the *New York Herald Tribune* by Mr. Copland in advance of the first performance.

"The opera takes place in the mid '30s, in June, spring harvest time. It's about a farm family — a mother, a daughter who's just about to graduate from high school, a younger sister of ten, and a grandfather. There's big doings in the works — no-one in the family has ever graduated before, and a whopping party is planned for the occasion.

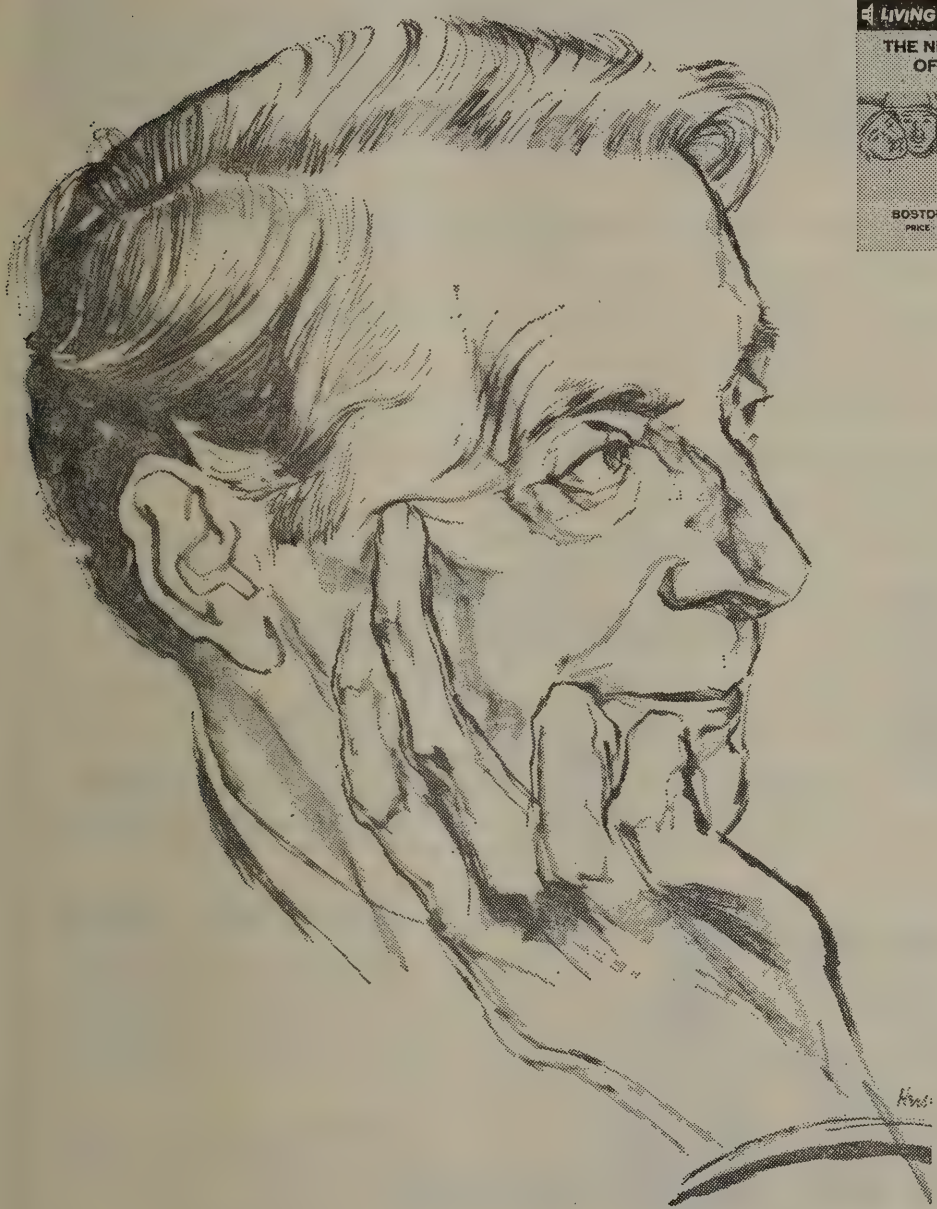
"Then two drifters come along asking for odd jobs. The grandfather is reluctant to give them any, and the mother is alarmed because she's heard reports of two young men molesting the young girls of the neighborhood. Nevertheless, the fellows are told they can sleep in the shed for the night.

BOOK CLEARING HOUSE
423 BOYLSTON STREET • CO 7-1600 • BOSTON 16
BOOKS ON ALL SUBJECTS (including latest technical and scientific)
Largest Selection of Paper Books
RECORDINGS (stereo and monaural) FOR ALL TASTES
Phone and Mail Orders Invited

Le Petit Pigalle
58 WESTLAND AVENUE
French Food at its Best
Open Sunday — Closed Monday
Lunch 11:30 - Dinner 5:30 - 9
Imported Wines and Beers
NEW DINING ROOM
Visit Café Pigalle 9 p.m. to midnight
CI 7-9370

Café Pigalle
58 WESTLAND AVENUE
A Little Bit of France in the Heart of Boston
9 p.m. to Midnight
(Closed Mondays)
Finest in French Pastries and Specialties
Croissant Brioches
Imported Wines and Beers
Visit Le Petit Pigalle for Lunch and Dinner
CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

"The graduation party itself begins at the opening of the second act. The heroine, who by a genuine coincidence has the same name — Laurie — as the gal in Rodgers & Hammerstein's *Oklahoma!*, has, naturally, fallen in love with one of the drifters. And they prove it by singing a twelve-minute love duet. That, I can tell you, is revolutionary. After all, love duets are a sort of rarity in modern opera, and twelve minutes is a long time.

"But about their budding love affair there is something of a complication. You see, she associates him with freedom, with getting away from home, and he associates her with settling down. Martin (that's the hero's name) asks Laurie to run away with him, and she, of course, accepts. But in the middle of the night, after a long discussion with his fellow hobo, Top, he decides that his kind of roving life is not for Laurie, so he silently steals off.

"When Laurie discovers that she's been jilted, she decides to leave home, anyway, and at the conclusion of the opera the mother sings a song — a song of acceptance that is the key to the opera. In it she looks to her younger daughter as the continuation of the family cycle that is the whole reason for their existence."

The first movement of the Suite begins with the music from the Introduction to Act III and is followed by an almost complete version of the Love Duet from Act II.



LUNCHEON
Served Monday through Friday
11 to 3

The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

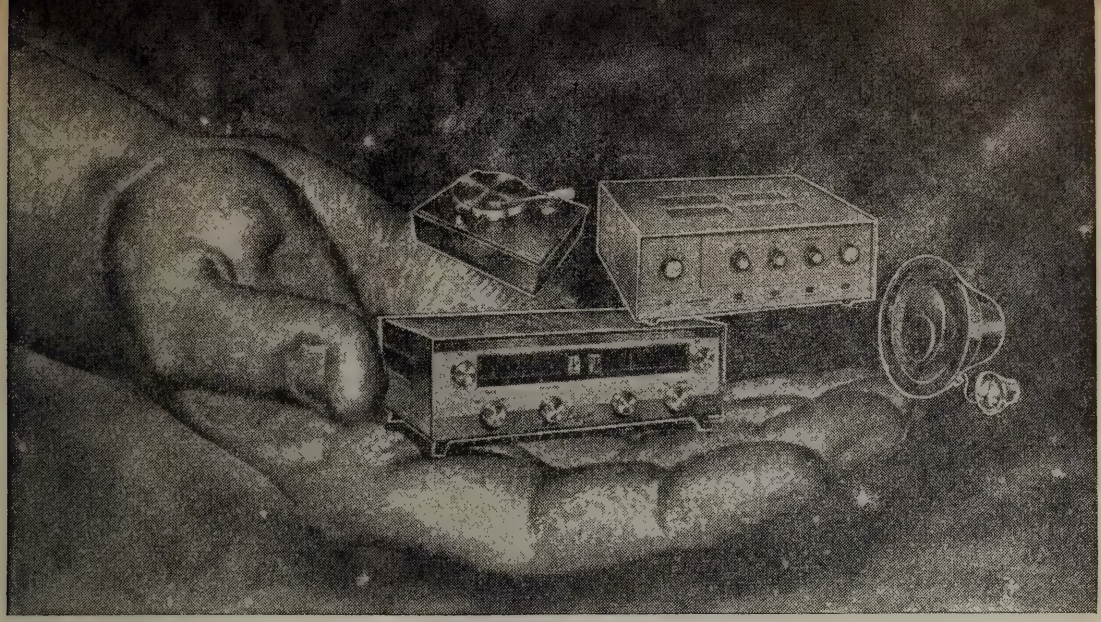
A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

The Party Scene is, as indicated, music from the Act II graduation party, especially the square dance material from that act.

The Finale is an exact transcription for orchestra of the vocal quintet that concludes Act I of the opera.

Horace Everett's text of the Quintet ("The Promise of Living") is as follows:

The promise of living
With hope and thanksgiving
Is born of our loving
Our friends and our labor.

The promise of growing
With faith and with knowing
Is born of our sharing
Our love with our neighbor

The promise of living
The promise of growing
Is born of our singing
In joy and thanksgiving.

(Copyright by Boosey and Hawkes)



Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone CIrcle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



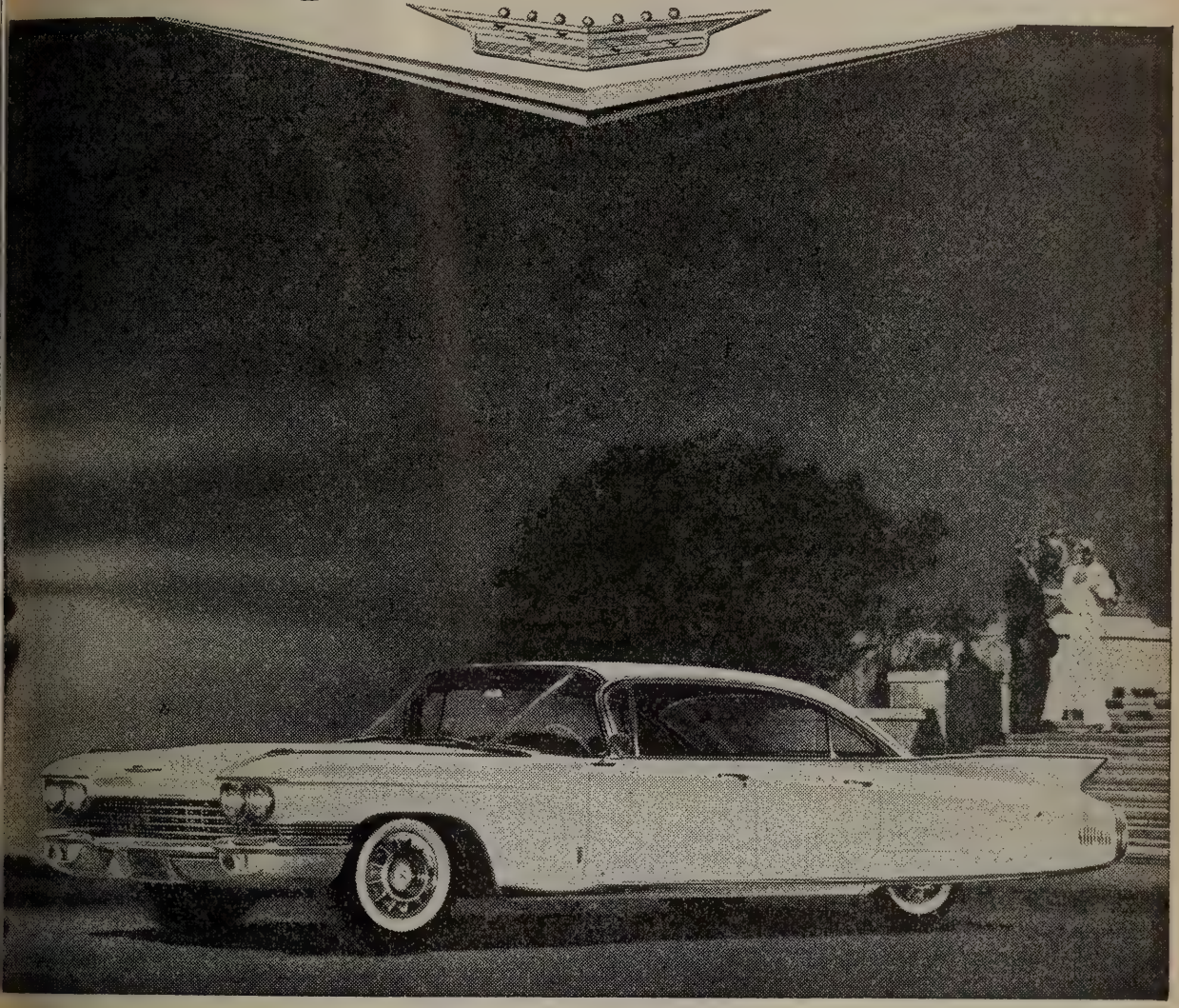
The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



"Elegance" is the word that expresses it!

From the wonderful Cadillac vocabulary, we have selected "elegance" as the word that most fully characterizes the Cadillac of 1960. The car's new styling is certainly elegant beyond compare. Its new interior luxury provides a feeling of elegance that can be sensed nowhere else in the world of motor cars. And even its new performance—smooth, quiet and effortless—might be summarized as "elegance in motion". We suggest that you visit your Cadillac dealer to see and drive it for yourself. Once you have, we think you will agree that the word is "elegance"—and that the car is Cadillac!

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

THE GIFTED LISTENER

By AARON COPLAND

The first of six Charles Eliot Norton Lectures given by Aaron Copland at Harvard University in the season 1951–1952 under the title MUSIC AND IMAGINATION *is "The Gifted Listener." Excerpts are here quoted from the publication of the lectures by the Harvard University Press.*

WHEN I speak of the gifted listener I am thinking of the nonmusician primarily, of the listener who intends to retain his amateur status. It is the thought of just such a listener that excites the composer in me. I know, or I think I know, how the professional musician will react to music. But with the amateur it is different; one never can be sure how he will react. Nothing really tells him what he should be hearing, no treatise or chart or guide can ever sufficiently pull together the various strands of a complex piece of music – only the inrushing floodlight of one's own imagination can do that. Recognizing the beautiful in an abstract art like music partakes somewhat of a minor miracle; each time it happens I remain slightly incredulous.

The situation of the professional musician as listener, especially of



KLM is proud to be the Airline preferred by the

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.



KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355

the composer, is rather different. He is an initiate. Like the minister before the altar his contact with the Source gives him an inner understanding of music's mysteries, and a greater familiarity in their presence. He possesses a dual awareness: on the one hand of the inscrutable mystery that gives certain common tones meaning; on the other of the human travail that enters into every creation. It is an awareness that no layman can hope to share. There is a nicety of balance in the musician's awareness that escapes the musical amateur. The amateur may be either too reverent or too carried away; too much in love with the separate section or too limited in his enthusiasm for a single school or composer. Mere professionalism, however, is not at all a guarantee of intelligent listening. Executant ability, even of the highest order, is no guarantee of instinct in judgment. The sensitive amateur, just because he lacks the prejudices and preconceptions of the professional musician, is sometimes a surer guide to the true quality of a piece of music. The ideal listener, it seems to me, would combine the preparation of the trained professional with the innocence of the intuitive amateur.

All musicians, creators and performers alike, think of the gifted listener as a key figure in the musical universe. I should like, if I can,

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

to track down the source of this gift, and to consider the type of musical experience which is most characteristically his.

The ideal listener, above all else, possesses the ability to lend himself to the power of music. The power of music to move us is something quite special as an artistic phenomenon. My intention is not to delve into its basis in physics – my scientific equipment is much too rudimentary – but rather to concentrate on its emotional overtones. Contrary to what you might expect, I do not hold that music has the power to move us beyond any of the other arts. To me the theater has this power in a more naked form, a power that is almost too great. The sense of being overwhelmed by the events that occur on a stage sometimes brings with it a kind of resentment at the ease with which the dramatist plays upon my emotions. I feel like a keyboard on which he can improvise any tune he pleases. There is no resisting, my emotions have the upper hand, but my mind keeps protesting: by what right does the playwright do this to me? Not infrequently I have been moved to tears in the theater; never at music. Why never at music? Because there is something about music that keeps its distance even at the moment that it engulfs us. It is at the same time outside and away from us and inside and part of us. In one sense it dwarfs us, and in another we master it. We are led on and on, and yet in some strange way we

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Cultured pearl and
ivy leaf circle pin
in fourteen karat gold
$35
Earrings to match $30

Prices include tax

Long's Chestnut Hill
Boston
Northshore



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

never lose control. It is the very nature of music to give us the distillation of sentiments, the essence of experience transfused and heightened and expressed in such fashion that we may contemplate it at the same instant that we are swayed by it. When the gifted listener lends himself to the power of music, he gets both the "event" and the idealization of the "event"; he is inside the "event," so to speak, even though the music keeps what Edward Bullough rightly terms its "psychical distance."

[The meaning] is of minor concern to the gifted listener – primarily intent, as he should be, on the enjoyment of music. Without theories and without preconceived notions of what music ought to be, he lends himself as a sentient human being to the power of music. What often surprises me is the basically primitive nature of this relationship. From self-observation and from observing audience reaction I would be inclined to say that we all listen on an elementary plane of musical consciousness. I was startled to find this curious phrase in Santayana concerning music: "the most abstract of arts," he remarks, "serves the dumbest emotions." Yes, I like this idea that we respond to music from a primal and almost brutish level – dumbly, as it were, for on that level we are firmly grounded. On that level, whatever the music may be, we experience basic reactions such as tension and release,

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings FLOWER SHOP, INC. 248 HUNTINGTON AVE.
Sundays and Holidays KEnmore 6-2076 and 2077 opposite Symphony Hall





A few generations ago you might not have had the time or energy to enjoy a visit to Symphony Hall. Household duties would have commanded more of your time, taken more hours from your day — every day.

Today, electricity has helped to change all that, and the future promises even more ease and speed in doing your day's work — new ways to Live Better Electrically.

Discover for yourself how today's electrical appliances can give you more and more time to enjoy the finer things of life *now*. Why not drop in at the Edison Shop nearest your home and see the wonderful array of appliances.

BOSTON EDISON COMPANY

density and transparency, a smooth or angry surface, the music's swellings and subsidings, its pushing forward or hanging back, its length, its speed, its thunders and whisperings – and a thousand other psychologically based reflections of our physical life of movement and gesture, and our inner, subconscious mental life. That is fundamentally the way we all hear music – gifted and ungifted alike – and all the analytical, historical, textual material on or about the music heard, interesting though it may be, cannot – and I venture to say should not – alter that fundamental relationship.

I stress this point, not so much because the layman is likely to forget it, but because the professional musician tends to lose sight of it. This does not signify, by any means, that I do not believe in the possibility of the refinement of musical taste. Quite the contrary. I am convinced that the higher forms of music imply a listener whose musical taste has been cultivated either through listening or through training or both. On a more modest level refinement in musical taste begins with the ability to distinguish subtle nuances of feeling. Anyone can tell the difference between a sad piece and a joyous one. The talented listener recognizes not merely the joyous quality of the piece, but also the specific shade of joyousness – whether it be troubled joy, delicate joy, carefree joy, hysterical joy, and so forth. I add "and so forth" advisedly, for it covers an infinitude of shadings that cannot be named, as I have named these few, because of music's incommensurability with language.

for superb footwear by master craftsmen



Joseph Antell

Boston **Wellesley**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. For clean, fragrant and lustrous hair, use the Breck Shampoo best suited for your particular hair condition.

The Three Breck Shampoos are now marked in color for easy identification.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

An important requirement for subtle listening is a mature understanding of the natural differences of musical expression to be anticipated in music of different epochs. An awareness of musical history should prepare the talented listener to distinguish stylistic differences, for example, in the expression of joyousness. Ecstatic joy as you find it in the music of Scriabin ought not to be sought for in the operas of Gluck, or even of Mozart. A sense of being "at home" in the world of the late fifteen hundreds makes one aware of what not to seek in the music of that period; and in like fashion, being "at home" in the musical idioms of the late baroque period will immediately suggest parallelisms with certain aspects of contemporary music. To approach all music in the vain hope that it will soothe one in the lush harmonies of the late nineteenth century is a common error of many present-day music-lovers.

One other gift is needed, this one perhaps the most difficult and at the same time the most essential: the gift of being able to see all around the structural framework of an extended piece of music. Next to fathoming the meanings of music, I find this point the most obscure in our understanding of the auditory faculty. Exactly in what manner we sort out and add up and realize in our own minds the impressions that can only be gained singly in the separate moments of the music's

The New England Conservatory

A COLLEGE OF MUSIC

JAMES ALIFERIS, *President*

Tues., Nov. 24, 8:30 P.M.

A Cappella Choir

RICHARD ROSEWALL, *Conductor*

J. C. BACH — DVOŘÁK

BRITTEN — FINE

Wed., Dec. 2, 8:30 P.M.

Chamber Singers

JAMES ALIFERIS, *Conductor*

Faculty soloists:

JAMES PAPPOUTSAKIS, Flute

ALFRED ZIGHERA, Viola da gamba

MELVILLE SMITH, Harpsichord

Both concerts in Jordan Hall. Tickets without charge at Box Office or by writing to the Dean, enclosing self-addressed stamped envelope.

290 Huntington Ave., Boston 15

Stop & Shop Gourmet Quiz for Early Comers

1. What is a Northern Spy?
   a. Benedict Arnold b. a sneaky Eskimo c. frozen apple d. a variety of apple
2. A California Mission is a
   a. resort b. journey c. orange d. date
3. Where are English walnuts grown?
   a. England b. America c. India d. South America
4. What makes Stop & Shop Louisiana Ring Cake different?
   a. a southern accent b. its square shape c. chopped liver filling d. fresh orange bits throughout

ANSWERS:

1) d. a variety of apple 2) d. date 3) b. America 4) d. fresh orange bits throughout

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT

STOP & SHOP SUPER MARKETS

flowing past us is surely one of the rarer manifestations of consciousness. Here if anywhere the imagination must take fire. Sometimes it seems to me that I do not at all comprehend how other people put together a piece in their mind's ear. It is a difficult feat in any of the arts, especially those that exist in point of time, such as the drama or fiction. But there the chronology of events usually guides the spectator or reader. The structural organization of the dance is somewhat analogous to that of music, but here too, despite the fluidity of movement each separate moment presents a picture, not unlike that of the painter's canvas. But in music where there is no chronology of events, no momentary picture, nothing to "hang on to," as it were, it is the imagination and the imagination alone that has the power of balancing the combined impressions made by themes, rhythms, tone colors, harmonies, textures, dynamics, developments, contrasts.

I don't mean to make this more mysterious than it is. To draw a graph of a particular musical structure is generally possible, and may be of some help to the cultivated listener; but we do not usually wish to listen to music with diagrams in our laps. And if we did, I question the wisdom of such an idea, for too great concentration on the purely formal outlines of a piece of music might detract from free association with other elements in the piece.



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

Fishelson's *Fleuriste Français*

Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

No, however one turns the problem, we come back always to the curious gift that permits us to sum up the complex impressions of a piece of absolute music so that the incidents of the harmonic and melodic and textural flow of the work as it streams past us result finally in a unified and total image of the work's essence. Our success in this venture depends first on the clarity of the composer's conception, and second, on a delicate balance of heart and brain that makes it possible for us to be moved at the same instant that we retain the sensation of our emotional response, using it for balanced judgment later in other and different moments of response. Here, most of all, the listener must fall back upon his own gift; here, especially, analysis and experience and imagination must combine to give us the assurance that we have made our own the composer's complex of ideas.



A Distinctive Selection of
Imported Gifts and Fine Antiques

CARRIAGE TRADE

164 Newbury St., Boston COpley 7-9137

T. O. Metcalf Co.

LETTER PRESS *PRINTING* PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: *Telephone:* HAncock 6-5050

CONCERTO FOR VIOLONCELLO AND ORCHESTRA, *Op.* 49

By DMITRI KABALEVSKY

Born in St. Petersburg, December 30, 1904

This concerto was composed in 1948. The first performance in this country was by the Hartford Symphony Orchestra, Fritz Mahler, conductor, October 28, 1953, when Samuel Mayes was the soloist. Mr. Mayes was likewise the soloist when the Boston Symphony Orchestra introduced this concerto in Boston on October 30, 1953, and repeated it in Providence, Newark, New York, Washington, Cambridge and Philadelphia.

The accompaniment is scored for flute, oboe, 2 clarinets, bassoon, 2 horns, trumpet, trombone, timpani, side drum, bass drum, cymbals, and strings.

The concerto is dedicated "To Soviet Youth."

THE first movement is based upon a solo melody first played over the strings pizzicato. This section in 6/8 is followed by another, also melodic, in 9/8. The thematic material of the first section returns twice, finally closing the movement. The slow movement is based upon a duet between the cello and the bassoon over syncopated string chords, other wind instruments entering. There is a cadenza before the close. The final allegretto is a dance-like movement with a second melodic theme. The treatment achieves considerable brilliance and is inter-

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston Telephone: COmmonwealth 6-5101

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

rupted before the close by a short cadenza. I. Ryzhkin, in an article entitled "Dedicated to Soviet Youth" in *Sovietskaya Musica* (July, 1949), which Nicolas Slonimsky has translated for these notes, says the cello concerto is the second of a planned cycle of three "which will represent a manifold revelation of the ideas of our Soviet youth. The violin concerto corresponds to the first part of this cycle, like a symphonic allegro." The writer considers the violin concerto appropriate to this purpose on account of its prevailing fast tempi and optimistic mood. "The second part of the cycle, which corresponds to a symphonic andante, is represented by the Cello Concerto. The third part, a piano concerto, will be the finale.

"The Cello Concerto reflects a mood of meditation, passing into sadness. These emotions are revealed particularly in the middle movement, in slow tempo, which is the emotional and formative core of the entire work. It may be performed separately as music of mourning."

Kabalevsky is a professor at the Moscow Conservatory and heads the music section of the Institute of the History of Arts in the Soviet Academy of Sciences. He is also Secretary of the Union of Soviet Composers. The texts which he has set are almost exclusively on patriotic subjects. He made a visit to the Western world when he gave concerts in England in 1949.

According to a communication from the Society for Cultural Relations in the U.S.S.R.:

"The most profound influences to which Kabalevsky was subjected and which determined his artistic formation were those of Mussorgsky, Borodin, Tchaikovsky and, partly, Scriabin. A close relation to folksong already manifested itself in his early works – the string Quartet and the first Concerto for pianoforte – where he developed themes of popular songs recorded by himself. In the ballet 'The Golden Spikes'



Café Florian

CONTINENTAL COFFEE HOUSE

85 NEWBURY

Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



EXCLUSIVELY ON

ANGEL





KLEMPERER

"Klemperer has touched new heights," exclaimed *Gramophone*, Great Britain, when the Klemperer-Philharmonia performance of the Beethoven Ninth Symphony first appeared in England. "Klemperer emerges the supreme interpreter of the classics," commented the *London Observer*. American critics agreed. Hear Klemperer – *at the pinnacle of his art* – one of the great conductors of all times – on Angel Records.

RECORDED IN EUROPE FOR ANGEL RECORDS®

Klemperer conducts the Philharmonia

Beethoven:

SYMPHONY NO. 1 IN C MINOR, OP. 21.....*35657**
SYMPHONY NO. 8 IN F MAJOR, OP. 93.....*35657**
SYMPHONY NO. 9 IN D MINOR, "CHORAL"....*3577-B**
(with incidental Music to "Egmont")
(Other Beethoven Symphonies by Klemperer are also available)

Brahms:

SYMPHONY NO. 1 IN C MINOR, OP. 68.....*35481**
SYMPHONY NO. 2 (WITH TRAGIC OVERTURE).....*35532**
SYMPHONY NO. 3 (WITH ACADEMIC FESTIVAL OVERTURE) *35545**
SYMPHONY NO. 4 IN E MINOR, OP. 98.....*35546**

**Also available in Stereo*

the affinity with national Belorussian folklore is clearly discernible, while the suite 'People's Avengers,' written at the south-western front, shows the influence of Ukrainian popular music."

• •

Dmitri Kabalevsky comes of a family of working intelligentsia. In 1919 he entered a music school in Moscow known as the Alexander Scriabin State College of Music, in which he studied with Georgi Catoire and came under the temporary influence of Scriabin's style. He entered the Moscow Conservatory in 1925 and there studied composition with Nicolai Miaskovsky and piano with Alexander Goldenweiser, graduating in 1930.

The following information about his compositions is quoted from a biography published in *Soviet Composers, Laureates of the Stalin Prize* (Moscow, 1952):

"Kabalevsky's works include the following: three symphonies, of which the Third, written in 1933, is subtitled *Requiem,* in Lenin's memory, with a choral part to the words of Aseev; *The Poem of Struggle* for symphony orchestra with chorus to the text by Zharov (1930); cantata *Great Fatherland* (1942), reflecting the stormy events of the Great National War; Suite, *People's Avengers,* dedicated to the glorious partisans, and scored for chorus and symphony orchestra, to the words of Dolmatovsky (1942); two piano concertos (1929, 1935); violin concerto (1948), dedicated to Soviet youth, which was awarded the second Stalin Prize in 1949; cello concerto, also dedicated to Soviet youth (1948); two string quartets, of which the second received the First Stalin Prize in 1946; three piano sonatas (1927, 1945, 1946); 24 preludes for piano on the themes of Russian folk songs (1944), *Impro-*

Montgomery-
Frost-
Lloyd's
Co., inc.
OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .
HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505
We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry
Partial or Complete Contents of Estates Purchased

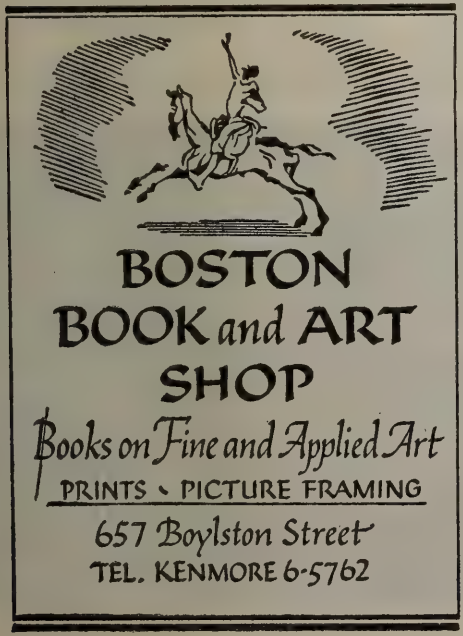
visation for violin (1934). Kabalevsky has made many fruitful contributions to the pedagogic repertory for piano and to the song literature for children. Among many scores of film music by Kabalevsky, the following are notable: *St. Petersburg Night* (1933); *Aerograd* (1935); *Shchors,** glorifying the Ukrainian partisan of the Russian Civil War of 1918–1920, written in 1939; *Anton Ivanovitch Is Angry* (1941); *First Grade Girl Student* (1948); *Moussorgsky* (1950)."

Of his operas, the best known is *Colas Breugnon,* or *Master of Clamecy,* written in 1937 and based upon the novel of Romain Rolland, *Colas Breugnon.* (The overture to this opera, often performed in the Western world, was introduced to Boston Symphony concerts by André Kostelanetz on March 24, 1944.)

In 1942 Kabalevsky composed an opera *In the Fire* (or *At the Approaches to Moscow*), an epic of the last war. Another opera on a similar subject is *The Family of Taras,* after the short story, *The Unconquered,* by Gorbatov (revised, 1949). Another opera is *Nikita Vershinin* after Vsevolod Ivanov's novel *Armored Train.* He has composed a number of choral works.

In addition to the Overture to *Colas Breugnon,* the Second Symphony was performed at the Boston Symphony concerts March 8, 1946, under the direction of Serge Koussevitzky. The Second Piano Concerto has been performed at the Pops concerts on May 6, 1945, when Bernhard Weiser was the soloist. Arthur Fiedler, who conducted, likewise introduced at the Pops the Violin Concerto on June 25, 1953, when Ervin Mautner was the soloist.

* Gerald Abraham in *Eight Soviet Composers* refers to a fourth symphony (1939) with the title *Shchors* which he hazards may be a symphonic score derived from this film music. In the listing of symphonies, the Second (1934) antedates the Third (1933), probably because the so-called Third Symphony may at first have been considered simply a choral work.





SYMPHONY No. 1, *Op.* 4

By TIKHON KHRENNIKOV

Born in Elets, Russia, June 10, 1913

Khrennikov composed his first symphony between 1933 and 1935. It was first performed on October 10, 1935, in the Great Hall of the Moscow Conservatory, George Sebastian conducting. The first American performance was at a concert of the Philadelphia Orchestra, Leopold Stokowski conducting, on November 20, 1936. The symphony was subsequently performed in New York, St. Louis, Cleveland, and other cities.

The orchestration: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, celesta, and strings.

The score is dedicated to Dmitri Shostakovitch.

TIKHON KHRENNIKOV began composing at an early age and wrote his first symphony, together with other scores, when he was still a student. He was then twenty-two years old.

There is no scherzo in this three-movement symphony, but the finale, as George H. L. Smith pointed out in his analysis of the Symphony in the programs of the Cleveland Orchestra, "combines the elements of scherzo and finale into a single movement.

"I. Allegro non troppo, B-flat minor, 4/4. The principal subject is

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. **EXport 6-2224**
Members of Piano Technicians Guild





Piracy...

on the high C's

(A LOVE STORY)

Radio Shack, as many of you know, has developed over the years its own branded line of high-fidelity products, the REALISTIC line; amplifiers, speakers, tuners, and so forth. Last year we introduced a new item called the Realistic ELECTROSTAT-3, an add-on type of speaker which is called a tweeter because it reproduces (tweet) the high (tweet) notes only . . . not the low (woof) or even the middle (wiff?) ones.

Our story might have ended here, but fate had other notions. A certain "consumer type magazine" — one mustn't specify *which* for terrifyingly complicated reasons — fell absolutely head over galleys with the Realistic Electrostat-3 because of its luscious tintinabulation and also its low price of $27.50. It was love at first sound.

To say the Electrostat-3 began to SELL is as classic an understatement as to say that Freud had a few ideas of passing interest. Kookie . . . the Electrostat-3 went into orbit! From November, 1958, through June, 1959, although we increased the work force from 9 people to nearly 70, Radio Shack was unable to deliver the tweeter from stock. The line formed on the right, the left, everywhere. Hell hath no fury like $27.50 scorned. Scorned is, of course, absolutely the wrong word, but just try telling that to a *customer!*

Matters were considerably worsened at this juncture by the appearance, in certain shops, of other tweeters which claimed to be the "best buy tweeter" but weren't. Unfortunately these imposters looked exactly like our precious little (red hot) baby (ummm-ah!), had the same $27.50 price and the same advertising claims. Our lawyers huddled, but — as it sometimes is with things at this kind of bar — it has turned out to be a long time between drinks. We dissected each and every would-be-Electrostat and have yet to find one that comes even close to the real McTweeter. Fair warning, however! Psuedo-E-3s still abound, so don't take any wooden tweeters!

At present the Realistic Electrostat-3 may be bought without waiting at all three Radio Shacks in Boston and New Haven; also in New York City at Hudson Radio and Masters by virtue of a franchise granted by us to the former. No one else — anywhere — can advertise or sell this wonderful instrument.

Regardless of your present speaker situation you can *add* the Electrostat-3 and hear "highs" you've never heard before. Whether you're monaural, stereo, or just naturally secretive, the Electrostat-3 will tickle your treble and diddle your canary as never before in the history of sound. If your present speaker is (harrumph) obsolete, you can buy the Electrostat-3 *built in* to a complete full-range system known as the Electrostat-4 and requiring nothing to be added for immediate operation but your down payment of $5.00.

And now let's see what we've got here . . . a love story . . . piracy on the high C's . . . conference with counsel . . . *locus in quo* tweeter may be obtained . . . double shot of sales pitch . . . be honest, now, aren't a thousand words better than one picture?

RADIO SHACK CORPORATION

announced by a solo bassoon, and repeated by oboe and clarinet in octaves. Transitional material leads to a more lyric theme, first sung by clarinet, then by violins in octaves. The graceful third theme is announced in D major by the violins and repeated in that key by piccolo and clarinet in octaves. These themes are developed artfully. There is an astonishing climax. The recapitulation is abbreviated to little more than a reminiscence of the opening of the movement.

"II. Adagio, E minor, 2/2. The slow movement is based on the melancholy song sung by the violins at the outset, and the long-breathed melody of the clarinet, heard shortly after. The brass instruments take up the clarinet melody and it is developed to a climax of throbbing intensity, which gradually dies away to a whispered close.

"III. Allegro molto, B-flat minor, 6/8. The vivacious chief theme is announced by the clarinet and developed by the strings. The clarinet also brings forward a quiet contrasting theme over an ostinato of lower strings and the tremolo of the timpani. The mood of the movement gradually changes, the lilting 6/8 rhythm shifting to a sober 4/4, and the serious themes of strings and wood wind are developed at length. There is a return to the 6/8 rhythm, and now it is the turn of the opening themes to generate a climax with the full clamor of brass and percussion."

When this symphony was introduced to New York, Eugene Ormandy conducting the Philadelphia Orchestra, little contemporary Russian music was known beyond that of Shostakovitch. W. J. Henderson, a critic perceptive of new trends, was still living and listened to this music with special interest. He wrote in the *New York Sun*, February 17, 1937, that this was "without question the most promising work which has come out of Russia in recent years. A youth who already

W. W. WINSHIP INC.
Established 1776
Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience
BOSTON
WELLESLEY • NORTHSHORE

The real family man buys *before* need . . . and is gratefully remembered!



KNOLLWOOD
MEMORIAL PARK CANTON, MASSACHUSETTS
NON-SECTARIAN • BUDGET PLAN • FREE BOOKLET
OFFICES, 20 KILBY ST., BOSTON, RI 2-0505



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

has so much to say that is good to hear, and who knows so much about how to say it, is to be watched."

Although it is not customary to introduce criticism as such into program notes whose main purpose is information, Mr. Henderson's further remarks may now be read almost in an historical sense: "This composition is in three movements — an allegro, adagio and finale. The thematic material of the opening and closing sections of the finale assumes the guise of the absent scherzo, though the movement as a whole will not answer such a classification. The basic first theme of the first movement reveals to us at once Khrennikov's trends in the direction of vivacious utterance. He knows the language of the advanced school, but speaks it naturally and strongly. The announcement of the theme by a bassoon discloses itself as one of those melodic broken lines which the modernists have made a feature of their music.

"The second principal theme is a finely sustained cantilena, developed along with several skillfully employed subsidiary motives. But in spite of a really masterly handling of polytonality, which is only

• THE BOSTON SYMPHONY CONCERT BULLETIN
• THE BERKSHIRE FESTIVAL PROGRAM
• THE BOSTON POPS PROGRAM

The Boston Symphony Orchestra

PUBLICATIONS

Coverage: Higher Income Groups
Positions: All Conspicuous
Rates: Moderate
Total Circulation More Than 500,000

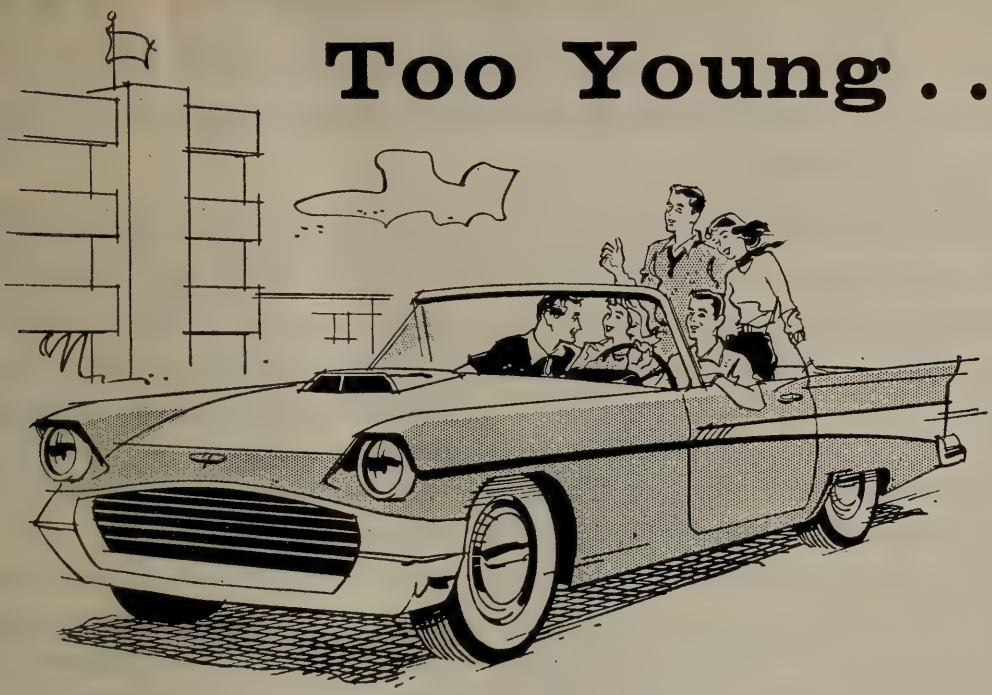
For Information and Rates Call
DONALD T. GAMMONS, *Advertising Manager*
Tel. CO 6-1492, or write:
SYMPHONY HALL, BOSTON 15, MASS.

Since 1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Too Much . . . Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

occasional and never obtrusive, and of a persistent ranging through mazes of atonality, the impression surviving after the close of the movement is one of power to conceive genuinely musical subjects, and within them to rear a structure which combines architectural symmetry with strength, and which possesses that somewhat intangible quality we call 'atmosphere.' . . .

"The slow movement of a symphony is the bottomless pit of many composers, but not for this young, ardent and confident Russian. He sings a broad and clearly lined melody which has the illusion of clinging closely to the harmonic foundations of the fathers. It has an elegiac movement, intensely melancholy and rich in the vocal utterance of the strings. But with the development of the second subject the composer rises above mere melancholy to a grand orchestral climax which expresses genuine agony of the spirit and which finally sobs itself out in a tremulous mutter of strings and timpani.

"The finale begins with a lilting theme in the solo clarinet and afterwards in the strings, which, as already noted, hints at the struggle of a suppressed scherzo for liberation. But what would correspond to the trio of a scherzo is the more important section of the movement, a long-flowing and most melodious cantilena, using several themes and reaching a powerful climax of sonority in an orchestral tutti of instrumental splendor. The conclusion of the movement is one of those big

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $5.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast

** – Affiliates of WQXR, New York

fortes with which composers so often leave an audience in a state of excitement."

• •

Elets, where Khrennikov was born, is close to Moscow and could be considered a suburb. According to information supplied in an article by Lev Kaltat, "He was the tenth, and the youngest child in the family of Nikolai Khrennikov, who was employed as salesman in a tobacco shop. The family, consisting of his father, his mother, Varvara, six sons and four daughters, lived in peaceful accord. Though not well-to-do, they suffered no particular need. The parents did their best to give their children a good education and all the brothers and sisters did well at school, practically all of them receiving a college education." He was a precocious child, even in studies besides music. A piano etude, written at the age of 13, was the first of a fairly continuous succession of works. Khrennikov came to the attention of Mikhail Gnessin (1883–1957), the composer who, a pupil of Rimsky-Korsakoff and Liadoff, was an outstanding teacher. In 1929 Khrennikov left his native town to enter the school of Gnessin in Moscow. There he studied counter-

• PIANOS
• RADIOS
• ORGANS
• MUSICAL
TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS
Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston
Established 1893
A Private Charitable, Non-Sectarian Day School
Made Possible by Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

point under Litinsky and piano under E. Gelman. Graduating in 1932, Khrennikov entered the composition department of the Moscow Conservatory and the composition class of Vissarion Shebalin. It was during his conservatory years that Khrennikov composed his piano concerto (1933), his suite of incidental music for Shakespeare's *Much Ado About Nothing*, and his First Symphony. Graduating in 1936, Khrennikov added to the list of his works music in the different forms, especially songs, and operas which were produced with success. The first opera, *In the Storm*, was completed in 1939. The second, *Frol Skobeyev*, is characterized as a musical comedy in the Russian national style and was produced in 1950. In 1957 another opera, *Mother*, based on Maxim Gorky, was performed in several Russian cities. He began his Second Symphony in 1940 and completed it in 1942 while his country was at war.

SYMPHONY HALL

SUN. Eve. 8:00 DEC. 6 SUN. Aft. 3:00 DEC. 13

MON. Eve. 8:00 DEC. 14

Handel and Haydn Society

Auspices

MASSACHUSETTS COMMITTEE

of the

NATIONAL CATHEDRAL ASSOCIATION

"Messiah"

DR. EDWARD GILDAY CONDUCTOR

Dr. Thompson STONE will conduct Mon. Eve. performance

ELLA LOU DIMMOCK, Soprano ELSA GERLING, Contralto

HAROLD HAUGH, Tenor HOWARD KAHL, Bass

SYMPHONY ORCHESTRA

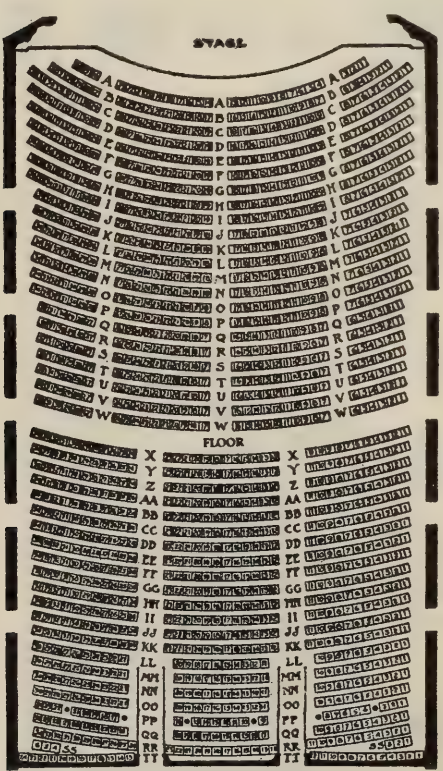
Tickets: $3.50, $3.00, $2.50, $2.00, $1.50, Tax Exempt. At Symphony Hall Box Office.

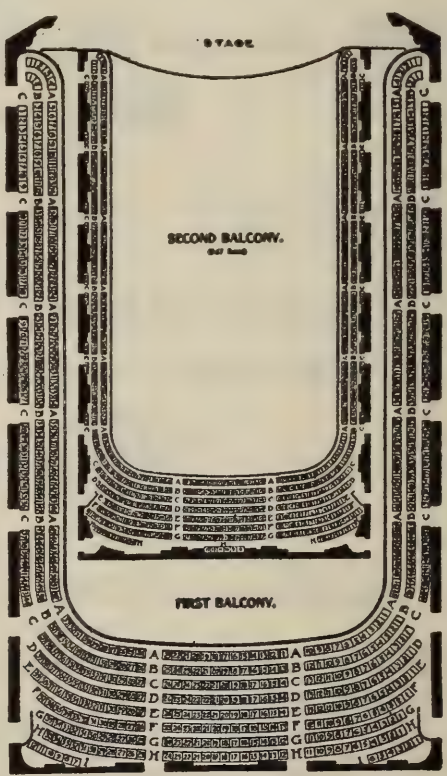
"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800





The Trustees of

The Boston Symphony Orchestra, Inc.

and

Mr. Aaron Richmond

announce

The only New England appearance in
their world tour of

THE VIENNA PHILHARMONIC

conducted by

HERBERT VON KARAJAN

Wednesday Evening, November 18, 1959
at 8:30 P. M.

Symphony Hall, Boston

. . . Program . . .

MOZART: ..... EINE KLEINE NACHTMUSIK

BRUCKNER: ..... EIGHTH SYMPHONY

TICKETS REMAINING AT $4, $6, $8 AND $10
ARE NOW ON SALE AT THE BOX OFFICE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS

Winter Season 1959–1960

OCTOBER

2–3	Boston	(Fri.-Sat. I)
6	Boston	(Tues. A)
9–10	Boston	(Fri.-Sat. II)
13	Providence	(I)
16–17	Boston	(Fri.-Sat. III)
19	Utica	
20	Syracuse	
21	Rochester	
22	Toledo	
23	Detroit	
24	Ann Arbor	(I)
25	Ann Arbor	(II)
30–31	Boston	(Fri.-Sat. IV)

NOVEMBER

3	Cambridge	(I)
5	Boston	(Rehearsal I)
6–7	Boston	(Fri.-Sat. V)
8	Boston	(Sun. a)
10	Boston	(Tues. B)
13–14	Boston	(Fri.-Sat. VI)
16	Northampton	
17	New Haven	
18	New York	(Wed. I)
19	Englewood	
20	Brooklyn	(I)
21	New York	(Sat. I)
24	Providence	(II)
27–28	Boston	(Fri.-Sat. VII)

DECEMBER

1	Cambridge	(II)
4–5	Boston	(Fri.-Sat. VIII)
8	Boston	(Tues. C)
10	Boston	(Rehearsal II)
11–12	Boston	(Fri.-Sat. IX)
16	New York	(Wed. II)
17	Washington	(I)
18	Brooklyn	(II)
19	New York	(Sat. II)
22	Boston	(Tues. D)
24, 26	Boston	(Thurs.-Sat. X)
29	Providence	(III)

JANUARY

1–2	Boston	(Fri.-Sat. XI)
5	Cambridge	(III)
6	Boston	(Rehearsal III)
8–9	Boston	(Fri.-Sat. XII)
10	Boston	(Sun. b)
12	Boston	(Tues. E)
15–16	Boston	(Fri.-Sat. XIII)
19	Newark	
20	New York	(Wed. III)
21	Baltimore	
22	Brooklyn	(III)
23	New York	(Sat. III)
29–30	Boston	(Fri.-Sat. XIV)
31	Boston	(Sun. c)

FEBRUARY

2	Cambridge	(IV)
5–6	Boston	(Fri.-Sat. XV)
9	Boston	(Tues. F)
11	Boston	(Rehearsal IV)
12–13	Boston	(Fri.-Sat. XVI)
15	Storrs	
16	New London	
17	New York	(Wed. IV)
18	Washington	(II)
19	Brooklyn	(IV)
20	New York	(Sat. IV)
23	Providence	(IV)
25	Boston	(Rehearsal V)
26–27	Boston	(Fri.-Sat. XVII)
28	Boston	(Sun. d)

MARCH

1	Boston	(Tues. G)
4–5	Boston	(Fri.-Sat. XVIII)
8	Cambridge	(V)
10	Boston	(Rehearsal VI)
11–12	Boston	(Fri.-Sat. XIX)
13	Boston	(Sun. e)
15	Boston	(Tues. H)
18–19	Boston	(Fri.-Sat. XX)
21	Hartford	
22	New Haven	
23	New York	(Wed. V)
24	Philadelphia	
25	Brooklyn	(V)
26	New York	(Sat. V)

APRIL

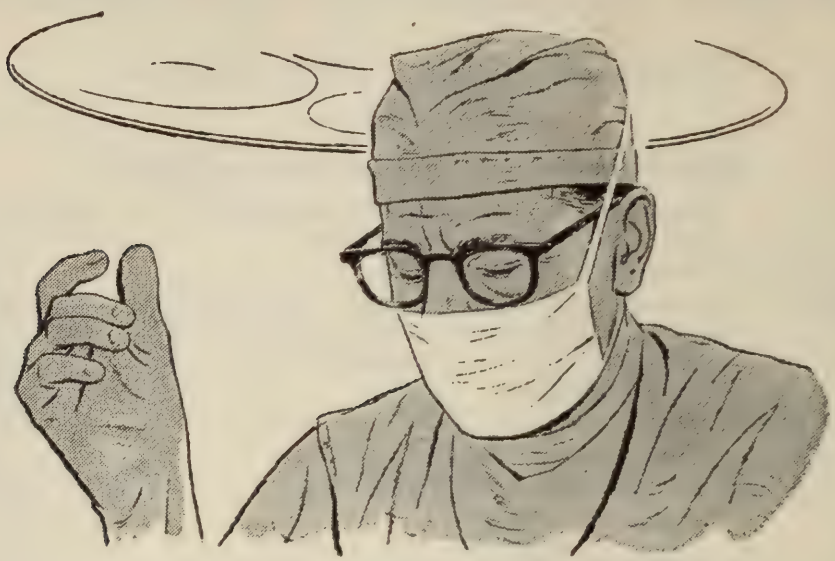
1–2	Boston	(Fri.-Sat. XXI)
3	Boston	(Sun. f)
5	Providence	(V)
8–9	Boston	(Fri.-Sat. XXII)
12	Cambridge	(VI)
13	Boston	(Rehearsal VII)
14, 16	Boston	(Thurs.-Sat. XXIII)
19	Boston	(Tues. I)
22–23	Boston	(Fri.-Sat. XXIV)

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066
	Violin Concerto (HEIFETZ)	LM-1992
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228
BLOCH	"Schelomo" (PIATIGORSKY)	LM-2109
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111
	"Prelude to the Afternoon of a Faun"	LM-1984
	Three Images	LM-2282
DUKAS	The Apprentice Sorceror	LM-2292
ELGAR	Introduction and Allegro	LM-2105
FRANCK	Symphony No. 1 in D minor	LM-2131
IBERT	"Escales" (Ports of Call)	LM-2111
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221
	Violin Concerto (HEIFETZ)	LM-2314
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984
	"Mother Goose" Suite	LM-2292
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239
	Serenade for Strings	LM-2105
WAGNER	Excerpts, "Tannhäuser," Tristan," "The Ring" (EILEEN FARRELL)	LM-2255
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109



A LIFE IS IN HIS HANDS...

In the crisis of an operation, the patient's life depends upon the surgeon's knowledge, skill and experience acquired over a lifetime of specialization.

If a crisis develops in your family's future, your plans should also be administered by specialists. When you appoint Boston Safe Deposit and Trust Company executor and trustee, you can be sure your family's security is in skilled hands. This specialized organization has devoted over 80 years to administering estates and trusts.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Seventh Program

(Following a tour of Northampton, New Haven, New York, Englewood, Brooklyn, November 16–21)

FRIDAY AFTERNOON, NOVEMBER 27, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 28, *at* 8:30 *o'clock*

EUGENE ORMANDY, *Guest Conductor*

STRAUSS . . . . "Don Juan," Tone Poem (after Nikolaus Lenau), *Op.* 20

MESSIAEN . . . . . "L'Ascension," Four Symphonic Meditations

Majesty of Christ Beseeching His Glory of His Father
Serene Hallelujahs of a Soul that Longs for Heaven
Hallelujah on the Trumpet, Hallelujah on the Cymbal
Prayer of Christ Ascending to His Father
(First performance at these concerts)

HARRIS . . . . . *Symphony No. 3 (in one movement)

INTERMISSION

BRAHMS . . . . . *Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

These concerts will end about 4:15 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

Violins

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

Violas

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

Cellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth
Harold Farberman

Percussion

Charles Smith
Harold Thompson
Arthur Press

Harps

Bernard Zighera
Olivia Luetcke

Piano

Bernard Zighera

Library

Victor Alpert
William Shisler

Eighth Program

FRIDAY AFTERNOON, DECEMBER 4, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 5, *at* 8:30 *o'clock*

MENDELSSOHN . . . Incidental Music for "A Midsummer Night's Dream"

Overture
Nocturne
Scherzo

LOEFFLER . . . . . "A Pagan Poem" (After Virgil), *Op.* 14

Piano: BERNARD ZIGHERA
English Horn: LOUIS SPEYER

INTERMISSION

MAHLER . . . . . Adagio from the Tenth Symphony (Posthumous)

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO RCA VICTOR RECORDS

(Programs subject to change)

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

RUTH SHAPIRO
PIANIST – TEACHER
35 LANCASTER TERRACE
BROOKLINE, MASSACHUSETTS
Telephone *BE* acon 2-8985

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1959, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

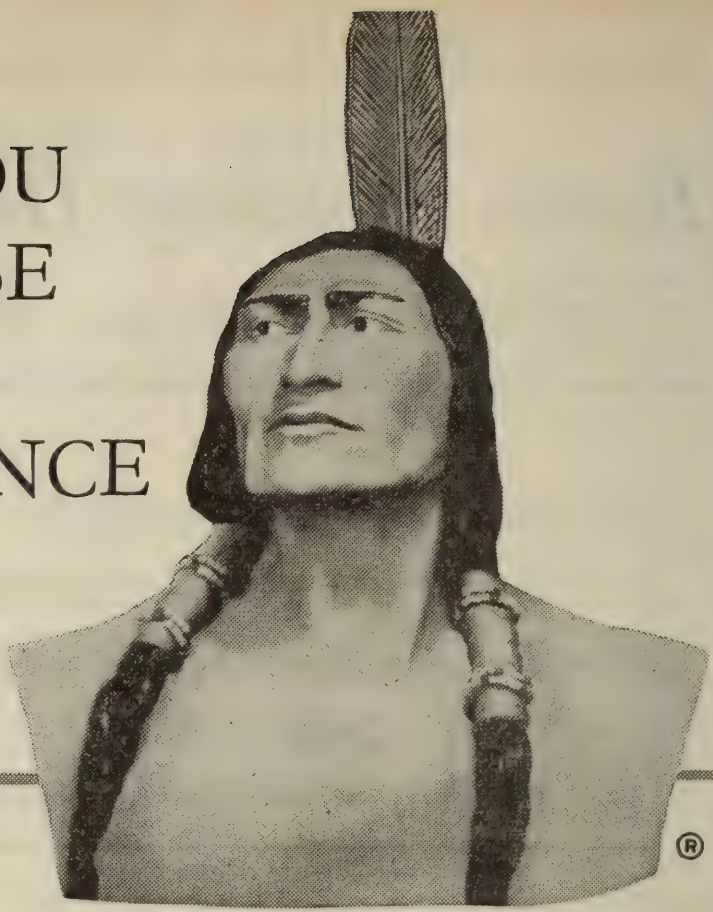
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
LEONARD BURKAT
Music Administrator
JAMES J. BROSNAHAN
Business Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (for this week) 391
Program (December 4–5) . . . 445
Program (December 11–12) . . 447

NOTES

Strauss ("Don Juan") 393
Messiaen (The Ascension) . . . 404

ENTR'ACTE

An Imaginary Conversation
(*Leonard Bernstein*) 418

NOTES

Harris (Symphony No. 3) 429
Brahms (Symphony No. 1) . . . 432

Symphoniana

EXHIBITION

Pictures by members of the Boston Society of Water Color Painters are now on view in the Gallery.

The membership of this Society, now in its 75th year, has included such eminent painters as John Singer Sargent, Childe Hassam, Maurice Prendergast, Winslow Homer, and many others whose work is considered equally qualified although it is not quite as well known.

The purpose of the Society is to "maintain the highest possible standard in water color painting," as the pictures now showing will attest. The members offer their paintings for inspection by those more familiar with a sister art for what enjoyment they may provide.

• •

EUGENE ORMANDY

Eugene Ormandy was born in Budapest, November 18, 1899. His parents discovered his musical aptitude when he was three-and-a-half and obtained for him an eighth-size violin. The record has it that he entered the Budapest Royal Academy at five, gave his first recital at seven, studied with Jeno Hubay from the age of nine, took his degree at fourteen. He first came to the United States in 1921, played in the

Hurwitch Bros.



nocturnal costume

handsome new way of evening dressing . . . little brocade costume sees you through cocktails, dinner and theatre with perfect aplomb . . . our collection priced from 69.95 to 245.00

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



For Autumn Evenings —

Our wool jersey teagown—simply styled with a softly draped satin collar and ascot. Sapphire, Emerald, Moss Green or Coral. Sizes 10-20. **$49.95**

416 Boylston St.
Boston 16, Mass.
KEnmore 6-6238

54 Central St.
Wellesley, Mass.
CEdar 5-4530

orchestra of the Capitol Theatre in New York (in the days of silent films), became conductor of that orchestra, and after several engagements as guest conductor became the regular conductor of the Minneapolis Orchestra, remaining from 1931 to 1936. He was then engaged in Philadelphia as co-conductor with Leopold Stokowski. When Stokowski retired shortly afterwards, Ormandy took the position which he still notably holds.

Dr. Ormandy is also remembered by his visits to Symphony Hall with his orchestra last October 28, and on three previous occasions—1938, 1953, and 1954. On March 1 and 2, 1957, Dr. Ormandy conducted the Boston Symphony Orchestra as guest, while Dr. Munch conducted the Philadelphia Orchestra in the same week. The same "exchange" is now being repeated.

• •

COMING EVENTS

Charles Martin Loeffler, the Alsatian composer who spent most of his life in or near Boston, will be remembered in the program of next week's concerts as a part of an interchange between Strasbourg and Boston. A broadcast of the concerts will be transmitted to Strasbourg by the Voice of America. Loeffler joined this Orchestra in 1882, and became the second concert-master. *A Pagan Poem* and other of his works have been performed on many occasions in past years.

Of special interest in the program of December 11–12 will be the first performance of the Symphony for Large Orchestra and Chamber Orchestra by Henri Dutilleux. This work was commissioned for the Seventy-fifth Anniversary of the Boston Symphony Orchestra. M. Dutilleux, who lives in Paris, plans to cross the ocean for the first time to be present at the performances in Boston, and New York in the following week.

Filene's French Shops
Boston





A Monte-Sano coat

is always new in shape,

exciting in fabric,

rich in color

Prophetic pace setter from a magnificent winter collection . . . the stained glass plaid reefer dipped in glowing colors illuminated by the sun shining through cathedral windows . . . in richly textured mohair tweed.

The French Shop's coat collection, from $125.

The Monte-Sano coat collection, from $250.



To the bridge player

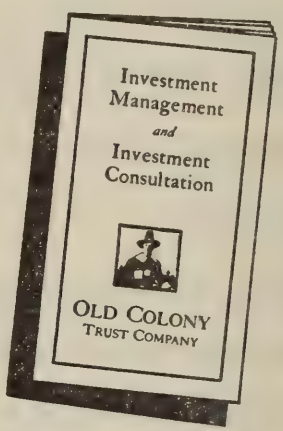
who thinks it sinful to lead from a king:

Good bridge players never lead from a king. *Great* players occasionally *do.*

The rules of investing are akin to the rules of bridge. They are only guides — not guarantees — of success. Executives of Old Colony know the rules through years of experience. More important, they know when to make *exceptions* to the rules.

If you are seeking a staff of investment specialists of sound judgment and broad experience, we suggest you place your portfolio where you place your trust . . . with Old Colony.

Write for free booklet,
"Investment Management and Investment Consultation."



Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:30



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

Allied with THE FIRST NATIONAL BANK *of* BOSTON

Seventh Program

FRIDAY AFTERNOON, November 27, *at* 2:15 *o'clock*

SATURDAY EVENING, November 28, *at* 8:30 *o'clock*

EUGENE ORMANDY, *Guest Conductor*

Strauss . . . . . "Don Juan," Tone Poem (after Nikolaus Lenau), *Op.* 20

Messiaen . . . . . "L'Ascension," Four Symphonic Meditations

Majesty of Christ Beseeching His Glory of His Father
Serene Hallelujahs of a Soul that Longs for Heaven
Hallelujah on the Trumpet, Hallelujah on the Cymbal
Prayer of Christ Ascending to His Father
(First performance at these concerts)

Harris . . . . . *Symphony No. 3 (in one movement)

INTERMISSION

Brahms . . . . . *Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

These concerts will end about 4:15 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

everywhere you turn at

R.H. Stearns

BOSTON • CHESTNUT HILL



"DON JUAN," TONE POEM (AFTER NIKOLAUS LENAU), *Op.* 20

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, Sept. 8, 1949

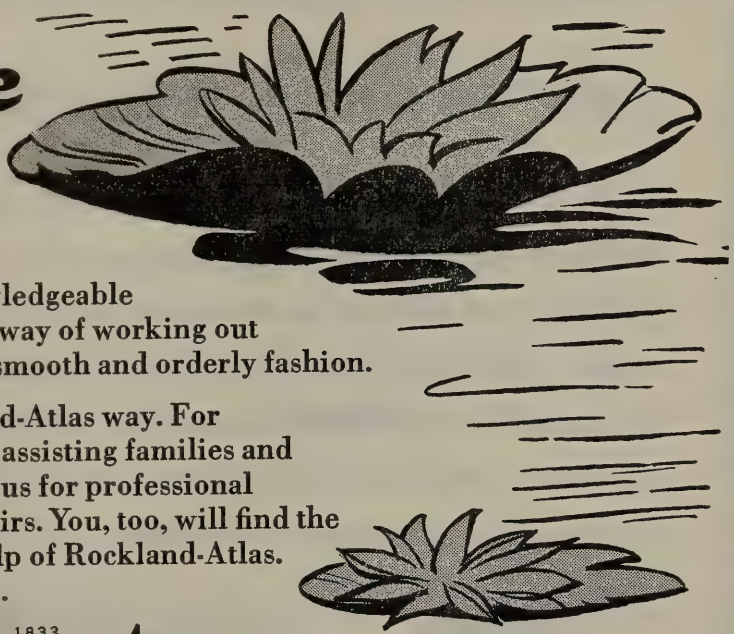
Don Juan was published in 1890, and dedicated "to my dear friend Ludwig Thuille." The first performance of "Don Juan" took place at Weimar under the composer's direction, November 11, 1889. Arthur Nikisch led the first American performance at a Boston Symphony concert, October 31, 1891.

The most recent performances in this series were on September 30–October 1, 1955.

The orchestration calls for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, cymbals, triangle, bells, harp and strings.

THE Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885–86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony" – *Aus Italien,* and a "Tone Poem" – *Macbeth.* He had ready for

sempre legato



There's a knack to knowledgeable money-management—a way of working out financial problems in a smooth and orderly fashion.

That way is the Rockland-Atlas way. For generations, we've been assisting families and individuals who look to us for professional aid in their banking affairs. You, too, will find the going easier with the help of Rockland-Atlas. Come in and see us soon.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

there was no resisting its brilliant mastery of a new style and its elaborate instrumentation. There were five recalls and demands for a repetition. Hans von Bülow, beholding his protégé flaunting the colors of the anti-Brahms camp, was too honest to withhold his enthusiasm. He wrote to his wife: "Strauss is enormously popular here. His *Don Juan,* two days ago, had a most unheard-of success." And producing it at Berlin a year later, he wrote to its creator, "Your most grandiose *Don Juan* has taken me captive." Only the aging Dr. Hanslick remained unshaken by the new challenger of his sworn standards. He found in it "a tumult of dazzling color daubs," whose composer "had a great talent for false music, for the musically ugly."

• •

The *Don Juan* of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frankl):

TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford

DO YOU KNOW...

THAT, in the early years of the Boston Symphony, critics were concerned about the lack of emotion shown by its audiences . . . that a performance of the then unknown Handel Largo from "Xerxes" was thought significant by the Boston *Advertiser* because "we have never before seen a symphony audience roused to such general enthusiasm" . . . that another paper hailed the response to "Danse Macabre" by commenting on "the delight one feels on finding a genuine, spontaneous *cri de coeur* coming from a Boston audience . . ."?

DO YOU KNOW THAT one critic remarked, "We are getting as excitable as a La Scala audience, and when we once establish the good old custom of hissing bad work we shall be all right." . . . that B.S.O. subscribers, perhaps responding to this hint, soon showed themselves quite capable of registering distaste . . . that the first performance of Bruckner's Seventh ended with "more people on the stage than in the audience"?

DO YOU KNOW THAT the same unfortunate symphony was equally obnoxious to the critics, one of whom wrote, "It is a prolonged moan and groan . . . Wagner in a prolonged attack of sea-sickness . . . a huge barnacle-covered whale of a symphony"?

DO YOU KNOW THAT, when you're planning investments, The Trust Department of The Merchants National Bank of Boston can provide truly professional assistance — based on long experience and thorough research — and the careful analysis that a well-balanced portfolio demands?



Offices

28 STATE ST.
31 MILK ST. • SOUTH STATION
513 BOYLSTON ST. • 642 BEACON ST.
30 BIRMINGHAM PARKWAY, BRIGHTON

member F.D.I.C.

where the man you talk to *is* the bank

human being, is an individual ego. My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Strauss, sending the score to Bülow for performance, stipulated, after detailed directions as to its interpretation, that no thematic analysis should be given out. He considered that three quotations from the poem, characterizing speeches of the hero, should suffice to make his purpose clear, and these verses were printed in the score. They are here reproduced in the translation of John P. Jackson:

(To Diego)

O magic realm, unlimited, eternal,
Of glorified woman — loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss.
Through every realm, O friend, would wing my flight,

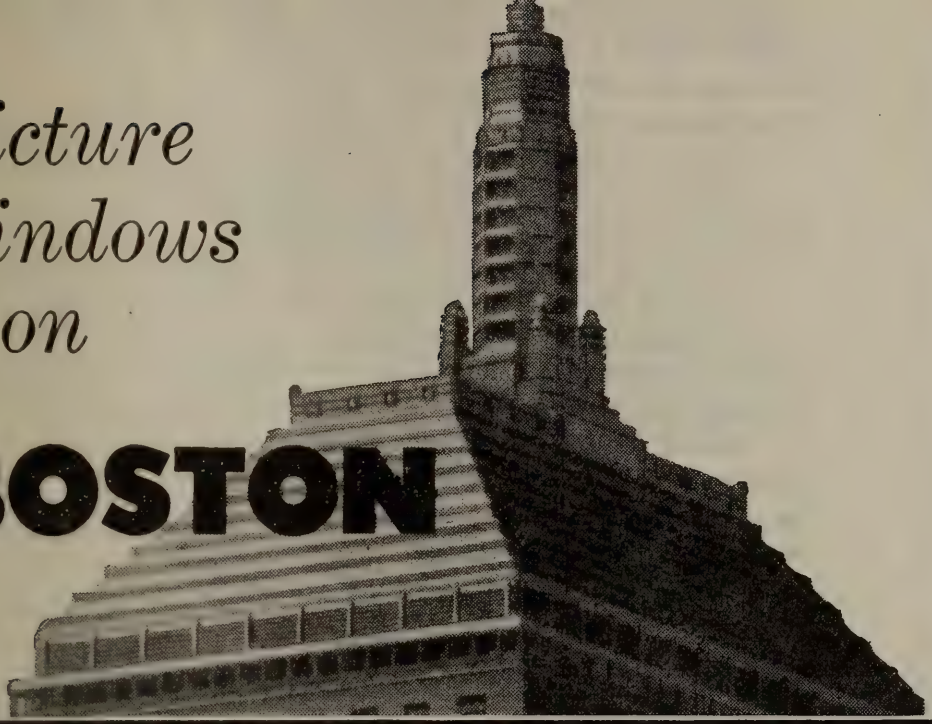
la maisonette
the little house of many designers
115 newbury street, boston
presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!
Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892
22 BOYLSTON STREET
BOSTON
Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

(To Diego)

I flee from surfeit and from rapture's cloy,
Keep fresh for beauty service and employ,
Grieving the one, that all I may enjoy.
The fragrance from one lip today is breath of spring;
The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours unfurbish'd and regilded;
A different love has this to that one yonder —
Not up from ruins be my temple builded.
Yea, love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire — here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique!
So must the love be that would beauty seek!
So long as youth lives on, with pulse afire,
Out to the chase! To victories new aspire!

(To Marcello)

It was a wondrous lovely storm that drove me;



STEINWAY

Seven world famous piano virtuosi who will be presented by Aaron Richmond in Symphony Hall this season. All use the Steinway piano exclusively. Pictured left to right are: Byron Janis, Gina Bachauer, Leon Fleisher, Emil Gilels, Artur Rubinstein. Lower: left to right: Robert Casadesus and Witold Malcuzynski.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

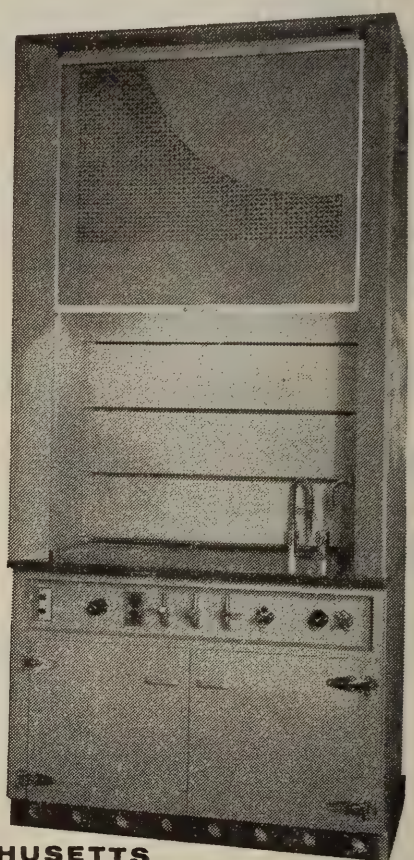
Then, as later, the composer fell prey to the skilful but irrepressible zeal of his analysts. Wilhelm Mauke divided the score into small bits and labelled each. He even went so far as to forget Lenau, and to bring in Mozartean characters — Donna Anna and Zerlina, finding a place for the statue and the fatal supper — a cataclysm quite alien to Lenau's story. In this light, Ernest Newman is hardly justified in reproaching Strauss for "the tendency to overburden the music with extraneous and inassimilable literary concepts," such as identifying a certain four-bar phrase with "Don Juan's satiety" — a thing the composer obviously did not do.

Without such distracting details, it is possible to discern these main outlines in the music — at first a portrait of the impulsive and fiery hero of Lenau — a romantic idealist, but certainly no ascetic. The middle section is patently a love episode. A theme for the deeper

For Consultation on Design of your Science Laboratory

A. B. Stanley Company Incorporated

Furniture for Science Laboratories



230 BOYLSTON STREET (Route 9)
CHESTNUT HILL 67 (Newton), MASSACHUSETTS
Telephone DEcatur 2-2112


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK STATE STREET
Trust Company

MEMBER F.D.I.C.

another amorous melody for oboe solo. (Mauke, who has earlier in the score found a place for Mozart's Zerlina, tells us that the object of the first episode in this section is the Countess, while the melody for the oboe is Anna.) The closing section is in the mood of the first, but it is no mere recapitulation; the resourceful Strauss injects important new matter, and works the old in a new guise, riotous and frenetic. A second principal Don Juan theme is introduced, a full-rigged Straussian horn motive; the oboe theme and others are alluded to in the development, which plainly depicts the Don Juan of Lenau, to whom the fruits of conquest turn bitter as they are grasped. The climax is one of catastrophe.



SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Alla breve

Skilled control of your entire Trust program can be assured by planning now with the United States Trust Company and your counsel. Our Trust Department specialists will carry forward your program with understanding guidance and you'll have peace of mind in the knowledge of a securely planned future.

UNITED STATES TRUST COMPANY
Main Office: 30 Court Street, Boston
MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



direction...

that skillfully unites every musical element in the Boston Symphony Orchestra has its counterpart in the progressive leadership which the Boston Insurance Group brings to more than 8,000 Independent Insurance Agents throughout the U.S., its Territories and Canada. These Agents rely on the knowledge, interest and experience of **Boston** men in 68 "Local Home Offices" to help them bring complete, modern insurance protection to every **Boston** policyowner.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT

Equitable Fire Insurance Company, Charleston, South Carolina
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

THE ASCENSION: FOUR SYMPHONIC MEDITATIONS

By OLIVIER MESSIAEN

Born in Avignon, December 10, 1908

"L'Ascension: Quatre Méditations Symphoniques" was composed as four organ pieces under this title in 1932 and scored for orchestra (with a different third movement) in 1933. *"L'Ascension"* was performed by the Boston Symphony Orchestra at a Berkshire Festival concert on August 14, 1949, under the direction of Serge Koussevitzky.

The score calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, tambourine, triangle and strings.

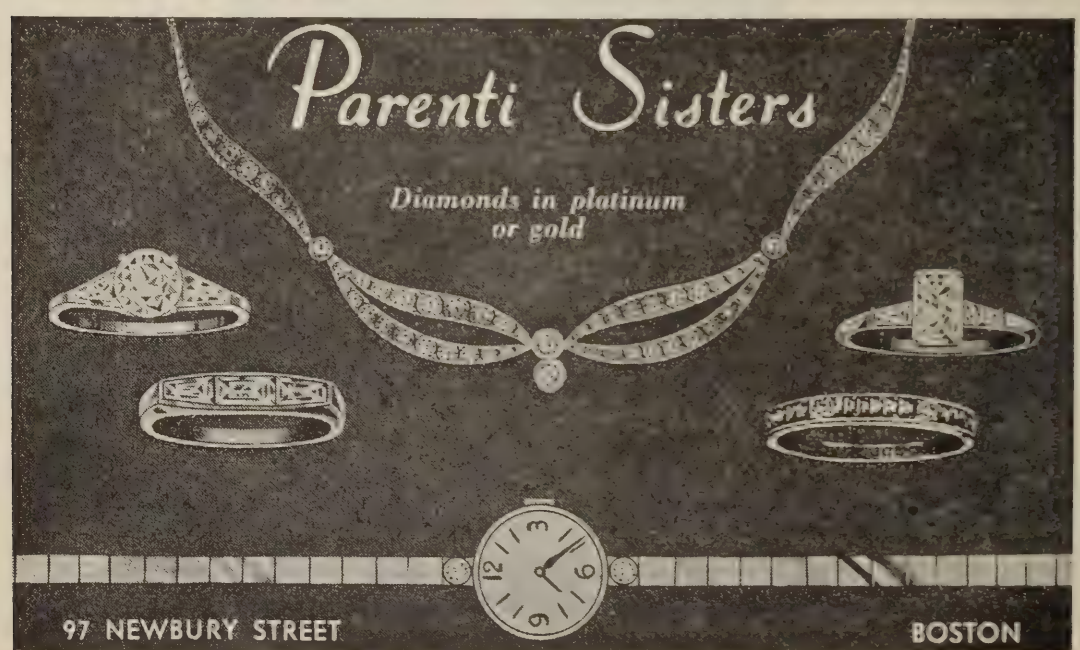
THE composer has derived his titles from the Holy Writ as follows:

I. *Majesté du Christ demandant sa gloire à son Père. "Père, l'heure est venue, glorifie ton Fils, afin que ton Fils Te glorifie."* (Majesty of Christ praying that His father should glorify Him. "Father, the hour is come; glorify Thy Son, that Thy Son also may glorify Thee.") The quotation is from the Gospel According to St. John. *Très lent et majestueux*, 12/8.

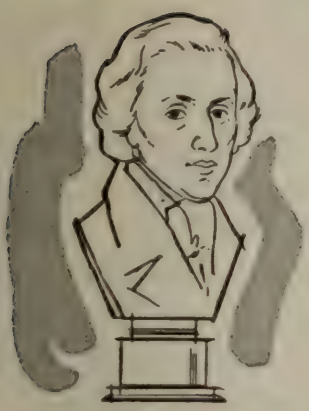
II. *Alléluias sereins d'une âme qui désire le ciel. "Nous vous en supplions, ô Dieu, . . . faites que nous habitions aux cieux en esprit."*

Aeolian-Skinner Organ Company

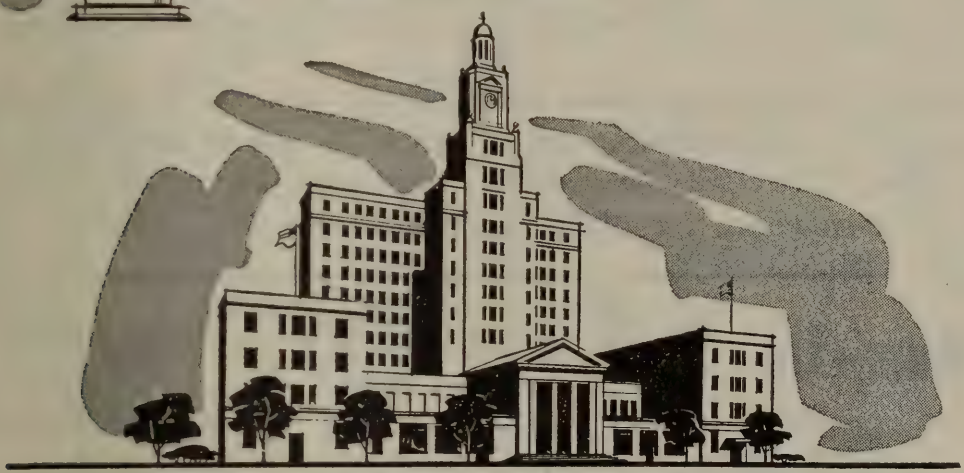
Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
Joseph S. Whiteford, President and Tonal Director



IN 1844...



...Frederick Chopin's position was established in the world of music. Much of his greatest work was done; the five short years left to him would but further proclaim his glory. His moving Sonata No. 3 in B minor was written in this year of 1844.



...New England Life's position was also established, more modestly to be sure, but by clipper ship and stagecoach our reputation was growing. Agencies were already open in Mobile, Savannah and Charleston, as well as throughout the Northeast. Much remained to be done . . . and was done. We now count over 350 offices nationwide and in Hawaii.

NEW ENGLAND

Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA—1835

(Serene Alleluias of a soul longing for Heaven. "We beseech Thee, O Lord, . . . that we may dwell in Heaven in the spirit.") Mass of the Ascension. *Bien modéré, clair,* 3/4, 2/4, 4/4.

III. *Alléluia sur la trompette. Alléluia sur la cymbale. "Le Père est monté au son de la trompette . . . Nations, frappez, frappez toutes des mains; célébrez Dieu par des cris d'allégresse!"* (Alleluia on the trumpet. Alleluia on the cymbal. "God is gone up . . . with the sound of a trumpet . . . O clap your hands all ye people; shout unto God with the voice of triumph.") Psalm 46. *Vif et joyeux,* 3/8.

IV. *Prière du Christ montant vers son Père. "Père, J'ai manifesté ton nom aux hommes . . . Voilà que je ne suis plus dans le monde; mais eux sont dans le monde, et Moi je vais a Toi."* (Prayer of Christ ascending to his Father. "Father . . . I have manifested Thy Name unto men . . . And now I am no more in the world, but these are in the world, and I come to Thee.") Gospel According to St. John. *Extrêmement lent, ému et solennel,* 4/8. (For reduced strings.)

Olivier Messiaen has been heard at the concerts of this Orchestra through the first American performance in 1936 of *Méditation Symphonique: "Les Offrandes oubliées"* and by the *Turangalîla-Symphony* in ten movements, for piano, onde martenot and orchestra, which,

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall
Good Parking Area

Good Food
Luscious Desserts
Moderate Prices

HIRE A
Cadillac
LIMOUSINE
from
ROBIE Cadillac **RENTING SERVICE**

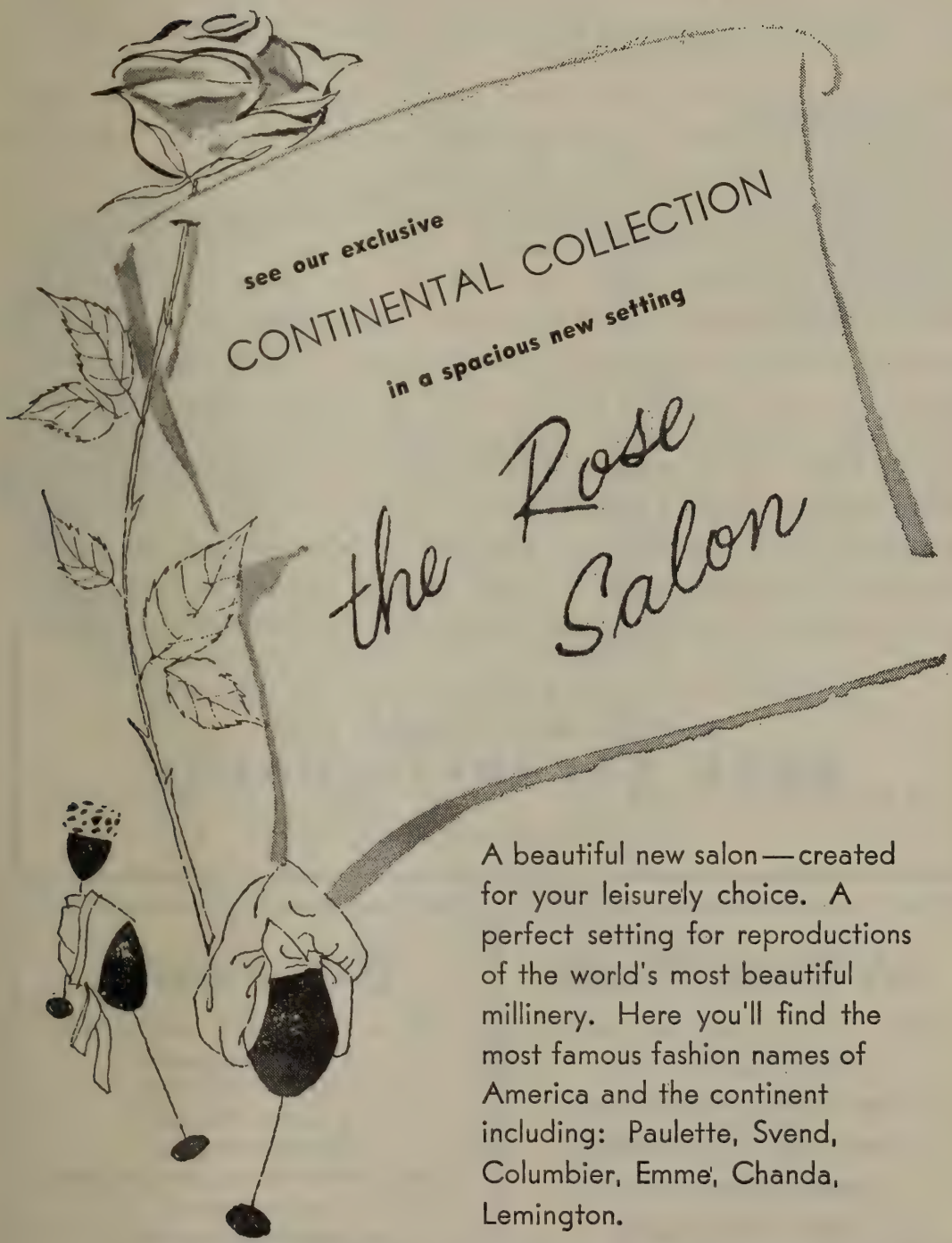


434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company

come visit New England's enchanting
new bower of designer millinery



see our exclusive
CONTINENTAL COLLECTION
in a spacious new setting

the Rose Salon

A beautiful new salon — created for your leisurely choice. A perfect setting for reproductions of the world's most beautiful millinery. Here you'll find the most famous fashion names of America and the continent including: Paulette, Svend, Columbier, Emme, Chanda, Lemington.

JORDAN'S ROSE SALON — SECOND FLOOR — MAIN STORE D-200

BOSTON — FRAMINGHAM — PEABODY

commissioned by the Koussevitzky Music Foundation, had its first performance here under the direction of Leonard Bernstein on December 2, 1949 and was introduced to New York a week later. M. Messiaen made his first visit to this country to join Aaron Copland in the Composition Department of the Berkshire Music Center in the summer previous and returned to attend the performance of the *Turangalîla-Symphony.*

Olivier Messiaen is the son of Pierre Messiaen, a professor of literature, and Cécile Sauvage, a celebrated poetess who wrote *"L'Ame en bourgeon"* to celebrate his birth. Messiaen spent his childhood at Grenoble, where his father was a teacher, and at the age of eight acquired a knowledge of the piano and tried to compose before he had had any instruction. He was taken to Paris and entered the *Conservatoire* in 1919 at the age of eleven. His principal masters there were Jean and Noël Gallon, Caussade, Estyle, Marcel Dupré, Maurice Emmanuel and Paul Dukas. He took five first prizes and graduated in 1930, having made several incursions into composition and having acquired considerable proficiency on the organ. He was soon appointed organist at the *Trinité* in Paris, a post he held for many years. His *"Offrandes oubliées,"* composed in 1931, attracted considerable attention in Paris. In 1936 the young composer founded, together with André Jolivet, Daniel Lesur and Yves Baudrier, a group which called themselves *"La Jeune France."* The title was derived from the similar group once so-named by Berlioz and avowed its purpose of "creating

FOR EVERYONE ON YOUR LIST
The Gift that reflects your good taste through the year
A BOOK OR A RECORD FROM
BOOK CLEARING HOUSE
423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16
Mail and Phone Orders Invited

Le Petit Pigalle
58 WESTLAND AVENUE
French Food at its Best
Open Sunday — Closed Monday
Lunch 11:30 - Dinner 5:30 - 9
Imported Wines and Beers
NEW DINING ROOM
Visit Café Pigalle 9 p.m. to midnight
CI 7-9370

Café Pigalle
58 WESTLAND AVENUE
A Little Bit of France in the Heart of Boston
9 p.m. to Midnight
(Closed Mondays)
Finest in French Pastries and Specialties
Croissant Brioches
Imported Wines and Beers
Visit Le Petit Pigalle for Lunch and Dinner
CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

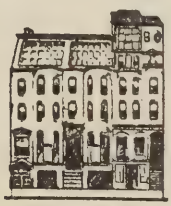
RCA VICTOR
RADIO CORPORATION OF AMERICA

and promoting a living music." These four gave recitals dedicated to "the diffusion of works young, free, as much estranged from a pronounced revolutionism as from a pronounced academism." Beyond this they did not bind themselves.

Messiaen was active as a composer, as an organist, and as a professor at the *École Normale* and the *Schola Cantorum* when, in 1939, he was called to the front. He was captured by the Germans in 1940 and held until 1942 as prisoner in Stalag VIII-A at Görlitz in Silesia. During this time he wrote his *"Quatuor pour la fin du temps"* for violin, clarinet, cello and piano, which lasts for an hour. There is a sort of irony in the spectacle of this unwarlike jetsam of the fortunes of war, oblivious in his complete absorption in his world of tones. Having been returned to Paris, he further composed during the German occupation the *"Visions de l'amen"* (1943) for two pianofortes, of equal length with the quartet, and the *"Vingt regards sur l'Enfant-Jésus"* (1944) for piano solo and lasting two and a half hours.

Messiaen's aims are manifold and intricate. He made the following confession as early as 1938 in the I.S.C.M. program:

"Those who have influenced me: My mother, the poetess, Cécile Sauvage; my wife, the composer, Claire Delbos; Shakespeare, Claudel, Reverdy and Eluard, Hello and Dom Columbia Marmion (dare I speak of the Holy Scriptures, which contain the only Truth?); birds; Russian



LUNCHEON
Served Monday through Friday
11 to 3

The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

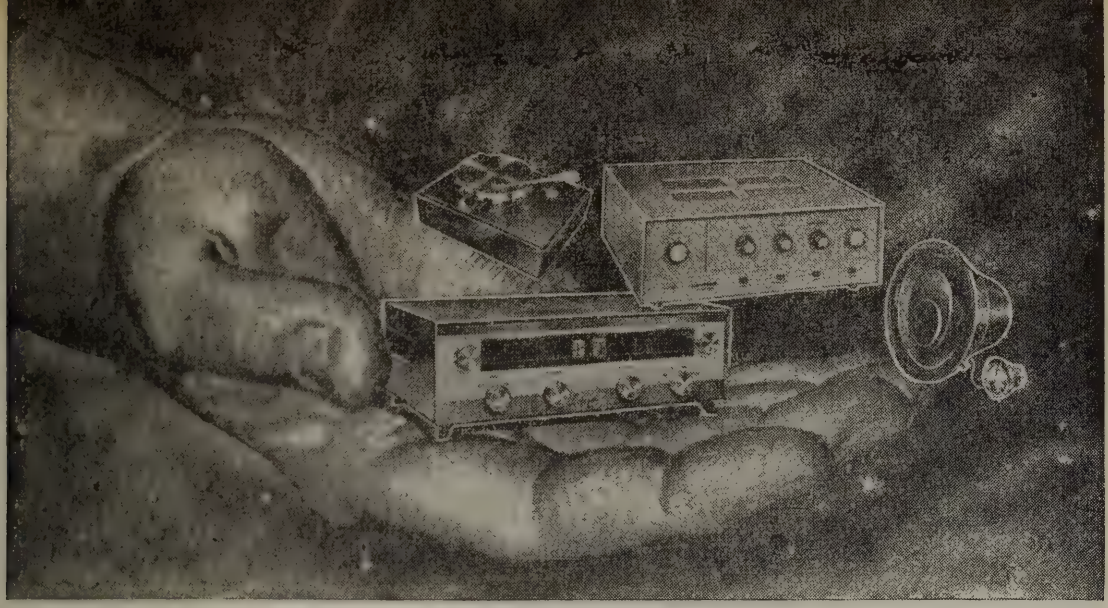
A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

music; the great *Pelléas et Mélisande* of Claude Debussy; plainsong; Hindu rhythms; the mountains of Dauphine; and, finally, all that pertains to stained glass windows and rainbows."

In 1944 he published his *"Technique de mon langage musical,"* a treatise in two volumes containing music examples from his own works. In this the composer testifies that he has sought to write "music that is *true*, that is to say spiritual, music that is an act of faith; music that teaches on every subject without losing its relationship to God; original music that opens new doors and reaches for distant stars." Felix Aprahamian, in his excellent article on this composer in Grove's Dictionary of Music, outlines the treatise as follows: "An introductory chapter extols melody as the musical element to which the others, rhythm and harmony, must remain subservient. The old rules governing harmony and form are not to be rejected: they must always be remembered, so as to be observed, expanded or increased by the addition of still older rules (those of plainsong and Hindu rhythms) or more recent ones (those deriving from Debussy and all contemporary music). There follow six chapters on rhythmic theory (2: Hindu Rhythms. 3: Rhythms with added units. 4: Augmented and Diminished Rhythms. 5: Non-Retrograde Rhythms. 6: Polyrhythmics and Rhythmic Pedals. 7: Rhythmic Notation). Chapter 8 deals with Melody and Melodic Contours. This, the least scientific portion of the work, resembles more a book of musical recipes than theories. Here Messiaen turns a searchlight on his own melodic predilections.

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



"Elegance" is the word that expresses it!

From the wonderful Cadillac vocabulary, we have selected "elegance" as the word that most fully characterizes the Cadillac of 1960. The car's new styling is certainly elegant beyond compare. Its new interior luxury provides a feeling of elegance that can be sensed nowhere else in the world of motor cars. And even its new performance—smooth, quiet and effortless—might be summarized as "elegance in motion". We suggest that you visit your Cadillac dealer to see and drive it for yourself. Once you have, we think you will agree that the word is "elegance"—and that the car is Cadillac!

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

Somewhat arbitrarily he selects two descending intervals – the augmented fourth and the major sixth – as those of his choice. He quotes melodic formulæ from Grieg, Debussy, Bartók, Mussorgsky, plainsong and Hindu music, and shows how they engender some of his own melodies. Chapter 9 deals with Bird Song and Chapter 10 with Melodic Development. Chapters 11 and 12 deal with Musical Form, Chapter 13 with Debussy and added notes, Chapters 14 and 15 with further harmonic and acoustic refinements and extended appoggiaturas. The next four chapters (16–19) deal with various aspects of what Messiaen has termed 'modes of limited transposition' (Mode 1, the whole-tone scale with its two possible transpositions; Mode 2 has, like the diminished-seventh chord, three possible transpositions; Mode 3 has, like the augmented-fifth chord, four possible transpositions; Modes 4, 5, 6 and 7, like augmented fourths, can be transposed six times). Chapter 20 deals with Polymodality."

Messiaen's "metaphysical strivings" are expressed through "extraordinarily complex ways of composing," wrote Henry Barraud in *Musical America* (October, 1948). "From his earliest works Messiaen has sought to be an innovator," Mr. Barraud continued. "It is necessary to consider Messiaen the theorist in a separate category from



***KLM** is proud to be the Airline*
preferred by the
BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



Messiaen the creative artist. As a theorist he submits more readily to discussion. His research into novelty depends above all else upon a combination of rhythmic and harmonic procedures applied to a classical – indeed, an academic – vocabulary; these procedures change the exterior aspect more than the inner spirit. In sum total, his innovations are achieved more through systematic distortions than through the true discovery of musical materials that were unknown until he uncovered them.

"As a creative artist, it cannot be denied that Messiaen is a man of great temperament and strong personality. His imagination in the realms of rhythm and harmony surpasses his melodic invention, which is short in span and unoriginal, despite the Hindu modes to which he frequently makes recourse. His music contains a disquieting mélange of barbaric wildness, sensuality, popular sentimentality, and mysticism."

Virgil Thomson, who heard Messiaen's music in Paris, wrote about the composer in the *New York Herald-Tribune:*

"Messiaen is a full-fledged romantic. Form is nothing to him, content everything. And the kind of content that he likes is the conclusive, the ecstatic, the cataclysmic, the terrifying, the unreal. That the imagery of this should be derived almost exclusively from religion is not surprising in a church organist and the son of a mystical poetess,

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for
Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

Cécile Sauvage. What is a little surprising in so scholarly a modernist is the literalness of his religious imagination. But there is no possibility of suspecting insincerity. His pictorial concept of religion, though a rare one among educated men, is too intense to be anything but real. Messiaen is simply a theologian with a taste for the theatrical. And he dramatizes theological events with all the sangfroid and all the elaborateness of a man who is completely at home in the backstage of religious establishments.

"I once described this religio-musical style as the determination to produce somewhere in every piece an apotheosis destined at once to open up the heavens and to bring down the house. Certainly the latter action is easier to accomplish in modern life than the first. And certainly Messiaen has accomplished it several times in the *'Liturgies.'* The success of the accomplishment is due to a natural instinct for making music, plus the simple sincerity of his feelings. These are expressed, moreover, through a musical technique of a great complexity and considerable originality. The faults of his taste are obvious; and the traps of mystical program-music, though less so, are well known to musicians, possibly even to himself. Nevertheless the man is a great composer. One has only to hear his music beside that of any of the standard eclectic modernists to know that. Because his really vibrates and theirs doesn't."

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Cultured pearl and
ivy leaf circle pin
in fourteen karat gold
$35
Earrings to match **$30**

Prices include tax

Long's Chestnut Hill
Boston
Northshore



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

ENTR'ACTE

AN IMAGINARY CONVERSATION

By LEONARD BERNSTEIN

In "The Joy of Music," recently published by Simon and Schuster, Leonard Bernstein sets forth three fictional dialogues. The third is between Bernstein and his Professional Manager ("P.M.") who, over a cup of coffee, expresses the hope that Bernstein will bolster the success of his current Broadway musical by writing a real hit tune, and he refers to George Gershwin. George never worried about being clever. "He wrote tunes, dozens of them, simple tunes that the world could sing."

P.M. I'll bet my next week's salary that you can write simple tunes if you really put your mind to it. And not with another composer, but all by yourself. After all, George was just like you, highbrow, one foot in Carnegie Hall and the other in Tin Pan Alley. He wrote concert music, too, and was all wound up in fancy harmony and counterpoint and orchestration. He just knew when to be simple and when not to be.

L.B. No, I think you're wrong. Gershwin was a whole other man. No connection at all.

P.M. You're only being modest, or pretending to be. Didn't that

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK



A few generations ago you might not have had the time or energy to enjoy a visit to Symphony Hall. Household duties would have commanded more of your time, taken more hours from your day — every day.

Today, electricity has helped to change all that, and the future promises even more ease and speed in doing your day's work — new ways to Live Better Electrically.

Discover for yourself how today's electrical appliances can give you more and more time to enjoy the finer things of life *now*. Why not drop in at the Edison Shop nearest your home and see the wonderful array of appliances.

BOSTON EDISON COMPANY

critic after your last show call you a second Gershwin, or a budding Gershwin, or something?

L.B. (Secretly flattered): That's all in the critic's mind. Nothing to do with facts. Actually Gershwin and I came from opposite sides of the tracks, and if we meet anywhere at all it's in my love for his music. But there it ends. Gershwin was a songwriter who grew into a serious composer. I am a serious composer trying to be a songwriter. His was by far the more normal way: starting with small forms and blossoming out from there. My way is more confused: I wrote a symphony before I ever wrote a popular song. How can you expect me to have that simple touch that he had?

P.M. (Paternally): But George – did you know him, by the way?

L.B. I wish I had. He died when I was just a kid in Boston.

P.M. (A star in his eye): If you had met him you would have known that George was every inch a serious composer. Why, look at the *Rhapsody in Blue,* the *American in* –

L.B. Now, P.M., you know as well as I do that the *Rhapsody* is not a composition at all. It's a string of separate paragraphs stuck together – with a thin paste of flour and water. Composing is a very different thing from writing tunes, after all. I find that the themes, or tunes, or whatever you want to call them, in the *Rhapsody* are terrific – inspired, God-given. At least four of them, which is a lot for a twelve-minute piece. They are perfectly harmonized, ideally proportioned,

for superb footwear by master craftsmen



Joseph Antell

Boston Wellesley

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. For clean, fragrant and lustrous hair, use the Breck Shampoo best suited for your particular hair condition.

The Three Breck Shampoos are now marked in color for easy identification.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

songful, clear, rich, moving. The rhythms are always right. The "quality" is always there, just as it is in his best show tunes. But you can't just put four tunes together, God-given though they may be, and call them a composition. Composition means a putting together, yes, but a putting together of elements so that they add up to an organic whole. *Compono, componere* –

P.M. Spare us the Latin. You can't mean that the *Rhapsody in Blue* is not an organic work! Why, in its every bar it breathes the same thing, throughout all its variety and its change of mood and tempo. It breathes America – the people, the urban society that George knew deeply, the pace, the nostalgia, the nervousness, the majesty, the –

L.B. – the Tchaikovsky sequences, the Debussy meanderings, the Lisztian piano-fireworks. It's as American as you please while the themes are going on; but the minute a little thing called development is called for, America goes out the window and Tchaikovsky and his friends march in the door. And the trouble is that a composition *lives* in its development.

P.M. I think I need some more coffee. Waiter!

L.B. Me too. I didn't mean to get started on all this, and I cer-

The New England Conservatory

A COLLEGE OF MUSIC

JAMES ALIFERIS, *President*

Wed., Dec. 2 • 8:30 P.M.

CHAMBER SINGERS

JAMES ALIFERIS, *Conductor*

Faculty Soloists:

JAMES PAPPOUTSAKIS, Flute
ALFRED ZIGHERA, Viola da gamba
MELVILLE SMITH, Harpsichord

Sixteenth century English, German, French and Italian madrigals

Odes of Horace by Randall Thompson

Part-songs by Ralph Vaughan Williams

J. S. Bach: Sonata No. 6 for flute and harpsichord and Sonata No. 2 for viola da gamba and harpsichord

L. Couperin pieces for solo harpsichord

JORDAN HALL

Tickets without charge at Box Office or by writing to the Dean, enclosing self-addressed stamped envelope.

290 Huntington Ave., Boston 15

Stop & Shop Gourmet Quiz for Early Comers

1. What is club steak?

a. the name of a night club b. club membership dues c. a society for gourmets d. a cut of beef

2. What are giblets?

a. martinis with onions b. the edible insides of a fowl c. small pointed tools d. brown gravies

3. Where were Corn Muffin Toasties first discovered?

a. in a cornfield b. in a toaster c. in the Stop & Shop experimental kitchen d. in an overheated breadbox

ANSWERS:

1) d. a cut of beef 2) b. the edible insides of a fowl 3) c. in the Stop & Shop experimental kitchen

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT

STOP & SHOP SUPER MARKETS

tainly don't want to tread on your idol's clay feet. He's my idol too, remember. I don't think there has been such an inspired melodist on this earth since Tchaikovsky, if you want to know what I really feel. I rank him right up there with Schubert and the great ones. But if you want to speak of a *composer,* that's another matter. Your *Rhapsody in Blue* is not a real composition in the sense that whatever happens in it must seem inevitable, or even pretty inevitable. You can cut out parts of it without affecting the whole in any way except to make it shorter. You can remove any of these stuck-together sections, and the piece still goes on as bravely as before. You can even interchange these sections with one another, and no harm done. You can make cuts within a section, or add new cadenzas, or play it with any combination of instruments or on the piano alone; it can be a five-minute piece or a six-minute piece or a twelve-minute piece. And in fact all these things are being done to it every day. It's still the *Rhapsody in Blue.*

P.M. But look here. That sounds to me like the biggest argument yet in its favor. If a piece is so sturdy that whatever you do to it has no effect on its intrinsic nature, then it must be pretty healthy. There must be something there that resists pressure, something real and alive, wouldn't you say?

For information about

ADVERTISING

in the

Boston Symphony Orchestra

publications

write or call

Advertising Department

Symphony Hall

CO 6-1492

STEREO/HIGH FIDELITY NOTE:
This is the
Garrard
World's Finest Record Changer



B I C ENDORSED QUALITY

Engineered and wired for Stereophonic & Monaural records

- quiet, professional performance
- non-resonant aluminum tone arm
- correct tracking at lightest proper weight
- foolproof pusher platform
- manual and automatic operation
- economical—far less than turntable plus arm.

Models $32.50 to $89.00

Available in Boston at:
Audionics Company, Inc., 1348 Boylston Street
The Listening Post, Inc., 161 Newbury Street
DeMambro Hi Fi Center, 1095 Comwlth. Ave.
Radio Shack Corporation, 730 Comwlth. Ave.
Lafayette Radio, 110 Federal Street
and other high fidelity dealers

A quality endorsed component of British Industries Corp. (BIC)
GARRARD • LEAK • WHARFEDALE • RJ • RIVER EDGE

L.B. Of course there is: those tunes. Those beautiful tunes. But they still don't add up to a piece.

P.M. Perhaps you're right in a way about the *Rhapsody*. It was an early work, after all – his first attempt to write in an extended form. He was only twenty-six or so, don't forget; he couldn't even orchestrate the piece when he wrote it. But how about the later works? What about the *American in Paris?* Now that is surely a well-knit, organic –

L.B. True, what you say. Each work got better as he went on, because he was an intelligent man and a serious student, and he worked hard. But the *American in Paris* is again a study in tunes, all of them beautiful, and all of them separate. He had by that time discovered certain tricks of composition, ways of linking themes up, of combining and developing motives, of making an orchestral fabric. But even here they still remain tricks, mechanisms borrowed from Strauss and Ravel and who knows where else. And when you add it all up together it is still a weak work because none of these tricks is his own. They don't arise from the nature of the material; they are borrowed and applied to the material. Or rather *appliquéed* to it, like beads on a dress. When you hear the piece you rejoice in the first theme, then sit and wait through the "filler" until the next one comes along. In this way you sit out about two-thirds of the composition. The remaining third is marvelous because it consists of the themes themselves; but where's the composition?

P.M. (A bit craftily): But you play it all the time, don't you?



DISTINCTIVE CHRISTMAS GIFTS
FINE ANTIQUE FURNITURE
ACCESSORIES

CARRIAGE TRADE

164 Newbury St., Boston COpley 7-9137

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: Telephone: HAncock 6-5050

L.B. Yes.

P.M. And you've recorded it, haven't you?

L.B. Yes.

P.M. Then you must like it a lot, mustn't you?

L.B. I adore it. Ah, here's the coffee.

P.M. (Sighing): I don't understand you. How can you adore something you riddle with holes? Can you adore a bad composition?

L.B. Each man kills the thing he loves. Yes, I guess you can love a bad composition. For non-compositional reasons. Sentiment. Association. Inner meaning. Spirit. But I think I like it most of all because it is so sincere. It is trying so hard to be good; it has only good intentions.

P.M. You mean you like it for its faults?

L.B. No, I don't. But what's good in it is so good that it's irresistible. If you have to go along with some chaff in order to have the wheat, it's worth it. And I love it because it shows, or begins to show, what Gershwin might have done if he had lived. Just look at the progress from the *Rhapsody* to the piano concerto, from the concerto to —

P.M. (Glowing): Ah, the concerto is a masterpiece.

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy "Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston *Telephone: COmmonwealth 6-5101*

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

L.B. That's your story. The concerto is the work of a young genius who is learning fast. But *Porgy and Bess* – there the real destiny of Gershwin begins to be clear.

P.M. Really, I don't get it. Doesn't *Porgy* have all the same faults? I'm always being told that it's perhaps the weakest composition of all he wrote, in spite of the glorious melodies in it. He intended it as a grand opera, after all, and it seems to have failed as a grand opera. Whenever a production of *Porgy* really succeeds, you find that it's been changed into a sort of operetta. They have taken out all the "in-between" singing and replaced it with spoken lines, leaving only the main numbers. That seems to me to speak for itself.

L.B. Oh, no. It speaks only for the producers. It's a funny thing about *Porgy:* I always miss the in-between singing when I hear it in its cut form. Perhaps it is more successful that way; it certainly is for the public. It may be because so much of that recitative seems alien to the character of the songs themselves, instead recalling *Tosca* and *Pelléas.* But there's a danger of throwing out the baby with the bath. Because there's a lot of that recitative that *is* in the character of the songs and fits the opera perfectly. Do you remember Bess's scene with Crown on the island? Bess is saying (*Singing*):

"It's like dis, Crown,
I's the only woman Porgy ever had –"

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. **EXport 6-2224**
Members of Piano Technicians Guild



Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



LEONARD PENNARIO

Leonard Pennario is not only one of the most "brilliantly gifted virtuosos" (N.Y. Times) among America's younger masters of the keyboard . . . he is also one of the most popular. His Capitol recordings have consistently been best-sellers, all over the world.

Performances you'll want to keep on Capitol RECORDS ***"the surest sign of the finest sound"***

GRIEG:
Piano Concerto in A Minor, Op. 16

RACHMANINOFF:
Rhapsody on a Theme by Paganini, Op. 43
with the Los Angeles Philharmonic Orchestra, Erich Leinsdorf, conducting *P-8841**

KHACHATURIAN:
Concerto for Piano and Orchestra
Concert Arts Orchestra, Felix Slatkin, conducting *P-8349**

CHOPIN:
Four Scherzos, Op. 20, 31, 39, 54 . . . . . *P-8486**

RHAPSODY UNDER THE STARS
Familiar Selections by Liszt, Mozart, Beethoven, Rachmaninoff and others
with the Hollywood Bowl Symphony Orchestra, Miklos Rozsa, conducting *P-8494**

CHOPIN:
Sonata No. 2 in B-Flat Minor

LISZT:
Sonata in B Minor *P-8457*

**also available in Full Dimensional Stereo*

P.M. (Joining in rapturously):

"An I's thinkin' now,
How it will be tonight
When all these other niggers go back to Catfish Row."

L.B. and P.M. (Together, with growing excitement):

"He'll be sittin' and watchin' the big front gate,
A-countin' 'em off waitin' for Bess.
An' when the last woman–"

(The restaurant is all eyes and ears.)

P.M. (In a loud whisper): I think we are making a scene.

L.B. (In a violent whisper): But that's just what I mean! Thrilling stuff, isn't it? Doesn't it point the way to a kind of Gershwin music that would have reached its own perfection eventually? I can never get over the horrid fact of his death for that reason. With *Porgy* you suddenly realize that Gershwin was a great, great theater composer. He always had been. Perhaps that's what was wrong with his concert music: it was really theater music thrust into a concert hall. What he would have done in the theater in another ten or twenty years! And then he would still have been a young man! What a loss! Will America ever realize what a loss it was?

P.M. (Moved): You haven't touched your coffee.

L.B. (Suddenly exhausted): It's gotten cold. Anyway, I have to go home and write music. Thanks for lunch, P.M.

P.M. Oh, thank you for coming. I've enjoyed it. Let's do it again, shall we? We have so much to talk about.

L.B. (With a glance at the skating rink): Like what, for instance?

P.M. Well, for one thing, that show of yours. Very strange. It's a big success, the public enjoys it, it's been running for five months, and there's not a hit in it. How do you explain it? (April 1955)

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

SYMPHONY NO. 3

By ROY HARRIS

Born in Lincoln County, Oklahoma, February 12, 1898

Roy Harris composed his Third Symphony during the autumn of 1938, and completed the proofreading in January, 1939. The first performance was at these concerts, February 24, 1939; the Symphony was repeated October 27, 1939. It was last performed in a program of American music, January 7–8, 1949.

The Symphony is scored for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, vibraphone, cymbals, triangle, and strings.

THE Symphony is a continuous work in one movement, of about sixteen minutes' duration. The composer has provided, instead of a long prose analysis, the following structural outline of his score:

SECTION I. Tragic — low string sonorities.

SECTION II. Lyric — strings, horns, wood winds.

SECTION III. Pastoral — emphasizing wood-wind color.

SECTION IV. Fugue — dramatic.

A. Brass — percussion predominating

B. Canonic development of Section II material constituting background for further development of Fugue

C. Brass climax. Rhythmic motif derived from Fugue subject

SECTION V. Dramatic — Tragic.

Restatement of Violin Theme Section I. *Tutti* strings in canon with *tutti* wood winds

Brass and percussion develops rhythmic motif from climax of Section IV



BOSTON
BOOK and ART
SHOP

Books on Fine and Applied Art

PRINTS · PICTURE FRAMING

657 Boylston Street

STAR
MARKETS

Greater Boston's
Outstanding Food Stores

11 Large Supermarkets

WATERTOWN	MT. AUBURN
NEWTONVILLE	BROOKLINE
WELLESLEY	STONEHAM
MEDFORD	PORTER SQUARE
CHESTNUT HILL	NORWOOD

Materials:

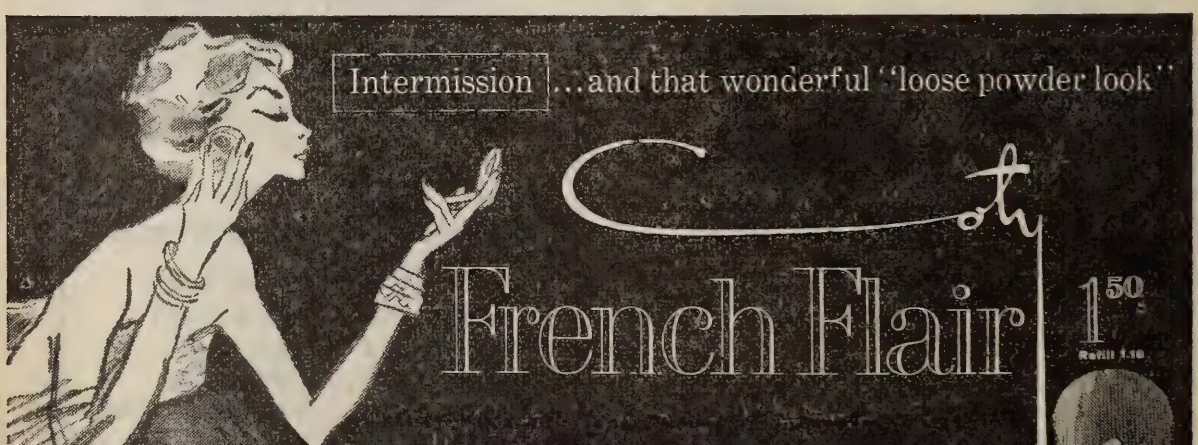
1. Melodic Contours – Diatonic – Polytonal.
2. Harmonic Textures – Consonance – Polytonal.

• •

The following works by Roy Harris have been performed at these concerts:

1934, Jan. 26	Symphony: 1933 *(First performance)*
1936, Feb. 28	Symphony No. 2 *(First performance)*
1939, Feb. 24	Symphony No. 3 *(First performance)*
Oct. 20	Symphony No. 3
1941, Dec. 26	Symphony No. 3
Feb. 21	Folk Song Symphony (No. 4)
1943, Feb. 26	Symphony No. 5 *(First performance)*
1944, Apr. 14	Symphony No. 6 *(First performance)*
Oct. 25	"Celebration," Variations on a Theme by Howard Hanson *(First performance)*
1949, Jan. 1	Symphony No. 3
1954, Oct. 29	Symphony No. 7
1959, Nov. 27	Symphony No. 3


International Flavor
• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry
ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.


Intermission ...and that wonderful "loose powder look"
Cath
French Flair
1.50



Piracy . . .

on the high C's

(A LOVE STORY)

Radio Shack, as many of you know, has developed over the years its own branded line of high-fidelity products, the REALISTIC line; amplifiers, speakers, tuners, and so forth. Last year we introduced a new item called the Realistic ELECTROSTAT-3, an add-on type of speaker which is called a tweeter because it reproduces (tweet) the high (tweet) notes only . . . not the low (woof) or even the middle (wiff?) ones.

Our story might have ended here, but fate had other notions. A certain "consumer type magazine" — one mustn't specify *which* for terrifyingly complicated reasons — fell absolutely head over galleys with the Realistic Electrostat-3 because of its luscious tintinabulation and also its low price of $27.50. It was love at first sound.

To say the Electrostat-3 began to SELL is as classic an understatement as to say that Freud had a few ideas of passing interest. Kookie . . . the Electrostat-3 went into orbit! From November, 1958, through June, 1959, although we increased the work force from 9 people to nearly 70, Radio Shack was unable to deliver the tweeter from stock. The line formed on the right, the left, everywhere. Hell hath no fury like $27.50 scorned. Scorned is, of course, absolutely the wrong word, but just try telling that to a *customer!*

Matters were considerably worsened at this juncture by the appearance, in certain shops, of other tweeters which claimed to be the "best buy tweeter" but weren't. Unfortunately these imposters looked exactly like our precious little (red hot) baby (ummm-ah!), had the same $27.50 price and the same advertising claims. Our lawyers huddled, but — as it sometimes is with things at this kind of bar — it has turned out to be a long time between drinks. We dissected each and every would-be-Electrostat and have yet to find one that comes even close to the real McTweeter. Fair warning, however! Psuedo-E-3s still abound, so don't take any wooden tweeters!

At present the Realistic Electrostat-3 may be bought without waiting at all three Radio Shacks in Boston and New Haven; also in New York City at Hudson Radio and Masters by virtue of a franchise granted by us to the former. No one else — anywhere — can advertise or sell this wonderful instrument.

Regardless of your present speaker situation you can *add* the Electrostat-3 and hear "highs" you've never heard before. Whether you're monaural, stereo, or just naturally secretive, the Electrostat-3 will tickle your treble and diddle your canary as never before in the history of sound. If your present speaker is (harrumph) obsolete, you can buy the Electrostat-3 *built in* to a complete full-range system known as the Electrostat-4 and requiring nothing to be added for immediate operation but your down payment of $5.00.

And now let's see what we've got here . . . a love story . . . piracy on the high C's . . . conference with counsel . . . *locus in quo* tweeter may be obtained . . . double shot of sales pitch . . . be honest, now, aren't a thousand words better than one picture?

SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The most recent performances in the Friday–Saturday series were November 9–10, 1956.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings The trombones are used only in the finale.

NOT until he was forty-three, did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

W. W. WINSHIP INC.

Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

Sharon MEMORIAL PARK

"The Man Who Cares, Prepares"

EXECUTIVE OFFICE

20 KILBY STREET, BOSTON



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer – light as a melody by Mozart . . . Red Cap ale – robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment — with spiritual self-questioning — and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent — has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "it was an open secret among Brahms' best friends that his first symphony was practically complete. Professor Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manu-

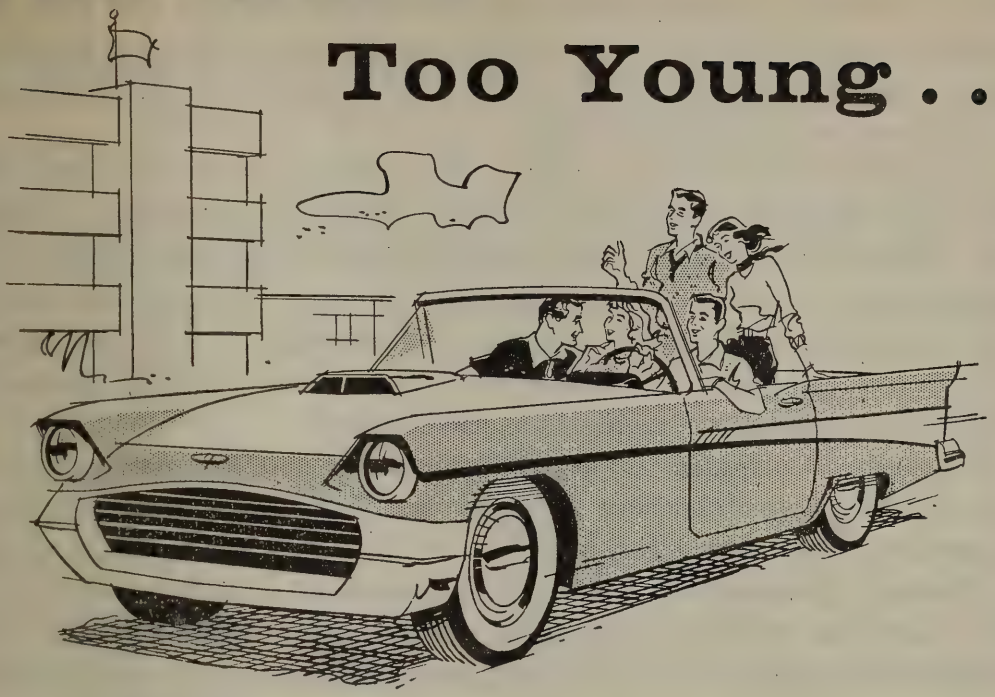
* British Broadcasting Corporation Orchestra program notes.

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

Since
J. S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE
1832

J. S. WATERMAN & SONS
FUNERAL SERVICE

Too Much . . . Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

script score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Münster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high.

Subscribers' Exhibition

The annual exhibition of paintings by subscribers to the Boston and Cambridge concerts of the Boston Symphony Orchestra, and by members and Friends of the Orchestra, will take place from December 22 to January 2.

Paintings should be delivered to Symphony Hall on Monday or Tuesday, December 14 or 15. Application blanks may be had at the Friends' Office, or in the evenings at the Box Office.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast

** – Affiliates of WQXR, New York

But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the "clashing dissonances of the first introduction." Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned

• PIANOS
• RADIOS
• ORGANS
• MUSICAL
TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn with the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in the Boston Symphony Orchestra's first year.

Still more ink has been expended on a similarity admitted even by Florence May between the expansive and joyous C major melody sung by the strings in the Finale, and the theme of the Hymn to Joy in Beethoven's Ninth. The enemy of course raised the cry of "plagiarism."

SYMPHONY HALL

SUN. Eve. 8:00 DEC. 6 SUN. Aft. 3:00 DEC. 13

MON. Eve. 8:00 DEC. 14

Handel and Haydn Society

Auspices

MASSACHUSETTS COMMITTEE

of the

NATIONAL CATHEDRAL ASSOCIATION

"Messiah"

DR. EDWARD GILDAY CONDUCTOR

Dr. Thompson STONE will conduct Mon. Eve. performance

ELLA LOU DIMMOCK, Soprano ELSA GERLING, Contralto

HAROLD HAUGH, Tenor HOWARD KAHL, Bass

SYMPHONY ORCHESTRA

Tickets: $3.50, $3.00, $2.50, $2.00, $1.50, Tax Exempt. At Symphony Hall Box Office.

But a close comparison of the two themes shows them quite different in contour. Each has a diatonic, *Volkslied* character, and each is introduced with a radiant emergence. The true resemblance between the two composers might rather lie in this, that here, as patently as anywhere, Brahms has caught Beethoven's faculty of soaring to great heights upon a theme so naïvely simple that, shorn of its associations, it would be quite suitable as a subject for a musical primer. Beethoven often, and Brahms at his occasional best, could lift such a theme, by some strange power which entirely eludes analysis, to a degree of nobility and melodic beauty which gives it the unmistakable aspect of immortality.



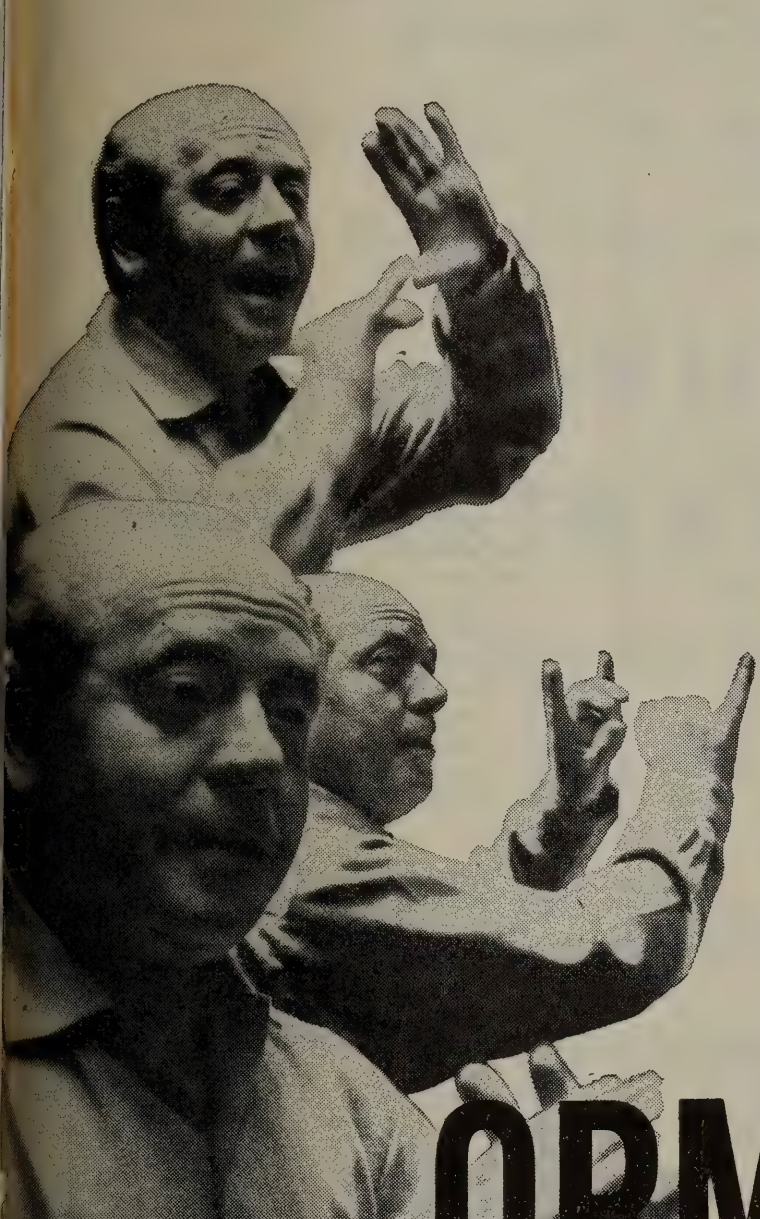
"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

THE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

OVER 20 YEARS EUGENE ORMANDY AND THE PHILA-PHIA ORCHESTRA HAVE DISTINGUISHED THE AMERI- MUSICAL SCENE. THEIR FAME IS INTERNATIONAL D THEY RECORD EXCLUSIVELY FOR COLUMBIA STERWORKS.



THE STRINGS OF THE PHILADELPHIA ORCHEST
MOZART: Eine kleine Nachtmusik, K. 525 • **BAC** Suite No. 3 ("Air on the G String") • **CORELL** Grosso in G Minor, Op. 6, No. 8 ("Chris **MENDELSSOHN:** Scherzo from Octet for String Major, Op. 20. ML 5402

DEBUSSY: Prelude to the Afternoon of a Fau • **RAVEL:** Daphnis and Chloe—Suite No. 2. ML 5397

TCHAIKOVSKY: Overture "1812," Op. 49 • **BORO** Steppes of Central Asia; Polovtsian Dances (fr Igor") • **MOUSSORGSKY:** Night on Bald Mounta ML 5392

BRAHMS: Symphony No. 1 in C Minor, Op. 68. ML 5385

BIZET: Carmen Suite. ML 5356

LISZT: Hungarian Rhapsodies Nos. 1 and 2 Roumanian Rhapsodies Nos. 1 and 2. ML 5299

VICTOR HERBERT: Pan Americana; American Fa Rhapsody; Selections from "Naughty Marietta" Fortune Teller."

STRAUSS: Blue Danube Waltz; Emperor **WALDTEUFEL:** Skaters' Waltz • **LEHAR:** Merry W • **WEBER:** Invitation to the Dance • **TCHAIKOV** from the Serenade for Strings.

OFFENBACH: Galté Parisienne (Complete Ballet)

STRAUSS: Der Rosenkavalier—Suite; Die Frau oh —Suite.

HAYDN: Symphony No. 99 in E-flat Major; Sym 100 in G Major ("Military").

RICHARD STRAUSS: Don Quixote, Op. 35— Munroe, cellist, and Harry Zaratzian, violist.

PROKOFIEV: Classical Symphony • **WEI** "Schwanda"—Polka and Fugue • **BIZET:** Sym Major

GROFÉ: Grand Canyon Suite. ML 5286

RESPIGHI: The Pines of Rome; The Fountain ML 5279

PROKOFIEV: Symphony No. 5 in B-flat Majo ML 5260

SAINT-SAËNS: Symphony No. 3 in C Minor, O E. Power Biggs, organist.

SIBELIUS: Symphony No. 2 in D Major, Op. 43. ML 5207

*Stereo

ORMAND

AND

PHILADELPHIA ORCHESTR

THE SOUND OF GENIUS IS ON GUARANTEED REGULAR HIGH-FIDELITY AND STEREO RECORDS BY COLUMBIA MASTERWORK

® "Columbia" "Masterworks" Marcas Reg. A division of Columbia Broadcasting System, Inc.

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS

WINTER SEASON 1959–1960

OCTOBER

2–3	Boston	(Fri.-Sat. I)
6	Boston	(Tues. A)
9–10	Boston	(Fri.-Sat. II)
13	Providence	(I)
16–17	Boston	(Fri.-Sat. III)
19	Utica	
20	Syracuse	
21	Rochester	
22	Toledo	
23	Detroit	
24	Ann Arbor	(I)
25	Ann Arbor	(II)
30–31	Boston	(Fri.-Sat. IV)

NOVEMBER

3	Cambridge	(I)
5	Boston	(Rehearsal I)
6–7	Boston	(Fri.-Sat. V)
8	Boston	(Sun. a)
10	Boston	(Tues. B)
13–14	Boston	(Fri.-Sat. VI)
16	Northampton	
17	New Haven	
18	New York	(Wed. I)
19	Englewood	
20	Brooklyn	(I)
21	New York	(Sat. I)
24	Providence	(II)
27–28	Boston	(Fri.-Sat. VII)

DECEMBER

1	Cambridge	(II)
4–5	Boston	(Fri.-Sat. VIII)
8	Boston	(Tues. C)
10	Boston	(Rehearsal II)
11–12	Boston	(Fri.-Sat. IX)
16	New York	(Wed. II)
17	Washington	(I)
18	Brooklyn	(II)
19	New York	(Sat. II)
22	Boston	(Tues. D)
24, 26	Boston	(Thurs.-Sat. X)
29	Providence	(III)

JANUARY

1–2	Boston	(Fri.-Sat. XI)
5	Cambridge	(III)
6	Boston	(Rehearsal III)
8–9	Boston	(Fri.-Sat. XII)
10	Boston	(Sun. b)
12	Boston	(Tues. E)
15–16	Boston	(Fri.-Sat. XIII)
19	Newark	
20	New York	(Wed. III)
21	Baltimore	
22	Brooklyn	(III)
23	New York	(Sat. III)
29–30	Boston	(Fri.-Sat. XIV)
31	Boston	(Sun. c)

FEBRUARY

2	Cambridge	(IV)
5–6	Boston	(Fri.-Sat. XV)
9	Boston	(Tues. F)
11	Boston	(Rehearsal IV)
12–13	Boston	(Fri.-Sat. XVI)
15	Storrs	
16	New London	
17	New York	(Wed. IV)
18	Washington	(II)
19	Brooklyn	(IV)
20	New York	(Sat. IV)
23	Providence	(IV)
25	Boston	(Rehearsal V)
26–27	Boston	(Fri.-Sat. XVII)
28	Boston	(Sun. d)

MARCH

1	Boston	(Tues. G)
4–5	Boston	(Fri.-Sat. XVIII)
8	Cambridge	(V)
10	Boston	(Rehearsal VI)
11–12	Boston	(Fri.-Sat. XIX)
13	Boston	(Sun. e)
15	Boston	(Tues. H)
18–19	Boston	(Fri.-Sat. XX)
21	Hartford	
22	New Haven	
23	New York	(Wed. V)
24	Philadelphia	
25	Brooklyn	(V)
26	New York	(Sat. V)

APRIL

1–2	Boston	(Fri.-Sat. XXI)
3	Boston	(Sun. f)
5	Providence	(V)
8–9	Boston	(Fri.-Sat. XXII)
12	Cambridge	(VI)
13	Boston	(Rehearsal VII)
14, 16	Boston	(Thurs.-Sat. XXIII)
19	Boston	(Tues. I)
22–23	Boston	(Fri.-Sat. XXIV)



By arrangement with the

SOVIET MINISTRY OF CULTURAL AFFAIRS

AARON RICHMOND *presents*

DAVID OISTRAKH

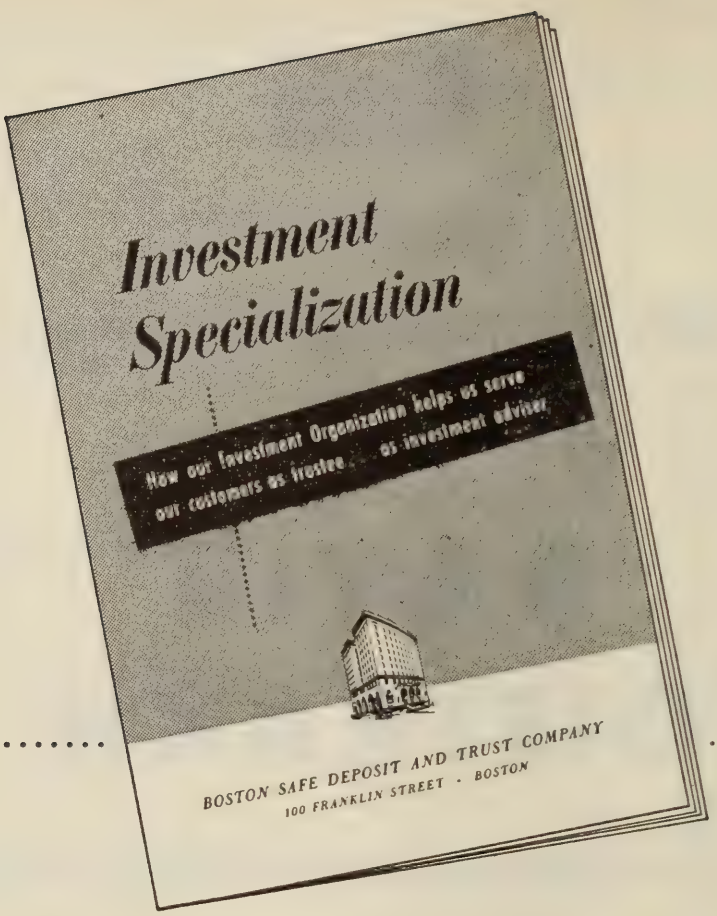
The Internationally Famous Soviet Violinist

Sunday Afternoon, December 20

at 3:30 o'clock

TICKETS NOW AT SYMPHONY HALL BOX-OFFICE

$6, $5, $4, $3



THIS BOOKLET . . .

sets forth the investment policy, and describes the investment organization, of one of the nation's first trust companies.

Individual investors and those responsible for managing the funds of foundations, corporations, educational and charitable organizations may find it of particular interest. For a copy, write to—

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 Franklin Street, Boston 6, Mass.

Eighth Program

FRIDAY AFTERNOON, DECEMBER 4, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 5, *at* 8:30 *o'clock*

SCHUBERT . . . . . *Symphony in B minor, "Unfinished"

I. Allegro moderato
II. Andante con moto

LOEFFLER . . . . . "A Pagan Poem" (After Virgil), *Op.* 14

Piano: BERNARD ZIGHERA
English Horn: LOUIS SPEYER

INTERMISSION

MAHLER . . . . . Adagio from the Tenth Symphony (Posthumous)

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:05 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO *RCA VICTOR RECORDS

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler

Ninth Program

FRIDAY AFTERNOON, DECEMBER 11, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 12, *at* 8:30 *o'clock*

FAURÉ ..... Overture to "Pénélope"

DUTILLEUX ..... Symphony No. 2, for Large Orchestra and Chamber Orchestra

I. Animato, ma misterioso
II. Andantino sostenuto
III. Allegro fuocoso — calmato

(First performance)

INTERMISSION

MOZART ..... Piano Concerto in E-flat, K. 271 ("Jeunehomme Concerto")

I. Allegro
II. Andantino
III. Rondeau: Presto

RAVEL ..... *"Daphnis et Chloé," Ballet, Suite No. 2

Lever du jour — Pantomime — Danse générale

SOLOIST

ANIA DORFMANN

Miss DORFMANN uses the Steinway Piano

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

(Programs subject to change)

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

RUTH SHAPIRO
PIANIST – TEACHER
35 LANCASTER TERRACE
BROOKLINE, MASSACHUSETTS
Telephone *BE* acon 2-8985

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1959, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

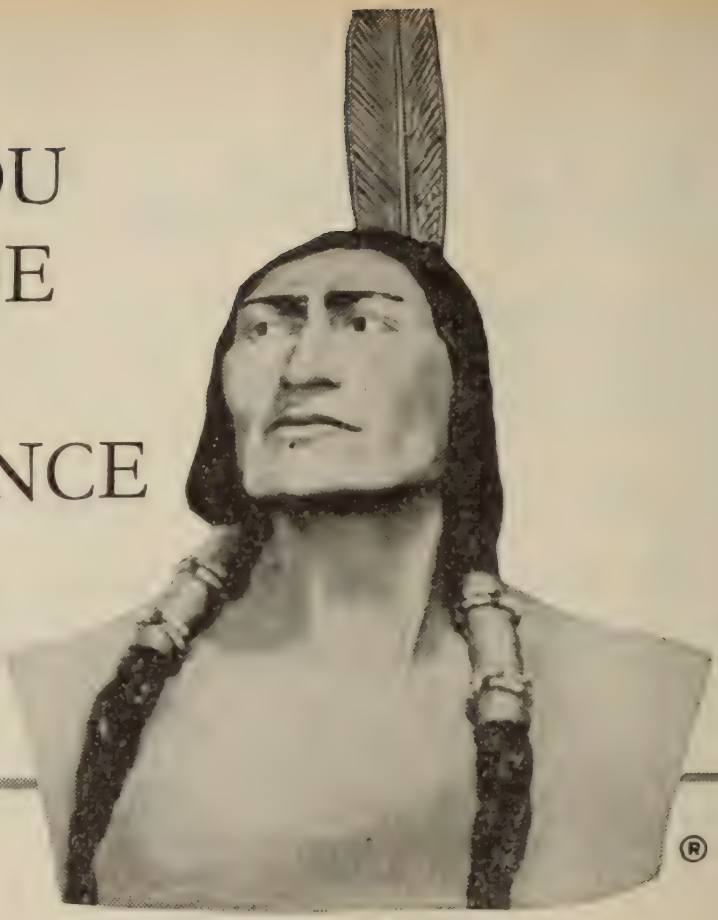
NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

LEONARD BURKAT
Music Administrator

ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (for this week) 455
Program (December 11–12) . . 509
Program (December 24–26) . . 511

NOTES

Schubert (Symphony in B minor) 457
Mahler (Adagio and Allegretto moderato ("Purgatorio") from the Tenth Symphony) . 478

ENTR'ACTES

Mahler and Boston 487
Krenek and Mahler's Tenth . . 489
Music's Lesser Partner (*J. N. B.*) 492

NOTES

Loeffler ("A Pagan Poem") . . . 498

Symphoniana

STRASBOURG AND BOSTON

The musical linking of cities geographically so far apart as Strasbourg and Boston is pointed by the performance of Loeffler's "A Pagan Poem" at this week's concerts which will be transmitted by tape through the Voice of America to Strasbourg. Charles Martin Loeffler was born in Alsace and lived the greater part of his life in or near Boston. There are later associations. On December 8, 1949, Dr. Albert Schweitzer wrote from Lambarene to Charles Munch in Boston: "How curious is destiny! Who could have foreseen when I used to take you out for a walk along the River Ill near the Garnison Church [Strasbourg], you a small boy, that one day you would be helping me, working for me in the United States? Who could have told us that a day would come when we should both be known in America?"

Charles Munch wrote in introducing the book, *Music in the Life of Albert Schweitzer:* "The name of Albert Schweitzer is linked with my childhood. It brings back recollections of wonderful evenings when I heard him passionately discussing with my father every little detail in a score by Bach after they had worked together performing it. At that time Albert Schweitzer played the organ for concerts my father conducted at the Church of St. William in Strasbourg. He had studied previously with my uncle, Eugène Munch."

Charles Munch has brought something of Alsatian musical tradition to Boston, nor is he forgotten in his native city.



MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



For Autumn Evenings —

Our wool jersey teagown—simply styled with a softly draped satin collar and ascot. Sapphire, Emerald, Moss Green or Coral. Sizes 10-20. **$49.95**

416 Boylston St.
Boston 16, Mass.
KEnmore 6-6238

54 Central St.
Wellesley, Mass.
CEdar 5-4530

The concert given by the Boston Symphony Orchestra at the Palais des Fêtes in Strasbourg on May 17, 1952, is still remembered there as well as Dr. Munch's subsequent visits when he has conducted.

• •

EXHIBITION

Pictures by members of the Boston Society of Water Color Painters are now on view in the Gallery.

BILL, CARROLL
Church in Mexico, Spanish Profile

COBB, RUTH
Fruitfulness

COLEMAN, LORING
Back Yards, Cockade Alley

DEMETROPOULOS, CHARLES
Fishing Boats, T Wharf,
Downtown Los Angeles

HARE, JOHN
Midwinter, Late October

HICKEN, PHILIP
Nantucket Unitarian, Landfall No. 4

JEWELL, W. M.
Morning Light, Casco Bay,
Morning Light on Notre Dame

KUPFERMAN, LAWRENCE
In the Heart of Summer,
A Morning in Spring

MacNUTT, GLENN
Summertime, Gas Light

MAHONEY, CHARLES A.
Meditation, Beached Boat—Madaget

McDANIELS, HENRY E.
Main Street—Blue Rocks,
The Salmon Fisherman

ORR, FORREST
Blue Jays, The House Next Door

PARKER, KAY PETERSON
The Fan, Creative Force

PETERSON, LESTER M.
The White Hat,
Une Composition dans le jardin

PERRIN, C. ROBERT
Scituate Storm, Sleepy Morning

SANTORO, JOSEPH L. C.
Angles, A Bit of Maine

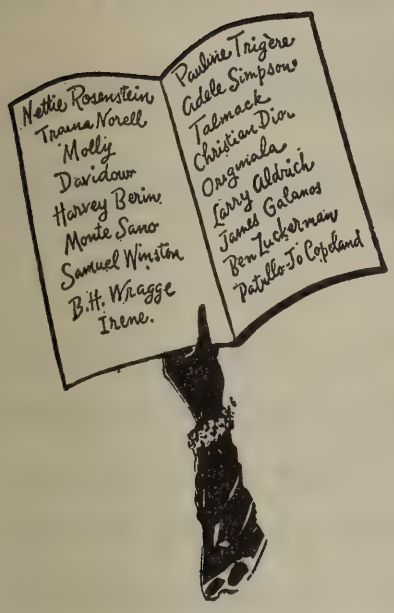
SHEPLER, DWIGHT
On Monts Chevreuils,
Pierced Spire of Senlis

SISSON, LAWRENCE P.
The Weirs, Granada

WENTWORTH, MURRAY
Frozen Meadow

WOODWARD, STANLEY W.
Pounding Surf, Pulling Out

Filene's French Shops
Boston





A Monte-Sano coat

is always new in shape,

exciting in fabric,

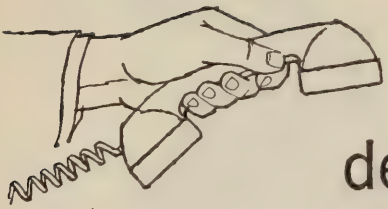
rich in color

Prophetic pace setter from a magnificent winter collection . . . the stained glass plaid reefer dipped in glowing colors illuminated by the sun shining through cathedral windows . . . in richly textured mohair tweed.

The French Shop's coat collection, from $125.

The Monte-Sano coat collection, from $250.

To the executive



highly skilled in delegating responsibility

Why not make Old Colony Trust Company directly responsible for the strengthening of your own investment program? Old Colony offers you the experience, resources, specialists — and the time — that successful investing demands today. Just as important, Old Colony will relieve you of the mental and physical strain of investment worries and paperwork. We'd like to send you with our compliments a booklet called "Investment Management and Investment Consultation". It will help you make this important decision as to whom you should delegate your personal financial affairs.



Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:30

OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.



Allied with THE FIRST NATIONAL BANK OF BOSTON

Eighth Program

FRIDAY AFTERNOON, DECEMBER 4, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 5, *at* 8:30 *o'clock*

SCHUBERT . . . . . *Symphony in B minor, "Unfinished"

I. Allegro moderato
II. Andante con moto

MAHLER . . . . . Adagio and Allegretto moderato ("Purgatorio") from the Tenth Symphony (Posthumous)

INTERMISSION

– SALUTE TO STRASBOURG –

LOEFFLER . . . . . "A Pagan Poem" (After Virgil), *Op.* 14

Piano: BERNARD ZIGHERA
English Horn: LOUIS SPEYER

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:05 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

holiday opulence

—gowns to light the night,
dazzlements of every description—
everywhere you turn at

R.H. Stearns

BOSTON • CHESTNUT HILL



SYMPHONY IN B MINOR, "UNFINISHED"

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797;
died in Vienna, November 19, 1828

This Symphony, sometimes listed as No. 8,* was composed in 1822 (it was begun October 30), and first performed thirty-seven years after the composer's death. It was conducted by Herbeck at a concert of the *Gesellschaft der Musikfreunde* in Vienna, December 17, 1865.

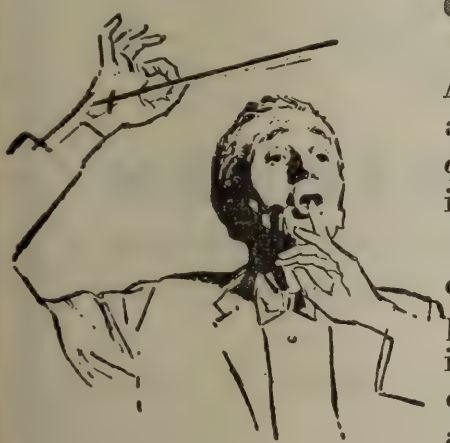
The most recent performances in this series of the Boston Symphony Orchestra were on January 24–25, 1958, Robert Shaw conducting.

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

"That incomparable song of sorrow which we wrong every time we call it 'Unfinished.'"—ALFRED EINSTEIN.

THE bare facts of Schubert's "Unfinished" Symphony are soon told. It was on April 10, 1823, some months after he had composed the

* This on the basis that it was the last to be found although it was composed before the great C major Symphony. The posthumous C major has been variously numbered 7, 8, 9, or 10 by those who have variously accepted or rejected the so-called "Gastein Symphony," which has been believed by some to be a lost symphony, and the fragmentary sections for a symphony in E (1821), which Felix Weingartner filled out into a full score. Fortunately the "Unfinished" Symphony, easily identified by its name and key, can be left numberless.



sotto voce

A conductor and 103 musicians interpret a delicate passage with expert finesse. But *quietly*, so that each note can speak for itself.

Here at Rockland-Atlas, every officer in our Trust Department is a specialist in his particular field, be it investments, administration, or operations. Their *harmonious* cooperation with testators, beneficiaries and attorneys marks the Rockland-Atlas trust relationship.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

two movements, that his friend Johann Baptist Jenger put up his name for honorary membership of the Styrian Music Society at Graz on the grounds that "although still young, he has already proved by his compositions that he will some day rank high as a composer." Schubert gratefully accepted his election to the Styrian Music Society with the following communication:

May it be the reward for my devotion to the art of music that I shall one day be fully worthy of this signal honor. In order that I may also express in musical terms my lively sense of gratitude, I shall take the liberty, at the earliest opportunity, of presenting your honorable Society with one of my symphonies in full score.

Alfred Einstein in his invaluable book, *Schubert, a Musical Portrait,* has deduced that Schubert presented the already composed symphony to Anselm Hüttenbrenner, the director of the Society, in gratitude on receiving from him the diploma of membership, rather than to the Society itself. Mr. Einstein further believed "it is also quite unthinkable that Schubert with all his tact and discretion would ever have presented the Society with an unfinished fragment." From then on, as records indicate, Schubert neither spoke nor thought about it again. Anselm who, like his brother Joseph, had done much to promote a recognition of Schubert, and had attempted (unsuccessfully) to produce

Select from the wonderful variety of

Christmas Gifts

at the

S. S. PIERCE STORES

When you give a "Package from Pierce's" you are choosing the Christmas Gift everyone enjoys. Come in and see our gifts.

GIFT BOXES • BASKETS • BUCKETS • HAMPERS • CHESTS
DELICACIES • GOOD FOODS • CANDIES • CIGARS
S. S. P. SPECIALTIES • PERFUMES • TOILETRIES • WINES



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford



OBOE: Once dubbed *"an ill wind that nobody blows good"* by Danny Kaye, the oboe is a descendant of the ancient *aulos*, the highly developed two-reed instrument used to accompany the Greek drama. During the Dark Ages it regressed to the cruder form of the *shawm*, a keyless woodwind with a strident tone; after the Renaissance, it was gradually refined into the French hautbois ("high wood"), or oboe, a boxwood or ivory woodwind whose delicate, expressive tone made it a favorite of Baroque and Rococo composers. After a fall from favor during the Classic period, it returned to prominence among the Romantics. In 1880, the archetypes of the modern oboe, made of ebony and rosewood and equipped with a complex key mechanism, were constructed in Paris. Today, the oboe literature is voluminous and growing, and the instrument's place is finally secure.

OFFICES: *We have six.* No fewer than *three* offices of The Merchants, at Dock Square, South Station, and in Brighton, offer walk-up and drive-in banking service 10 hours a day, from 8 a. m. to 6 p. m. And all of our offices are equipped to render a full range of banking services. You always get *personal* service from our family and company bankers, because the man you talk to *is* the bank at any Merchants office.

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831
MEMBER F.D.I.C.

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

his friend's latest opera *Alfonso and Estrella* at Graz in this year, seems to have done nothing at all about the Symphony. It lay stuffed away and unregarded among his papers for many years, whence it might well have been lost and never known to the world. In 1865, in his old age, and thirty-seven years after Schubert's death, he delivered it to Johann Herbeck for performance by the "Friends of Music Society" in Vienna.

The world, discovering some forty-three years *post facto* a "masterpiece," which, for all its qualities, is but half a symphony, has indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work (which he certainly seems to have been) and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a scherzo that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded expression — a thing of beauty and completeness in itself. The Schubert who wrote the "Unfinished" Symphony was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. There were indeed a few bars of a third movement. Professor Tovey found the theme for the projected scherzo

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

"magnificent," but was distrustful of what the finale might have been, for Schubert's existing finales, with the possible exception of three, he considered entirely unworthy of such a premise. There are others who find little promise in the fragment of a scherzo before the manuscript breaks off and are doubtful whether any finale could have maintained the level of the two great movements with their distinctive mood and superb craft.

A theory was propounded by Dr. T. C. L. Pritchard in the English magazine, *Music Review,* of February, 1942, that the symphony was completed and that Anselm Hüttenbrenner, in whose hands the manuscript lay for many years, may have lost the last pages and hesitated to let his carelessness be known to the world. Maurice Brown, in his admirable "Critical Biography" of Schubert (1958), disposes of this by noting that there are blank pages at the end of the manuscript. He further points out that the composer's sketches for the symphony in piano score, which went on Schubert's death, with many other manuscripts, to his brother Ferdinand, consist, as does the full score, of two movements and the beginning of a scherzo. Hüttenbrenner could not have seen this sketch. The double evidence of sketch and score cor-

ONLY *the* STEINWAY



Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

respondingly broken off seems to preclude a completed full score, nor would Schubert have been likely to set aside and so promptly forget a completed symphony at this time. His cavalier dismissal of the uncompleted score from his thoughts is astonishing enough.

Why Schubert did not finish his symphony, writes Mr. Brown, must remain "one of the great enigmas of music."

• •

Schubert composed symphonies fluently from his schooldays until the age of twenty-one, when (in 1818) he wrote his Sixth. Like those which preceded it, the Sixth was on the whole complacent and conventional in pattern. Like the Fifth, it was designed for the none too illustrious Amateur Society.* In the ten years that remained of his life he wrote two symphonies in full scoring, so far as is known.

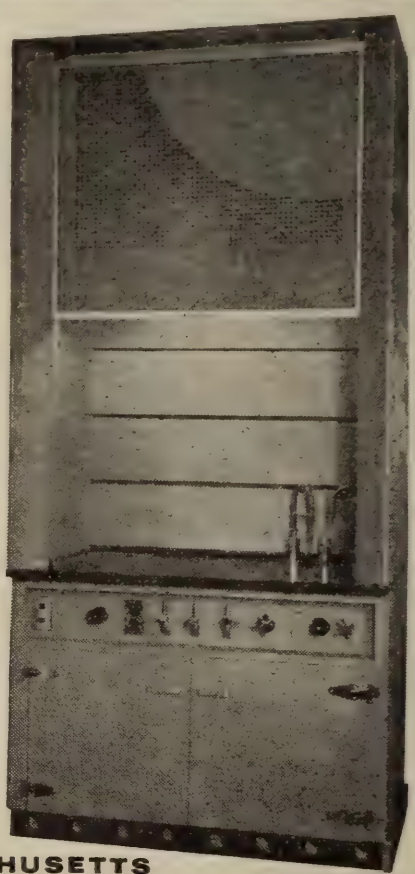
Kreissle von Helborn, writing the first considerable biography of Schubert in 1865, studying his subject carefully and consulting the acquaintances of the composer then surviving, got wind of "a symphony in B minor, in a half-finished state" through Joseph Hüttenbrenner, Anselm's brother. "The fragment," reported Kreissle, "in the possession of Anselm Hüttenbrenner of Graz, is said, the first movement particularly, to be of great beauty. If this be so, Schubert's intimate

* This was not the *Gesellschaft der Musikfreunde* of which the composer was a member.

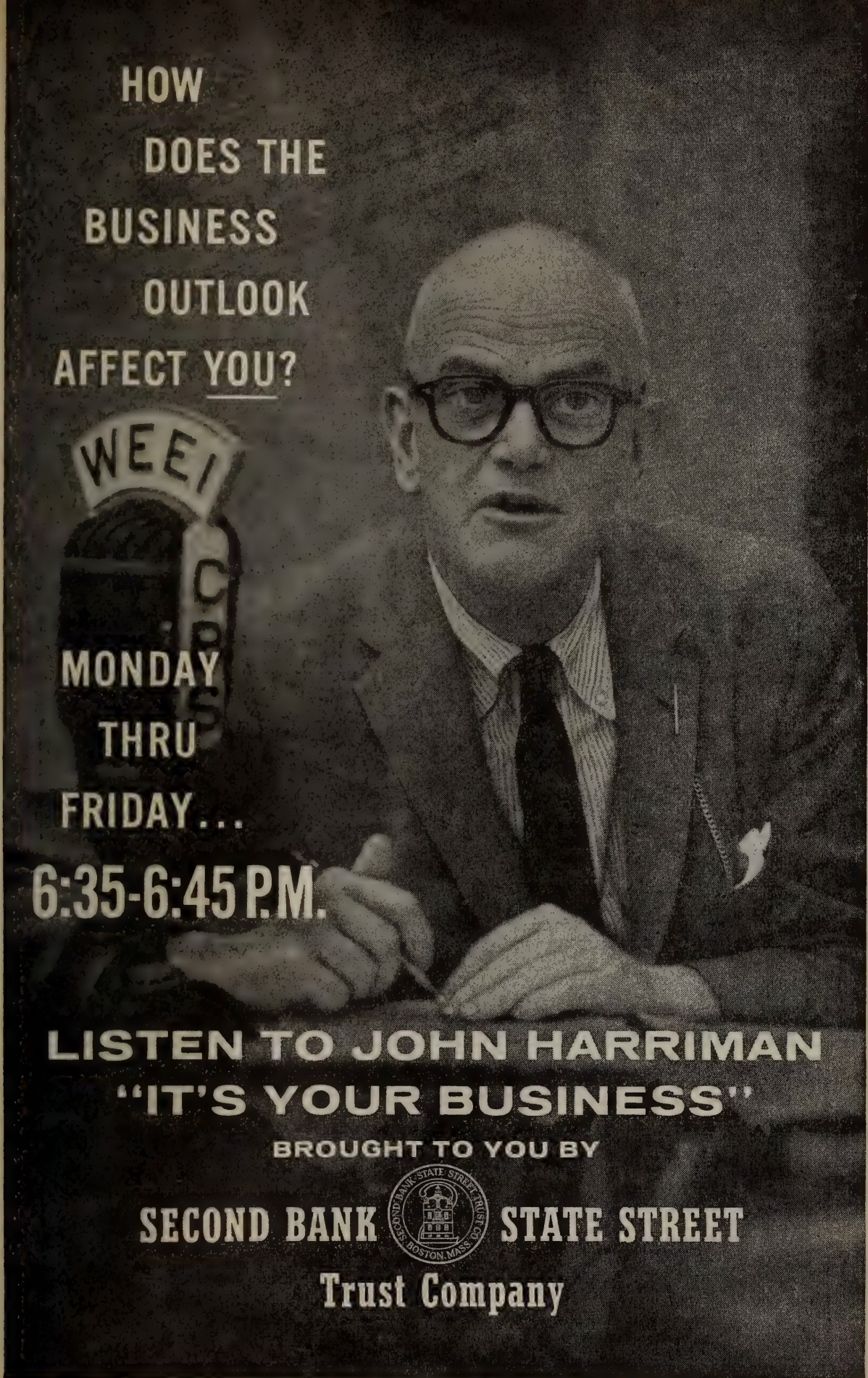
For Consultation on Design
of your Science Laboratory

A. B. Stanley Company Incorporated

Furniture for Science Laboratories



230 BOYLSTON STREET (Route 9)
CHESTNUT HILL 67 (Newton), MASSACHUSETTS
Telephone DEcatur 2-2112


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

friend would do well to emancipate the still unknown work of the master he so highly honors, and introduce the symphony to Schubert's admirers."

A worthy suggestion! As a matter of fact, Joseph had done something about introducing the symphony. He had written in 1860, five years before Kreissle's book, to Johann Herbeck, then conductor of the *Gesellchaft der Musikfreunde* concerts in Vienna, informing him that his brother had a "treasure in Schubert's B minor Symphony, which we put on a level with the great symphony in C, his instrumental swan song, and any one of the symphonies by Beethoven." Herbeck did not act on this advice for five years, perhaps because he did not wish to be compelled to play one of Anselm's overtures, which might have been an obligation firmly tied to the Schubert manuscript. Or perhaps he mistrusted this sudden enthusiasm of the Hüttenbrenners, bursting forth after a silence of some thirty years, during which the sheets had lain yellowing and unnoticed in Anselm's cabinet. It is only too evident that the brothers had thought of it as merely one of countless Schubert manuscripts. As the other posthumous symphony, the C major, the "swan song" unearthed by Schumann in 1839 and published in 1850, began at last to dawn upon the general musical consciousness, the Hüttenbrenners may have pulled out their old relic

SCHOENHOF'S, INC. *Foreign Books*

1280 Massachusetts Avenue Harvard Square, Cambridge

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

Librairie Francaise; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Allegro ma non troppo

Fast, but not so fast that the future is overlooked. And so it is with trust and estate planning. Our Trust officers will be glad to discuss with you and your counsel the broad scope of estate plan services, and demonstrate to you how a program formulated now can secure the future of your estate.

UNITED STATES TRUST COMPANY
Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



tone...

in a violin enables the player's artistry to complement the maker's craftsmanship. The modern insurance protection enjoyed by millions of Boston Group policyowners throughout the U.S., its Territories and Canada also is the result of a joint contribution of talent. The dedication of more than 8,000 Independent Insurance Agents to their clients' needs is complemented by the alert leadership and complete service facilities which **Boston's** network of 68 "Local Home Offices" provides to help them bring modern insurance protection to you.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT

"SERVES YOU FIRST"

Equitable Fire Insurance Company, Charleston, South Carolina

Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

and wondered whether by some rare stroke of luck it might prove another such as the C major symphony. A reduction for piano duet by Anselm was brought forth in 1853 and shown to "the initiated" among their friends. But Anselm Hüttenbrenner, an unsuccessful and embittered composer, who had retired into solitude with his own unplayed manuscripts, was plainly "difficult."

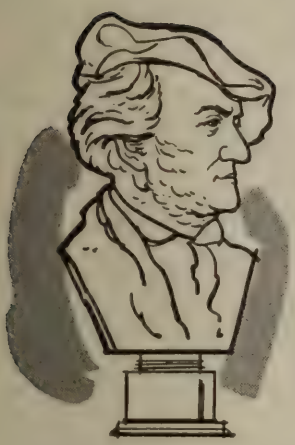
At length, in 1865, Herbeck had occasion to stop at Graz, according to the account by Ludwig Herbeck in his biography of his father Johann (1865). Johann Herbeck sought Anselm, then an old man, eking out his last years in seclusion in a little one-story cottage at Ober-Andritz. Herbeck made his approach cautiously, for the aged Anselm had grown eccentric, and having been so close with his Schubert manuscript in the past, might prove balky. Herbeck sat down in a neighboring inn where, he learned, Anselm was in the habit of taking his breakfast. Anselm put in his expected appearance. Herbeck accosted him and after some casual conversation remarked: "I am here to ask your permission to produce one of your works in Vienna." The word "Vienna" had an electric effect upon the old man who, having finished his meal, took Herbeck home with him. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten over-

Aeolian-Skinner Organ Company

Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
Joseph S. Whiteford, President and Tonal Director



IN 1865...



...Wilhelm Richard Wagner vindicated the confidence of his patron, King Ludwig of Bavaria, with the first production of *Tristan and Isolde.*



... New England Life vindicated the confidence of its southern policyholders and Confederate soldiers by reinstating their insurance, without medical examination, on the payment of overdue premiums. Today this liberal attitude of New England Life toward its policyholders is reflected in its "better life" policy: the finest combination of guaranteed benefits available at any price.

NEW ENGLAND
Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

tures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was accordingly performed by Herbeck at a *Gesellschaft* concert in Vienna, December 17, 1865. The program duly opened with an overture ("new"), of Hüttenbrenner. The symphony was published in 1867, and made its way rapidly to fame.

Alfred Einstein's Estimate of the "Unfinished" Symphony

(From "Schubert: A Musical Portrait")

"A study of the two completed movements provides the probable explanation why Schubert let matters rest at that point. Unlike the C major Symphony, they have never been criticized for their 'heav-

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

HIRE A
Cadillac
LIMOUSINE
from
ROBIE Cadillac **RENTING SERVICE**



434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company

come visit New England's enchanting
new bower of designer millinery



see our exclusive
CONTINENTAL COLLECTION
in a spacious new setting

the Rose Salon

A beautiful new salon—created for your leisurely choice. A perfect setting for reproductions of the world's most beautiful millinery. Here you'll find the most famous fashion names of America and the continent including: Paulette, Svend, Columbier, Emme, Chanda, Lemington.

JORDAN'S ROSE SALON—SECOND FLOOR—MAIN STORE D-200

BOSTON—FRAMINGHAM—PEABODY

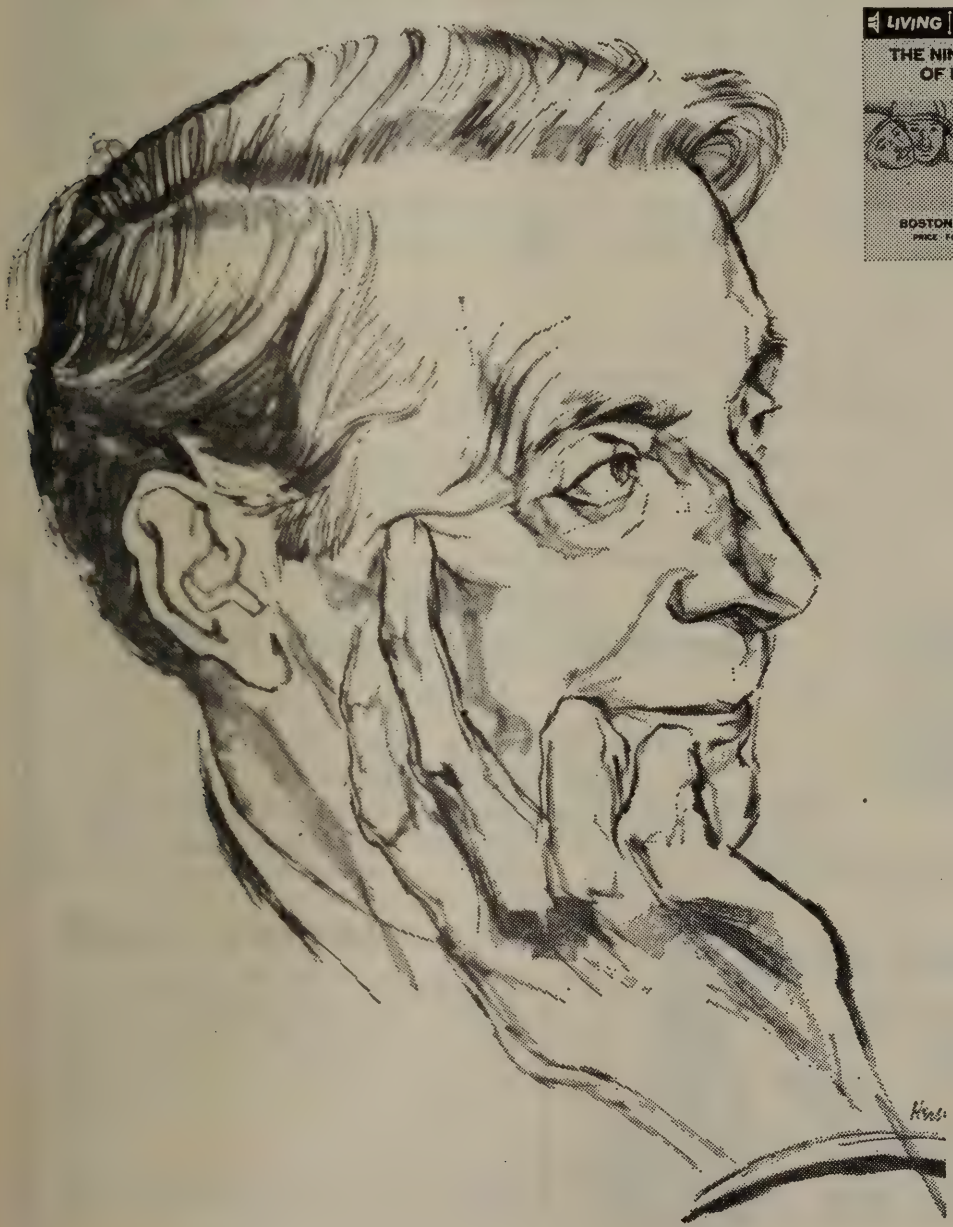
enly length' – that much-quoted expression of Schumann's. (Schumann's unhappy phrase may have been meant either as a tribute or as an affectionate criticism.) Schubert wrote a superbly integrated sonata movement of extraordinary tension, which, for sheer concentration, can only be matched by the first movement of Beethoven's Fifth Symphony. But so far as this movement is concerned, any comparison with Beethoven is misleading. Among the characteristic features of the 'Unfinished' are its dynamics, but they are fundamentally different from those of Beethoven, the great master of dynamics. Beethoven's mighty orchestral *crescendi* always culminate in correspondingly mighty outbursts. With Schubert these outbursts are shorter, as it were more dangerous, and the contrasts are sharper and more clear-cut. Beethoven is full of pathos; Schubert possessed of a daemon. And the same contrast is apparent in both harmony and melody. Why B minor? It has been suggested with some justification that the answer is to be found in a number of Schubert's B minor songs, all filled with a mysterious or uncanny sense of power – *Der Unglückliche,* for example, or *Der Doppelgänger.* But this first movement springs from a more fathomless source; and the expression of poignant melancholy and the outbursts of despair could be answered only by the innocence of the *Ländler*-like second subject, which ventures with such a brave show of courage into the development. Here once more is a sonata movement that is not simply a 'framework' but, within the letter and spirit of

FOR EVERYONE ON YOUR LIST
The Gift that reflects your good taste through the year
A BOOK OR A RECORD FROM
BOOK CLEARING HOUSE
423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16
Mail and Phone Orders Invited

Le Petit Pigalle
58 WESTLAND AVENUE
French Food at its Best
Open Sunday — Closed Monday
Lunch 11:30 - Dinner 5:30 - 9
Imported Wines and Beers
NEW DINING ROOM
Visit Café Pigalle 9 p.m. to midnight
CI 7-9370

Café Pigalle
58 WESTLAND AVENUE
A Little Bit of France
in the Heart of Boston
9 p.m. to Midnight
(Closed Mondays)
Finest in French Pastries and Specialties
Croissant Brioches
Imported Wines and Beers
Visit Le Petit Pigalle
for Lunch and Dinner
CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

conventional rules, a masterly renewal and vindication of the form.

"The second movement, an Andante (with the subsequent addition of 'con moto') in the simplest binary form with coda, is not, as might be expected, in D major or A major, but in the key of E major, which is lifted far above normality and beyond traditional emotion. One might here suppose the influence of Beethoven to have been at work, in the shape of the Larghetto of his Second Symphony, and once again any comparison would be inadmissible. A better parallel would be the Andante of Schubert's own B major Sonata. Here there is no longer any crescendo or diminuendo, but only the dynamic contrasts between loud and soft; no melodic 'development,' but only the interplay of small or large melodic groups of magical charm and magical euphony. Reference has already been made to the boldness of the harmony in the so-called second subject and in the modulations in the coda. The whole movement, in its mysterious and unfathomable beauty, is like one of those plants whose flowers open only on a night of the full moon.

"It is obvious why Schubert abandoned work on this symphony. He could not 'finish' it, in any sense of the word. The Scherzo, which is fairly completely sketched, though in less and less detail (it breaks off after the first section of the Trio), and even orchestrated for its first nine bars, comes as a commonplace after the Andante. In an



LUNCHEON
Served Monday through Friday
11 to 3

The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

article entitled 'The Riddle of Schubert's Unfinished Symphony' (*The Music Review,* II, 1 [1941]), Hans Gál has made it abundantly clear that nothing could ever have been fashioned from the material of this Scherzo which could have approached the originality, power, and skill, of the two preceding movements. It is exactly what happened in the case of *Lazarus.* Are we to believe that Schubert was not fully aware of this power? He had already written too much that was 'finished,' to be able to content himself with anything less or with anything more trivial."

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



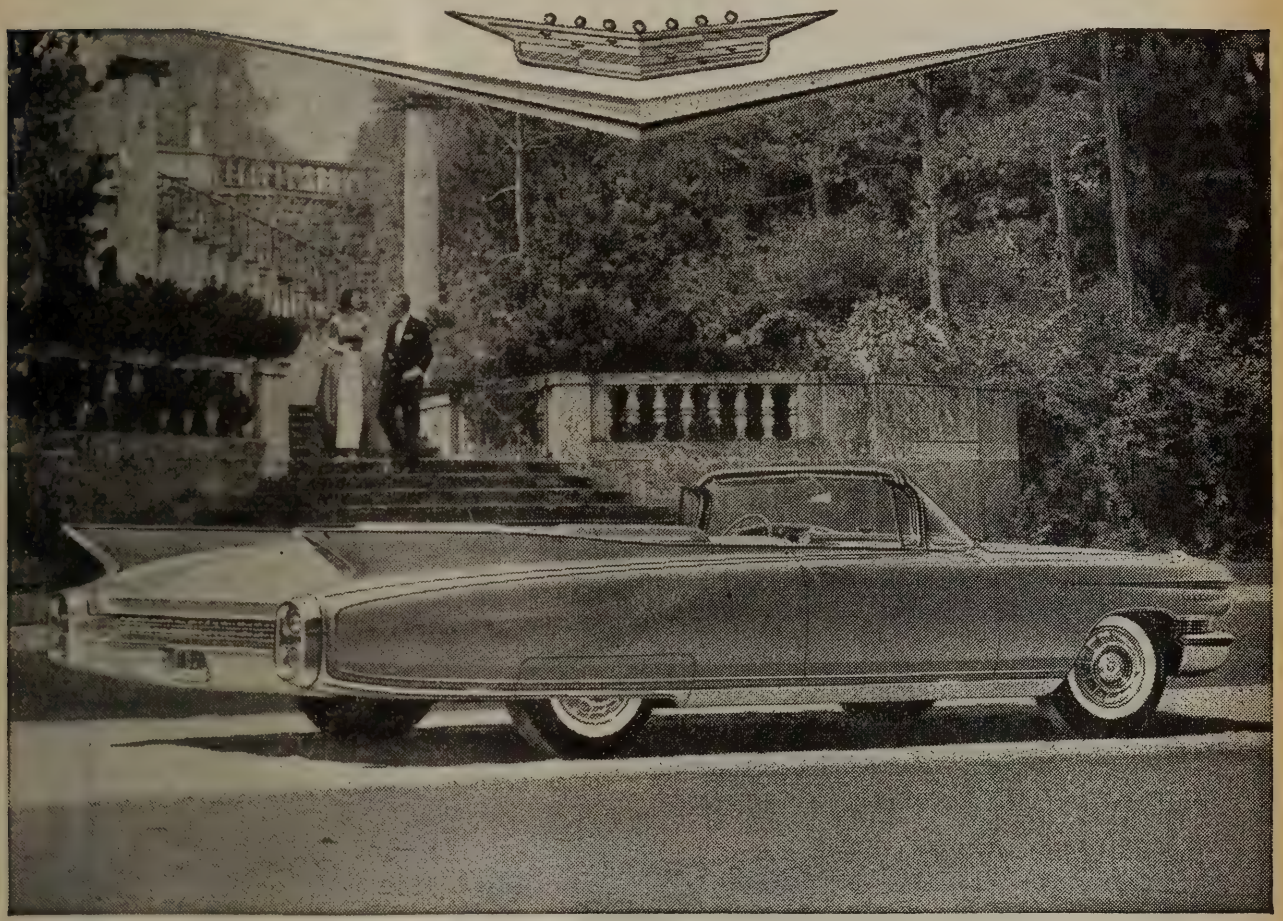
The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



Unique acclaim—even for a Cadillac!

Rarely has a motor car—even a Cadillac—received the high degree of public acclaim that has attended the introduction of the 1960 "car of cars". This praise has, indeed, been heart-warming. But it has also, we feel, been entirely logical. Certainly, no one could question the fact of its great beauty and luxury—so inspiring that it has already established a new era of automotive elegance. And surely, no one could deny the brilliance of its new performance—smooth, quiet, silken and eager beyond any previous Cadillac standard. Have you seen and driven the 1960 Cadillac for yourself? If not, then we hope you will do so at the very earliest opportunity. We feel confident that you will give it your unqualified endorsement.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

ADAGIO AND ALLEGRETTO MODERATO ("PURGATORIO") FROM THE TENTH SYMPHONY (Posthumous)

By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860; died in Vienna, May 18, 1911

Mahler left at his death sketches, partly realized in full score, of a Tenth Symphony. In 1924, thirteen years later, his widow, then Mrs. Alma Maria Mahler, had these sketches published complete in facsimile. Two movements, the first (Adagio) and the third (Purgatorio) were prepared for performance by Ernst Krenek and first performed in Vienna October 12, 1924 under Franz Schalk.* These two movements as published by the Associated Music Publishers were introduced in this country on December 6, 1949 by the Erie Philharmonic Orchestra under the direction of Fritz Mahler, the composer's nephew. The Adagio was introduced to the Boston Symphony concerts by Richard Burgin, December 11–12, 1953.

The orchestra required consists of 3 flutes and piccolo, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, cymbals, gong, harp and strings.

* An earlier performance mentioned in Hull's Dictionary in Prague under Zemlinski apparently did not take place and a statement in Baker's Dictionary that Franz Mikorey "completed from Mahler's sketches that composer's Tenth Symphony, produced as '*Symphonia Engiadina*,'" in 1913, is surely apocryphal. Mr. Krenek's account of his part in the restoration is quoted on page 489 of this Bulletin.



***KLM** is proud to be the Airline preferred by the*

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.



KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355

THE movement opens andante, pianissimo, in what is to be the prevailing key – F-sharp major. There is a fifteen-measure melody for the violas alone. The mood is at once established as gentle, meditative, but intensely felt. There follows a section slightly slower (adagio), but with the inner animation of multi-voices. The first violins, accompanied by divided strings and winds, sing another long melody of similar character. The movement is to become an alternation of these adagio and andante sections, an alternation, too, of a full-voiced style and a single-voiced, the unaccompanied violas returning twice. The movement keeps its character and rhythm throughout, and takes the form of a continuously unfolding melodic line, the self-perpetuating themes maintaining a change in contour, finding variation in a rich complex of voice weaving and in a succession of orchestral colorings wherein Mahler's familiar mastery is unabated. There is an undercurrent of dark bass and places where the voice leading and harmony develop a sort of anguish of discord. The general sombre quality of the music is relieved occasionally by trills in the wood-winds or high strings, or pizzicatos to sharpen the persistent rhythm of the accompaniment. After tumultuous arpeggios from the harp and strings,

The Brown and White Fleet

Boston Cab — KEnmore 6-5010

Brighton Cab — STadium 2-2000

Brigham Cab — BEacon 2-5500

Cleveland Cab — ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

dissonant chords* bring the peak of tension and then cease, leaving an unearthly high note from the flutes, violins and trumpet. There follows a gentle subsidence, the orchestra now becoming light and luminous, the melody spare, tenuous and lingering, as if this were a farewell to life, a true sequel to the Finale of *Das Lied von der Erde* and of the *Ninth Symphony*. It is barely possible that Mahler may have first intended this movement as the closing one. In his manuscript as reproduced in facsimile, there was at first no number at the head. The sketches for the other movements, of which there are four, show a different order than the final one, which is indicated by a later correction in blue pencil, the five movements thus finally indicated in Roman numerals. Over the word "Adagio," Mahler has blue penciled "I."

* The climactic chord is also the ultimate reach of Mahler's harmonic ventures. Nicolas Slonimsky, asked to analyze it, obliges with the following report: "The harmonic climax of the first movement is a tremendous chord (C sharp, G sharp, B, D, F, A, C, E, G), which may be described as the ultra-tonal chord of the diminished 19th. It is ultra-tonal because it goes beyond the bounds of a single tonality; its formation, in thirds, encompasses the interval of a diminished 19th, or a diminished fifth and two octaves. (It is interesting to note that in preserving this tertian formation, Mahler still adheres to the tenets of traditional chord-building.) In medieval theory, the tritone (which is enharmonically synonymous with either a diminished fifth or an augmented fourth) was called Diabolus in Musica, and one may speculate whether Mahler consciously selected a climactic chord derived from a tritone, seeing that he was preoccupied with the Devil during the composition of his last unfinished symphony. Strauss, in his symphonic poem, *Also Sprach Zarathustra*, uses a similar extended tritone between the extremes of the low and high registers for the ending."

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



GUARD RINGS OF RUBIES, EMERALDS OR SAPPHIRES

in plain colors or combined with diamonds in platinum,

Left: Emerald and diamond braided design ring **$600**

Right: Sapphires alternating with diamonds **$325**

Bottom: Sapphire ring **$125**
With rubies **$200**

Prices include tax

Chestnut Hill, Northshore, Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

The facsimile is an interesting revelation* of Mahler in the very process of musical creation. His first draft of each movement is in sketch form, written usually on four or five staves with the instrumentation sometimes indicated, sometimes not, where the composer may have been either still unclear in his intentions or clear enough not to need a later self-reminder. The Adagio, after being sketched at full length, is rewritten in full score (with some change, particularly in the order of sections). The second movement and the opening of the third (*Purgatorio*) are the only other portions in open score. The plan of the symphony was finally as follows: the Adagio, a first Scherzo, the *Purgatorio* as a sort of interlude, a second Scherzo, and a Finale, the order of the two Scherzos ultimately reversed, according to the evidence of the composer's blue pencil.

The two Scherzos, so-called, have little of the meaning of the word except in their tempi; the shadow of death haunts each movement. At the head of the second, he has written, "The Devil dances it with me. Madness seizes me, accursed that I am — annihilates me, so that I cease to exist, so that I forget to be. . . ." The manuscript shows signs of having been written in great haste and excitement. Words

* Adolf Weissmann, describing the facsimile on the occasion of the first performance in Vienna, used a different word: "self-denudation" (Selbstentblössung). He reminds us that there was no finality in Mahler the orchestrator.

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays
FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK



A few generations ago you might not have had the time or energy to enjoy a visit to Symphony Hall. Household duties would have commanded more of your time, taken more hours from your day — every day.

Today, electricity has helped to change all that, and the future promises even more ease and speed in doing your day's work — new ways to Live Better Electrically.

Discover for yourself how today's electrical appliances can give you more and more time to enjoy the finer things of life *now*. Why not drop in at the Edison Shop nearest your home and see the wonderful array of appliances.

BOSTON EDISON COMPANY

scribbled in at other points are a further sign of Mahler's frenetic state of mind – words it would seem that were never intended for the public eye. Yet the completed Adagio is a score accomplished in full detail and definition by the controlling hand of the master. We may reasonably suppose that the remainder of the symphony, had the composer lived to work it out and complete the parts still "under construction," would have been as well shaped and ordered.

Mahler's widow tells us in a foreword to the published facsimile that she kept these sketches for a long while as her "precious right to protect as my own the treasure of the *Tenth Symphony.*" She may well have felt a personal privacy in this score for at the end the composer has addressed words to her: *"Almschi!—für dich leben!—für dich sterben!"* and at the end of the fourth movement: *"Du allein weissest was es bedeutet. Ach! Ach! Lebwohl mein Saitenspiel!"* She continues, "But now I feel it my duty to make known to the world the last thoughts of the master.* The great structure of these symphonic movements arises now for all to see. There are unfinished walls; scaffolding conceals the architecture, although the whole, the plain, is plainly recognizable; the orchestra [*Kapelle*] of the Adagio gleams forth in wonderful clarity and beside it the slender tower of the *Purgatorio-Scherzo.* Many will read these pages as a book of magic; others will stand before

* Adolf Weissmann has stated that Mahler did not wish his "Unfinished Symphony" to be made known; Egon Wellesz has stated (in Grove's Supplement) that he wished the sketches to be destroyed.

for superb footwear by master craftsmen



Joseph Antell

Boston **Wellesley**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. For clean, fragrant and lustrous hair, use the Breck Shampoo best suited for your particular hair condition.

The Three Breck Shampoos are now marked in color for easy identification.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

the magic signs lacking the key; no one will be able to draw from them or comprehend their full strength. The basic sentiment of the *Tenth Symphony* is the certainty of death, the suffering of death, the contempt of death. I was a witness to an experience which became a source of one of these movements [this would be the *Purgatorio,* which ends with a harp glissando and the beat of a muffled gong]. One winter day in 1907, Gustav Mahler and I stood at the window of our hotel in New York. Far below us there was a funeral service. A fireman who had lost his life while performing his duty of rescue was being carried to the grave. A great crowd of people accompanied the hero. There was a distant murmur and then there was quiet. A speaker stepped out from the crowd. We could not hear him but there was music playing, and suddenly we heard the short, hollow beat of a drum. In alarm I looked at Gustav Mahler. There were tears in his eyes — his face was distorted by emotion."

The New England Conservatory

A COLLEGE OF MUSIC

JAMES ALIFERIS, *President*

Wed., Dec. 9 • 8:30 P.M.

SYMPHONIC WIND ENSEMBLE

JAMES DIXON, *Conductor*

Soloist: MIKLOS SCHWALB, Pianist

PISTON MENDELSSOHN

VAUGHAN WILLIAMS STRAVINSKY

Tues., Dec. 15 • 8:30 P.M.

CONSERVATORY CHORUS

LORNA COOKE DE VARON, *Conductor*

Soloists: UTA GRAF, Soprano
ELEANOR DAVIS, Contralto
FREDERICK JAGEL, Tenor
MAC MORGAN, Baritone

KODALY *Te Deum* with the Conservatory Orchestra

Tickets without charge at Box Office or by writing to the Dean, enclosing self-addressed stamped envelope.

290 Huntington Ave., Boston 15

Stop & Shop Gourmet Quiz for Early Comers

1. What is chili?
   a. an Eskimo's igloo b. a spice c. a fur d. a South American country
2. Which of the following grows on trees?
   a. butternuts b. whiffles c. shoes d. barnacles
3. What is beet sugar?
   a. tired sugar b. sugar made from beet juice c. brown sugar d. crumpled cash
4. Stop & Shop All-Butter Coffee Cake is laced with
   a. rum b. crunchy pecans c. doilies d. coffee beans

ANSWERS:

1) b. a spice 2) a. butternuts 3) b. sugar made from beet juice 4) b. crunchy pecans

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT

STOP & SHOP SUPER MARKETS

MAHLER AND BOSTON

GUSTAV MAHLER, in his first season in America (1907–08), visited Boston and privately expressed his opinion of Boston's orchestra. According to his widow, Alma Mahler Werfel, in her "Gustav Mahler, Memories and Letters" (Viking Press, 1946), Mahler visited Boston in the spring of that season as conductor of the Metropolitan Opera Company. "Boston itself was dull and sedate," writes Frau Werfel, "compared with other American towns. Here too we lived in isolation for the few days we were there. We had only one invitation. Mrs. Gardner (the great collector of Italian works of art) asked us to a luncheon party at her house, and we were eager to pay a visit to her palatial museum. Unfortunately we failed to find the entrance. The building resembled a gigantic cistern without windows or doors. We got out of our automobile and made the complete circuit of the house, but found neither door nor bell. So we left it at that and drove back to our hotel, glad to be alone and to do as we pleased. Alone or in company we were always in any case enclosed within a vacuum."

If Mahler, like his wife, was unimpressed with Boston, his impression of Boston's orchestra was very different. The following letter was published in "Letters of Composers" (Alfred Knopf, 1946):

To WILLEM MENGELBERG — New York, February 1908

"Dear old Friend:

"Very shortly you will receive (I hope) a proposal from Boston inviting you to assume the direction of the (magnificent) orchestra as successor to Muck. . . . Yesterday I talked to Schelling about this and he told me you were not much inclined to accept the position. Since I

Sharon
MEMORIAL PARK
"The Man Who Cares, Prepares"
EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-3390

W. W. WINSHIP INC.
Established 1776
Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience
BOSTON
WELLESLEY • NORTHSHORE

can easily imagine your reasons, perhaps it would not be amiss for me to give you a few details so that when you make your decision you won't be too prejudiced and will have a clearer idea of the situation.

"The position in Boston is the finest conceivable for a musician. The *first* and *foremost* of the entire continent. An orchestra of the *first rank,* unlimited authority, a social position that the musician in Europe can never achieve. A public so appreciative and eager to learn that Europeans can't even conceive of it. After your experiences in New York you are in no position to form any opinions on this subject. Here in New York the theatre is the main attraction and the concert is the affair of only a small minority.

"In addition you should also seriously consider the salary. If they approach you, ask for $20,000 (around 50,000 gulden or even a little more). You can manage quite beautifully on $6,000 to $8,000 and put the rest aside. I would accept the position unconditionally in your place because the most important thing for the artist is the instrument he has and the echo his art awakens. Please let me know immediately what you think about this and whether I should pursue the matter further for you. I'm going to see Higgins [*sic*] around the end of March (up to now I've only been corresponding with him) and at that time I could arrange everything for you, which is difficult to do in writing. It would be glorious for me to have you close by. Indeed I, too, will also spend next year in America. I am quite enraptured with the country, though the artistic satisfactions of the Metropolitan are only rather so-so. I am in a great hurry and want this to reach you soon. Please answer immediately, even if in brief.

"Greetings to your dear wife and our friends in Amsterdam and best regards from your old friend,

GUSTAV MAHLER."



DISTINCTIVE CHRISTMAS GIFTS
FINE ANTIQUE FURNITURE
ACCESSORIES

CARRIAGE TRADE

164 Newbury St., Boston COpley 7-9137

T. O. Metcalf Co.

LETTER PRESS *PRINTING* PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET :: *Telephone:* HANCOCK 6-5050

KRENEK AND MAHLER'S TENTH

ERNST KRENEK has kindly written about his part in the realization of Mahler's *Tenth Symphony* in 1924. On examining the sketches, he decided that only two movements would permit this without "free paraphrasing upon the ideas of a departed master." The Adagio, in his opinion, "was as good as completely finished by his own hand. As I remember it there were just expression marks missing now and then, slurs, ties, and other such accessories. Franz Schalk who was startled by the thinness of the orchestration disagreed with me on this point. He tried to point out that the fact that all measures in which some instruments did not have any notes were empty (not containing any rests) proved that Mahler wanted those instruments to play something, or else he would have put rests there, according to his proverbial careful penmanship. (This, by way, implied a typical Schalkian dig at "us moderns," who were not used any longer to be so careful. . . .) My answer to this was that since Mahler had listed on each page of his score all instruments (not only those which were actually engaged at any given time – such as we poor "moderns" nowadays do to save precious paper) Schalk's theory would mean that Mahler wanted all

SAVE TIME CONVENIENT
PARK YOUR CAR
AT THE
WESTLAND AVE. GARAGE
WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ
World's Greatest Toy Store
40 Newbury Street, Boston Telephone: COmmonwealth 6-5101
Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

instruments to play all the time from beginning to end of the piece, which was obviously silly. Furthermore I argued that the thinness of the orchestration was an entirely logical consequence of the stylistic tendencies of the Ninth Symphony. To me it seemed to prove the vitality of Mahler's genius that, after having manipulated the gigantic masses of the Eighth Symphony, he should embark upon experimentation with the new trend toward subtle, chamber-music-like features. He certainly was not unaware of Schoenberg's turn in that direction. Needless to say that I failed to convince Mr. Schalk who was just skeptical of the whole thing, much as he seemed to be of everything since his world had come to an end in 1918. In the few contacts I had with him he always exhibited a sort of Mephistophelian frame of mind and seemed to be really pleased only when everything went wrong. His was a typically Austrian cynicism, lovable and exasperating at the same time. This, at least, is my picture of the man.

The "Purgatorio." Of this I found a complete sketch, in a sort of piano particell, and an orchestral score, about two-thirds finished. I felt that the orchestration of the last third could relatively easily be completed, since the section mainly consisted of previous material.

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. **EXport 6-2224**
Members of Piano Technicians Guild



Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



ANGEL



Memorable performances . . .

superbly reproduced . . . beautifully packaged

for the discerning collector.

RECORDED IN EUROPE FOR ANGEL RECORDS®

SCHUBERT:

Symphony No. 8 in B minor, "Unfinished"
(with Mendelssohn Symphony No. 4)

Guido Cantelli conducting the Philharmonia Orchestra *35524*

MAHLER ON ANGEL RECORDS

Symphony No. 9 in D major
(with Schonberg Verklarte Nacht)

Paul Kletzki conducting the Israel Philharmonic Orchestra *3526-B*

Symphony No. 1 in D major

Paul Kletzki conducting the Israel Philharmonic Orchestra *35180*

Lieder Eines Fahrenden Gesellen ("Songs of a Wayfarer")
(with Brahms Lieder)

Dietrich Fischer-Dieskau, Baritone
Wilhelm Furtwangler conducting the Philharmonia Orchestra . . . *35522*

Symphony No. 4 in G major

Paul Kletzki conducting the Philharmonia Orchestra *35570*

Lieder Eines Fahrenden Gesellen ("Songs of a Wayfarer")
Kindertotenlieder

Christa Ludwig, Mezzo-Soprano
The Philharmonia Orchestra conducted by Sir Adrian Boult
and Andre Vandernoot *35776**

** Indicates Stereo version available.*

MUSIC'S LESSER PARTNER

ALTHOUGH composers and poets have been trying to combine their efforts since time began, they seem never to have achieved true equality. It is hard to find any instance where the poet has not come out second best. Only in the strophic, ballad type of song does the text hold the attention by its narrative interest. When the German Lied first became a developed form, "through-composed," Schubert was indeed faithful to the text of the poems, the rigid meter, the meaning, the peak of emotion. Although the music was thus kept within narrow bounds, he managed in the piano parts and the melodic power of the singing voice to command the center of attention. Compare *"Du bist die Ruh' "* or *"Der Erlkönig"* as recited and as sung, for intensity of expression. Note the many cases where a minor poet has been the occasion of a great song, while the enraptured hearer has hardly noticed the inferiority of the verse. It is not surprising that some poets have been loath to submit their writing to such musical engulfment. This may account for Goethe's initial coolness to the approach of Beethoven, and later to Berlioz with his *Eight Scenes from Faust.*

On the musical stage there is a similar situation. Since music has much more direct power over the nerves than any speech, it can create in a moment any desired theatrical sensation. If a director wishes to draw tears or shivers from his audience at a spoken play, he resorts to melodrama, but in order that the music may not completely take over, as in opera, he is careful to hold it down. Music used as a subconscious excitation to speech is power in bondage. Used as "background" to conversation, it is dishonored. Used to stimulate wordy programs on the air, it is prostituted.

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

No art makes such an imperious demand upon our perception, and none is more jealous about competition. Opera, the musical theatre in its richest development, is a wondrous institution, but it is also a glorious compromise. All the aspects of a successful operatic production, the scenery, the lighting, the deportment of the singers, and, above all, the text, are assembled to the advantage of the music. Any text from a literary source is sure to be violated. *Carmen, Cavalleria rusticana, Eugen Onegin* were first-rate short stories before the makers of opera transformed them into operatic vehicles. The librettos, which have become far more widely known than their sources, excellently serve their purpose, but they quite miss the literary quality of the originals.

Playwrights from Shakespeare to Sardou have been subjected to the same sort of emasculation. Their plays as operas have become, from the theatrical point of view, a succession of high emotional moments drawn out into minutes of frozen action, interspersed by over-concentrated and completely unnatural dialogue. A libretto is yet to be found which can stand on its purely poetic merits. There are exceptions which come close to a happy pairing. Mozart's setting of Da Ponte's *Le Nozze di Figaro* fits the text like a glove – except where the text must submit to musical repetition or become submerged in musical ensemble. Moussorgsky wrote his own text for *Boris Godunoff*, and whatever its literary merits, shaped the singing line to the natural stress. In France, too, music and prosody have sometimes been blended to mutual advantage. Debussy respected Maeterlinck's text in *Pelléas et Mélisande* to the point of keeping it virtually intact. His personal style enabled him to capture and intensify the poet's mystic mood, and his pliability of rhythm could accommodate the natural accents of



BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
11 Large Supermarkets
WATERTOWN
NEWTONVILLE
WELLESLEY
MEDFORD
CHESTNUT HILL
MT. AUBURN
BROOKLINE
STONEHAM
PORTER SQUARE
NORWOOD
AUBURNDALE

the lines. These rare instances of felicity are of course sacrificed in translation.

Since the very beginning of opera its composers have been searching for a workable style of dialogue. The Florentine *Camerata* of the late sixteenth century sought to heighten the beauty of ancient Greek tragedy by intonation on Italian texts, treating classical mythology. It was a high-minded effort, and persisted until the *opera seria* expired in the eighteenth century. The accompanied recitative, aiming to enhance stage prose by fitting music to its natural inflection, was doomed because the prose line and the musical line could not be reconciled and the result sounded stilted. That Gluck's attempts are still impressive is due to the sheer theatrical genius of Gluck. His librettists are not too impressive. Metastasio and his lesser fellows were valued in their time principally because their poetic tragedies could be conveniently tailored to the composer's needs. No composer hesitated to maul the lines about with repetitions for music's sake, or *fioriture* for the good will of the prima donna.



• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.



COTY...THE ESSENCE OF BEAUTY THAT IS FRANCE



ANSWERING THE GIFT QUESTION** WITHOUT A QUIZ****

*All answers known in advance. **All questions known in advance. ***We have a way of fixing things without quizzes.

Last year at this time we told you how Radio Shack sells more LP albums of Handel's "Messiah" than all our rivals put together. This was not meant to be taken literally as meaning that we'd acquired a messianic complex, although we *have* been singularly blessed this year with good friends and good business. Obviously the reason we do so splendidly with "The Messiah" on disks is that our prices are lower and we always have it in stock. Now that there's a "Messiah" for stereophiles as well as monophiles—*Hallelujah! Hallelujah!*—we have set our sights on such expanded volume this season that instead of requesting we're *insisting* that you give one of our "Messiahs" to someone this Christmas regardless of your other commitments.

However, our basic (all right: *base*) purpose today is to delineate certain other Radio Shack bargains and, as an added feature, to suggest someone worthy of each gift. An ancient Senator once said: "Beware of added features," but it is clear now that he was referring to the $64,000 Challenge and not, as first supposed, to our addenda.

8-Transistor Radio, $29.95. This is an exclusive Radio Shack importation in genuine leather and cannot be equalled at one ruble under $50. Ideal for Ted Williams to hear the rest of the game on after Stephens goes to left in the 6th.

40-Watt Stereo Amplifier, $79.50. Another Radio Shack exclusive; can't be duplicated under $139.95 because we're the Houdini's of hi-fi. Give one to the Sheriff of Cambridge — one channel for Harvard, one channel for Radcliffe, excellent separation.

Miniature f3.5 35mm Camera, $13.97. At least half what you'd expect to pay, and if anyone else in Greater Trafficjam can match this bargain we'll eat the lens, element by element, in Kenmore Square or the bottleneck of your choice. Recommended for Foster Furcolo—he'll want to catch the expression on "Salty's" face if he decides to run against him.

Battery-Operated H-O Train Set, $5.99. An excellent toy for the operating scale-model set. Can't give it to John Robert Powers—he likes the full size. But how about railroader Alpert as a small token of commuter esteem?

Krazy Klok, $5.88 plus tax. An electric clock whose numbers read the wrong way, hands run counterclockwise, yet keeps perfect time. Give one to Mayor-elect Collins as a constant reminder that things in Boston are perfectly mad . . . also maddeningly imperfect.

Stromberg-Carlson Coaxial Speaker, $39.95. Chrome and red hi-fi 15″ loudspeaker that sells everywhere for $99.95 except at Radio Shack. Give two for stereo to Prof. Jules Wolffers of B. U. for reviewing both sides of the record. Also give a pair to Sen. Wayne Morse for sounding off at both parties.

40-Cup Electric Percolator, $17.99. The carton says $39.95, so you'll look extra lavish; the truth will be our little secret. One each to Bruin goalies Simmons and Lumley, for seeing so many flying saucers and stopping so few.

800X Microscope, $9.95. Our own "i-beam" with the built-in substage light, excellent for comparing cigarette filters, western and eastern cranberries, etc. Satellite expert Dr. Fred Whipple might like one for closer scrutiny of that Russian picture of the other side of the moon. Is it valid? To us it looks like something Kraft sells ready-sliced.

Limitations of inclination prevent us from exploring other creative gift possibilities — such as giving one of our *24-Light Twinkling Christmas Tree Strings ($1.79)* to every Harvard player who played against Yale, then taking one *away* from every Harvard player who played against Brown.

Radio Shack's most positive concept of the season is to convince you it is not a shop devoted solely to long-haired technicians and short-haired music lovers. True: we cherish their patronage, enjoy their company. But we also have much to please cooks, clock-watchers, grandparents, various species of carpenter, PTA members, unshaved men, careful children, and all ye faithful who cannot open cans without extravagant ($14.99) devices. If you personally know (or know of) such a person, kindly pass along this easily-memorized 19-word motto: A Gift From Radio Shack Is Usually Something That Lasts The Whole Year, Always Something That Costs You Less.

RADIO SHACK CORPORATION
167 WASHINGTON STREET, BOSTON 8, MASS.
730 COMMONWEALTH AVENUE, BOSTON 17, MASS.

Wagner's attempt to fuse the recitative-aria-ensemble alternation into a continuous and theatrically plausible musical narrative can be said to have greatly increased the musical content of an evening's entertainment – it can hardly be said to have solved the problem of convincing and natural declamation. Wagner's attempt to elevate poetry in this quest was hardly a success, despite his dissertations to the contrary. By reading his librettos aloud to an adoring circle and by publishing them separately, he could not make them good poetry. Even though written with musical syllabification in mind, the text often impedes the score, while in the struggle for audibility the odds are against the singer. Wagner's greatest eloquence lies always in the pit, where the orchestra is liberated whenever the voices cease. Librettists since Wagner, not excluding Hofmannsthal, have been basically purveyors.

Opera has been called many names and especially derided with the remark that one does not usually address one's family or friends in song. There is another obstacle to its open and unqualified acceptance: instrumental music and singing speech reach eternally, but in vain, for a natural and mutually helpful partnership.

J. N. B.



• •

For information about
ADVERTISING
in the
Boston Symphony Orchestra
publications
write or call
Advertising Department
Symphony Hall
CO 6-1492

• •



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

A PAGAN POEM (AFTER VIRGIL), *Op.* 14,
Composed for Orchestra, Pianoforte, English Horn, and Three Trumpets Obbligati
By Charles Martin Loeffler

Born in Mulhouse (Alsace), January 30, 1861; died in Medfield, Mass., May 19, 1935

"A Pagan Poem," first written for chamber orchestra in 1903, was rescored for full orchestra by the composer and first publicly performed at the concerts of the Boston Symphony Orchestra, November 23, 1907. Heinrich Gebhard then played the piano obbligato. Later performances were given in 1908, 1913, 1924, 1927, 1931. It was performed at these concerts on November 1, 1935, in memory of the composer. The performances previous to the present ones were on November 4–5, 1938.

The orchestration includes 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets (and 3 trumpets off stage), 3 trombones, tuba, timpani, glockenspiel, tam-tam, harp, pianoforte and strings.

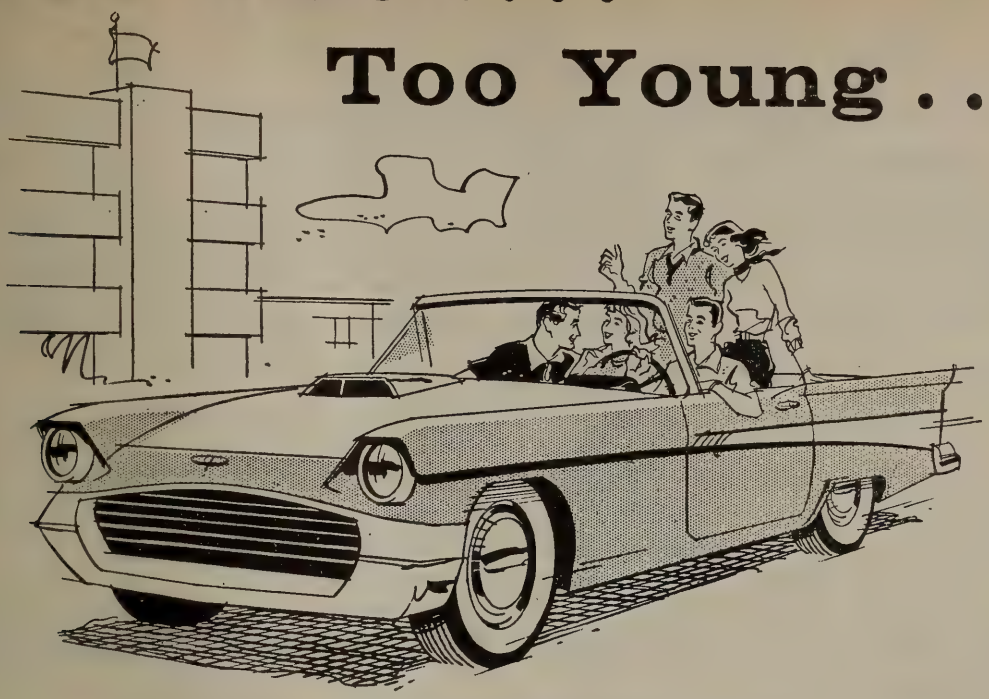
The score is dedicated "To the memory of Gustave Schirmer."

The mysteries of pagan ritual were Loeffler's choice for his last orchestral score – "Evocation." It was as long ago as 1901 that he composed "A Pagan Poem," upon the incantations of a sorceress as described in an Eclogue of Virgil. The Eclogue was the Eighth, was written probably in 39 B.C. and some times called *"Pharmaceutria"* ("Sorceress"). The verses chosen by Loeffler consist of the love song of Alphesibœus. The verses are the words of enchantment spoken by the Sorceress, in behalf of a Thessalian girl. Her faithless lover Daphnis

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

Since 1832
J. S. WATERMAN & SONS
FUNERAL SERVICE

Too Much . . . Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

has wandered, and is finally brought back to her side by the magic spell.

The score was first drafted for an orchestra of chamber dimensions: pianoforte, two flutes, oboe, clarinet, English horn, two horns, three trumpets (off stage), viola, and double-bass. Later arranged for two pianos and three trumpets, it was performed at the house of Mrs. John L. Gardner, in Boston, April 13, 1903 (the pianists — Messrs. George Proctor and Heinrich Gebhard). In the years 1905 and 1906, the composer enlarged his design, scoring the poem for full orchestra as it is now played. A reduction for two pianos and three trumpets was made by the composer and privately performed in 1907. The first public performance of the full score was given later in the same year.

The chosen verses from Virgil's Eclogue are as follows:

"Fetch water forth, and twine the altars here with the soft filet, and burn resinous twigs and make frankincense, that I may try by magic rites to turn my lover's sense from sanity; nothing is wanting now but the songs.

"Draw from the city, my songs, draw Daphnis home.

"Songs have might, even, to draw down the moon from heaven: with songs Circe transformed the crew of Ulysses; by singing the cold snake is burst asunder in the meadows.

"Draw from the city, my songs, draw Daphnis home.

"Threefold first I twine about thee these diverse triple-hued threads, and thrice round these altars I draw thine image: an odd number is the gods' delight.

"Draw from the city, my songs, draw Daphnis home.

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $4.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast

** – Affiliates of WQXR, New York

"Tie the threefold colors in three knots, Amaryllis, but tie them; and say, 'I tie Venus' bands.'

"Draw from the city, my songs, draw Daphnis home.

"As this clay stiffens and as this wax softens in one and the selfsame fire, so let Daphnis do for love of me. Sprinkle barley meal and kindle the brittle bay twigs with bitumen. Cruel Daphnis burns me; I burn this bay at Daphnis.

"Draw from the city, my songs, draw Daphnis home.

"These herbs, and these poisons, gathered in Pontus, Moeris himself gave me; in Pontus they grow thickest. By their might I have often seen Moeris become a wolf and plunge into the forest, often seen him call up souls from their deep graves and transplant the harvests to where they were not sown.

"Draw from the city, my songs, draw Daphnis home.

"Fetch ashes, Amaryllis, out of doors, and fling them across thy head into the running brook; and look not back. With these I will assail Daphnis; nothing cares he for gods, nothing for songs.

"Draw from the city, my songs, draw Daphnis home.

"See! the embers on the altar have caught with a flickering flame, themselves, of their own accord, while I delay to fetch them. Be it for good! Something there is for sure; and Hylax barks in the doorway. May we believe? or do lovers fashion dreams of their own?

"Forbear: from the city — forbear now, my songs — Daphnis comes."

(Translation by F. W. Mackail)

• PIANOS
• RADIOS
• ORGANS
• MUSICAL TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

Philip Hale wrote, on the evident authority of the composer:

"Mr. Loeffler does not intend to present in this music a literal translation of Virgil's verse into tones. The poem is a fantasy, inspired by the verses. The chief themes, with the possible exception of one, are not typical: they are only of musical significance. The refrain — *'Ducite ab urbe domum, mea carmina, ducite Daphnim'* — is used sparingly, and is given to three trumpets behind the scenes, until Daphnis nears the door of the sorceress, when the final refrain, *'Parcite, ab urbe venit, jam parcite, carmina, Daphnis,'* is suggested by the fanfare of three trumpets on the stage.

"The poem opens, Adagio, 2-2, with a short motive, which, with an inversion of it, is much used throughout the work. The first chief theme is announced dolce, mf, by viola solo and three flutes. It may be called the theme of invocation. The latter half of it may be divided into two motives, the first a phrase descending in whole tones, the second a rising and falling wail. These two motives are used separately and frequently in all sorts of ways. After the exposition of this theme the pianoforte enters fortissimo with a harmonized inversion of the introductory motive; a crescendo follows with use of the foregoing thematic material, and a glissando for the pianoforte leads to an Allegro, in which now familiar thematic material is used until the

Subscribers' Exhibition

The annual exhibition of paintings by subscribers to the Boston and Cambridge concerts of the Boston Symphony Orchestra, and by members and Friends of the Orchestra, will take place from December 22 to January 2.

Paintings should be delivered to Symphony Hall on Monday or Tuesday, December 14 or 15. Application blanks may be had at the Friends' Office, or in the evenings at the Box Office.

second theme appears (first violins, harp, pianoforte). This theme is developed. A pianoforte cadenza built on thematic material leads to a Lento assai, 6-4, with a dolorous theme (No. 3) for the English horn. The trumpets behind the scenes give out the burden of the sorceress. The più vivo section may suggest to some a chase of wolves ('I have often seen Moeris become a wolf and plunge into the forest'). Tranquillo: a fourth theme, 4-4, is given to the pianoforte. Calando: the refrain is heard again from behind the scenes. Moderato: the second chief theme, 6-4, now appears, and it is used extensively. Largamente: the trumpets, now on the stage, announce the coming of Daphnis, and there is a suggestion of the barking Hylax. The ending is a fanfare of frantic exultation."

• •

Mulhouse in Alsace was the birthplace of Charles Martin Tornov Loeffler, January 30, 1861. As a child he lived alternately in France, Hungary, and Russia. In the Russian village of Smiela he received musical impressions which found their expression years later in "Memories of My Childhood." At the age of fourteen, he definitely decided to become a professional violinist. He studied with Rappoldi

"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."



Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

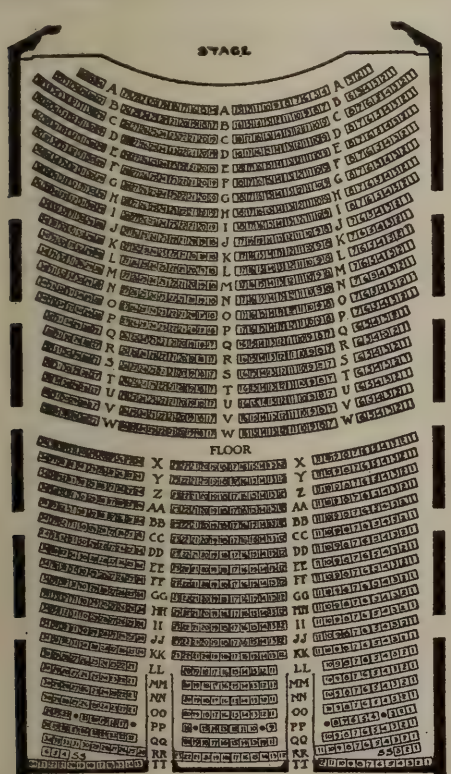
GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

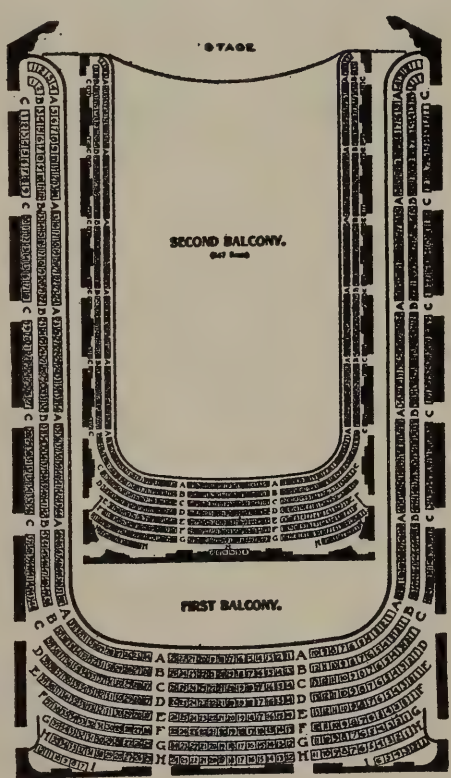
and Joachim in Berlin, with Massart and Léonard in Paris. In harmony and composition, Kiel and Bargiel were his masters in Germany, Guiraud his master in France. After various engagements in Europe, including two seasons in the orchestra of Pasdeloup, he decided to come to America in the summer of 1881.

He played in a few concerts under Leopold Damrosch and Theodore Thomas, but before the season was over had been engaged to play in the Boston Symphony Orchestra, and accordingly joined the violin section in its second season. From 1885 until 1903 he sat beside Bernard Listemann and later Franz Kneisel as the Orchestra's second concertmaster. At that time Mr. Loeffler relinquished his duties in order to be able to give his entire time to composition. For many years he lived quietly at his home in Medfield, Mass., working upon his scores, which soon won their way to frequent performance and universal admiration.

The following works of Loeffler have been performed at the Boston Symphony concerts:

1891,	Nov. 20	"Nights in the Ukraine," Suite for Violin and Orchestra (Soloist: C. M. Loeffler)
1894,	Feb. 2	Fantastic Concerto, for Violoncello (Alwin Schroeder)
1895,	Jan. 4	Divertimento for Violin and Orchestra (C. M. Loeffler)
1897,	Jan. 8	Divertimento (C. M. Loeffler)
1898,	Jan. 7	"The Death of Tintagiles"
	Feb. 11	Fantastic Concerto (Alwin Schroeder)
	Mar. 18	"The Death of Tintagiles"





1899,	Nov.	24	"Nights in the Ukraine" (Franz Kneisel)
1901,	Feb.	15	"The Death of Tintagiles"
1902,	Apr.	11	"The Devil's Vilanelle," Fantasia
	Apr.	11	*"La Bonne Chanson,"* Poem for Orchestra
	Nov.	4	*"La Bonne Chanson"*
1903,	Jan.	2	"The Devil's Vilanelle"
	Jan.	2	*"La Bonne Chanson"*
1904,	Jan.	1	"The Death of Tintagiles"
1905,	Nov.	4	"The Devil's Vilanelle"
1907,	Nov.	22	"A Pagan Poem"
1908,	Mar.	13	"A Pagan Poem"
1910,	Jan.	7	"The Devil's Vilanelle"
1913,	Mar.	7	"A Pagan Poem"
1914,	Apr.	17	"The Death of Tintagiles"
1915,	Oct.	22	"The Death of Tintagiles"
1917,	Mar.	2	*"Hora Mystica,"* Symphony in One Movement (with men's voices)
1918,	Nov.	1	*"La Bonne Chanson"*
1921,	Mar.	25	*"La Bonne Chanson"*
1922,	Mar.	10	"Five Irish Fantasies" (Soloist: John McCormack)
1923,	Feb.	16	"The Death of Tintagiles"
1924,	Feb.	8	"A Pagan Poem"
1925,	Apr.	24	*"La Bonne Chanson"*
	Dec.	4	"Memories of My Childhood," Symphonic Poem
1927,	Apr.	15	"Memories of My Childhood"
	Oct.	21	"A Pagan Poem"
1929,	Apr.	19	*"La Bonne Chanson"*
1930,	Jan.	3	*"Canticum Fratris Solis,"* for Voice and Orchestra (Povla Frijsh)
1931,	Feb.	13	*"Canticum Fratris Solis"* (Povla Frijsh)
	Feb.	13	"A Pagan Poem"
1932,	Feb.	26	"The Death of Tintagiles"
1933,	Apr.	31	"Evocation" (for orchestra with women's chorus)
1934,	Feb.	23	"Evocation"
1935,	Nov.	1	"A Pagan Poem"
1938,	Nov.	4	"A Pagan Poem"

Bequests made by will
to the
BOSTON SYMPHONY ORCHESTRA, Inc.
will help to
perpetuate a great musical tradition.
Such bequests are exempt from estate taxes.

Five thousand and YOU

There are 5,000 Friends of the Boston Symphony Orchestra—individuals who feel that the Orchestra is important enough, both to them and to the entire community, to warrant extra support.

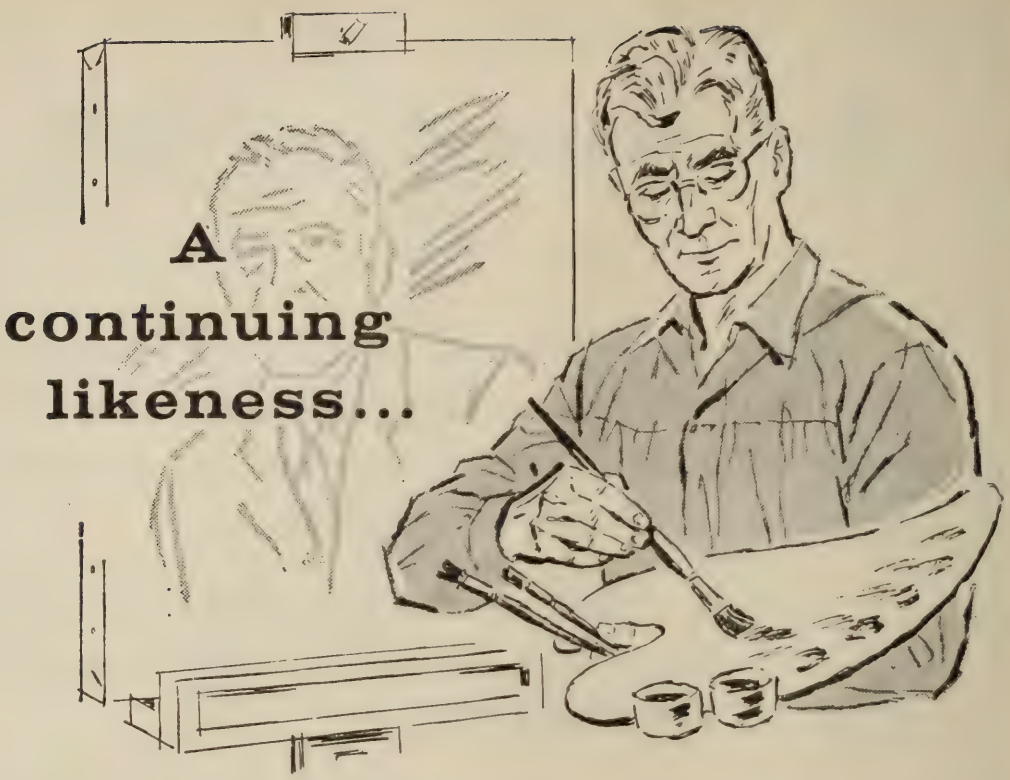
This year, the Boston Symphony Orchestra again calls on the support of its Friends. $250,000 is needed to meet the Symphony's deficit.

While this is a large amount, it is modest when compared to the Orchestra's total annual budget of nearly $2,000,000.

No other orchestra in the country has a more favorable ratio between earned income and expenses. No major orchestra anywhere pays its own way.

Help keep great music in Boston! Send in your contribution and be a Friend.

THE FRIENDS
of the
BOSTON SYMPHONY ORCHESTRA
SYMPHONY HALL
BOSTON 15, MASSACHUSETTS



A continuing likeness...

When you commission a portrait, you want a likeness that has the special quality of yourself.

And when you appoint an executor-trustee, to carry out your plans for the future of your family—you want to provide a "continuing likeness" of how you want these tasks performed.

For more than three quarters of a century, this Company has concentrated on managing the property of New Englanders and their families. Our purpose: to attain that character of administration that has the individual quality sought by the person who created the estate.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Ninth Program

FRIDAY AFTERNOON, DECEMBER 11, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 12, *at* 8:30 *o'clock*

FAURÉ ..... Overture to "Pénélope"

DUTILLEUX ..... Symphony No. 2, for Large Orchestra and Chamber Orchestra

I. Animato, ma misterioso
II. Andantino sostenuto
III. Allegro fuocoso — calmato

(First performance)

INTERMISSION

MOZART ..... Piano Concerto in E-flat, K. 271 ("Jeunehomme Concerto")

I. Allegro
II. Andantino
III. Rondeau: Presto

RAVEL ..... *"Daphnis et Chloé," Ballet, Suite No. 2

Lever du jour — Pantomime — Danse générale

SOLOIST

ANIA DORFMANN

Miss DORFMANN uses the Steinway Piano

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler

Tenth Program

(Following a tour of New York, Washington and Brooklyn, December 16–19)

THURSDAY AFTERNOON, DECEMBER 24, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 26, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

BRUCKNER . . . . . Symphony No. 5, in B-flat major

I. Adagio; Allegro
II. Adagio
III. Scherzo: Molto vivace; Trio: Allegretto
IV. Finale: Adagio; Allegro

INTERMISSION

MOUSSORGSKY . . . . . *"Pictures at an Exhibition," Piano Pieces (Arranged for Orchestra by Maurice Ravel)

Promenade — Gnomus — Promenade — Il vecchio castello — Tuileries — Bydlo — Promenade — Ballet of Chicks in their Shells — Samuel Goldenburg and Schmyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate of Kiev.

These concerts will end about 4:00 o'clock on Thursday Afternoon; 10:15 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO *RCA VICTOR RECORDS

(Programs subject to change)

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

RUTH SHAPIRO
PIANIST – TEACHER
35 LANCASTER TERRACE
BROOKLINE, MASSACHUSETTS
Telephone *BE* acon 2-3985

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1959, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

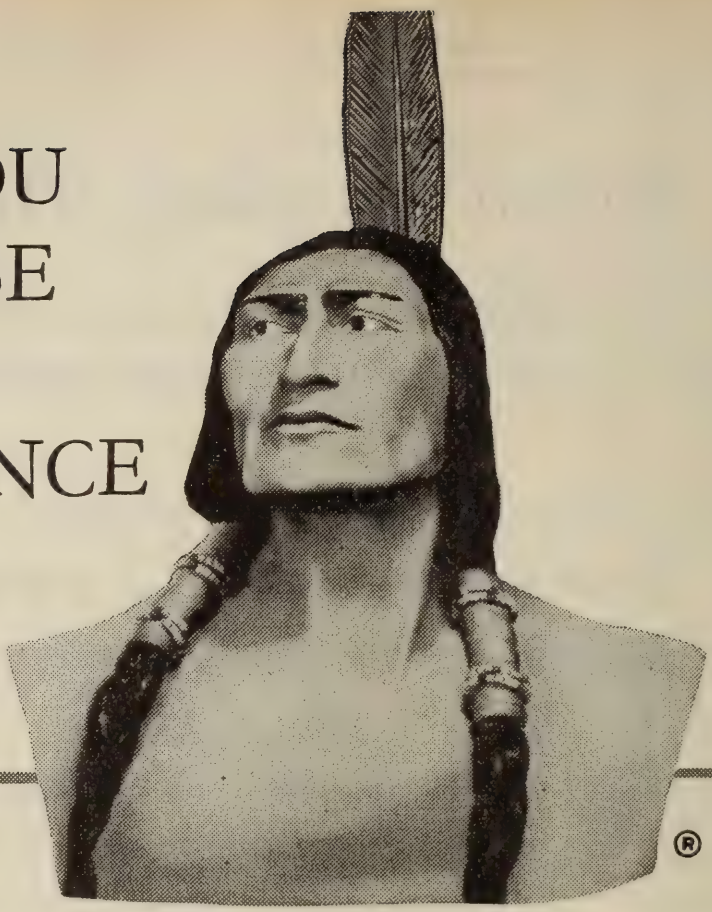
NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

LEONARD BURKAT
Music Administrator

ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (for this week) 519
Program (December 24–26) . . 573

NOTES

Fauré (Prelude to Pénélope) . . 521
Dutilleux (Symphony No. 2) . . 532

ENTR'ACTES

Pénélope (*Arthur Honegger*) . . 526
Mozart's Piano Concertos (*J.N.B.*) 540
Daphnis et Chloé—"A Perpetuall Oblation to Love" 560

NOTES

Mozart (Piano Concerto in E-flat) 550
Ravel (Daphnis et Chloé) . . . 554

Symphoniana

EXHIBITION

The exhibition now on view in the Gallery has been loaned by the Boston Society of Water Color Painters and will end this week.

• •

ANIA DORFMANN

Ania Dorfmann was born in Odessa, Russia. She appeared there as a prodigy at the age of eleven and was then sent to the Conservatoire in Paris, where she studied for two years with Isidor Philipp. She returned to Russia, and there, still a young girl, she lived through the deprivations of the Russian Revolution. After appearances in western Europe, she came to the United States in 1936. She was soloist with the Boston Symphony Orchestra October 25–26, 1943, and December 19, 1950. Her present appearances are her first in this series.

• •

NEW MUSIC MADE KNOWN

The Second Symphony of Henri Dutilleux which is having its first public performance at this week's concerts will

Hurwitch Bros.



nocturnal costume

handsome new way of evening dressing . . . little brocade costume sees you through cocktails, dinner and theatre with perfect aplomb . . . our collection priced from 69.95 to 245.00

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



For Autumn Evenings —

Our wool jersey teagown—simply styled with a softly draped satin collar and ascot. Sapphire, Emerald, Moss Green or Coral. Sizes 10-20. **$49.95**

416 Boylston St.
Boston 16, Mass.
KEnmore 6-6238

54 Central St.
Wellesley, Mass.
CEdar 5-4530

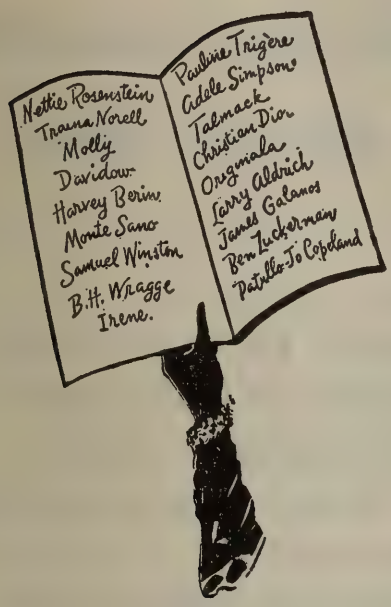
also be widely heard in other cities. Dr. Munch will make it known in New York at the concert on Wednesday, December 16, in Washington on the following evening, and at the fourth concert of the Tuesday series in Boston on December 22. The music will of course be disseminated through the customary channels of radio broadcast. In addition to this it will be included among those works considered for special award by the American International Music Fund. The first performance will be recorded on tape and, together with other works considered eligible, will be deposited in six major libraries of the country for study. Music in the last two seasons of Boston Symphony concerts which has been selected by the board of judges for taping, and in some cases for commercial recording, has included works by Lukas Foss, Alexander Tcherepnin, Alexei Haieff, Easley Blackwood and Bohuslav Martinu.

• •

SUBSCRIBERS' EXHIBITION

The annual exhibition of paintings by subscribers, Friends or members of this Orchestra will be held in the Gallery from December 22 to January 2. Those wishing to submit pictures must bring them to Symphony Hall on either Monday, December 14, or Tuesday, December 15. Pictures cannot be accepted without application blanks, available at the Subscription Office or the Friends Office. The back of each picture must be clearly labelled with the name and address of the artist and the title of the painting.

Filene's French Shops
Boston





A Monte-Sano coat

is always new in shape,

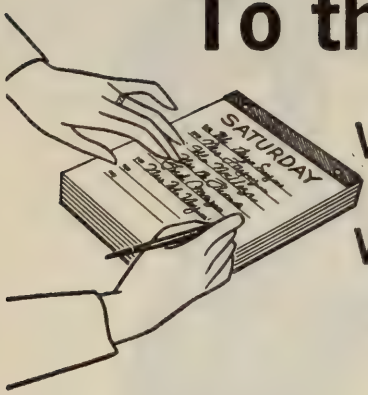
exciting in fabric,

rich in color

Prophetic pace setter from a magnificent winter collection . . . the stained glass plaid reefer dipped in glowing colors illuminated by the sun shining through cathedral windows . . . in richly textured mohair tweed.

The French Shop's coat collection, from $125.

The Monte-Sano coat collection, from $250.



To the doctor's wife

who wishes her husband worked a 40-hour week

Deep down you don't *really* wish it. You're too proud of the wonderful work he does, available 168 hours a week to anyone and everyone who needs his skills or comfort.

Still — wouldn't it be nice if he had more time to do the things you and he would like to do?

Old Colony can't ease his professional burden one iota. But we *can* save him a few hours a week by relieving him of the cares and chores of his financial holdings.

Please don't pressure him, but you'll be doing him a favor if you get him a copy of "Investment Management". This little booklet quickly explains how Old Colony can serve his interests. No obligation, of course.



Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:30

OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.



Allied with THE FIRST NATIONAL BANK OF BOSTON

Ninth Program

FRIDAY AFTERNOON, DECEMBER 11, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 12, *at* 8:30 *o'clock*

FAURÉ ..... Prelude to "Pénélope"

DUTILLEUX ..... Symphony No. 2, for Large Orchestra and Chamber Orchestra

I. Animato, ma misterioso
II. Andantino sostenuto
III. Allegro fuocoso — calmato

(First performance)

INTERMISSION

MOZART ..... Piano Concerto in E-flat, K. 271 ("Jeunehomme Concerto")

I. Allegro
II. Andantino
III. Rondeau: Presto

RAVEL ..... *"Daphnis et Chloé," Ballet, Suite No. 2

Lever du jour — Pantomime — Danse générale

SOLOIST

ANIA DORFMANN

Miss DORFMANN uses the Steinway Piano

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

holiday opulence

—gowns to light the night,
dazzlements of every description—
everywhere you turn at

R.H. Stearns

BOSTON • CHESTNUT HILL



PRELUDE TO *"PÉNÉLOPE"*

By GABRIEL FAURÉ

Born in Pamiers (Ariège), France, May 13, 1845; died in Passy, November 4, 1924

Pénélope, Drame Lyrique in three acts to a text of René Fauchois was composed in 1913 and first performed at Monte Carlo on March 4 of that year. The first performance in Paris was at the Théâtre des Champs Élysées, May 10, 1913. The opera was performed in concert form under the auspices of the Department of Music at Harvard University at Sanders Theatre, November 29, 1945, as part of a festival in honor of the 100th anniversary of Fauré's birth. Nadia Boulanger conducted.

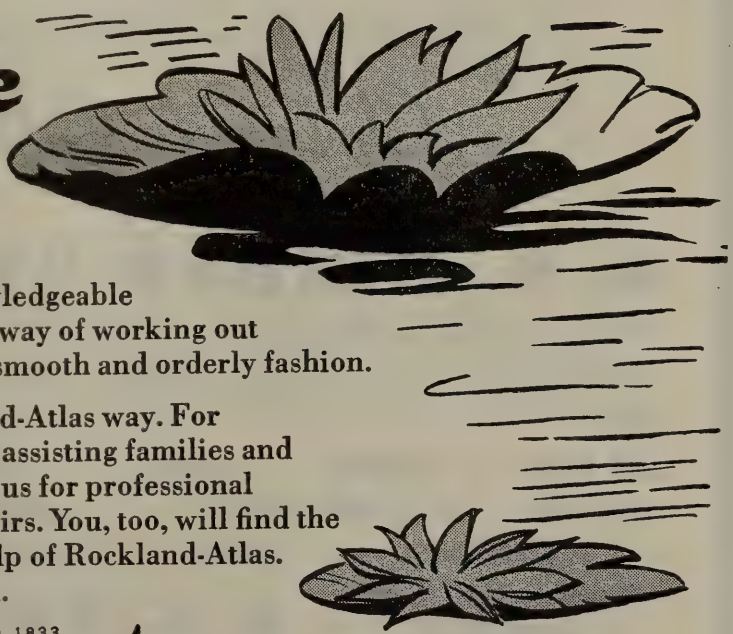
The Prelude was performed at the concerts of the Boston Symphony Orchestra March 28, 1919 (Henri Rabaud conducting); December 5, 1924, shortly after the composer's death (Serge Koussevitzky conducting), and March 9–10, 1951, under the direction of Charles Munch.

The Prelude calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, harp and strings.

FAURÉ seems to have had an affinity for classical subjects, for his earlier opera, composed in 1900, was *Prométhée.* It is told that René Fauchois met Fauré in about the year 1908 when his suggestion

---

sempre legato



There's a knack to knowledgeable money-management—a way of working out financial problems in a smooth and orderly fashion.

That way is the Rockland-Atlas way. For generations, we've been assisting families and individuals who look to us for professional aid in their banking affairs. You, too, will find the going easier with the help of Rockland-Atlas. Come in and see us soon.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

of a libretto on Ulysses and Penelope was enthusiastically received and accordingly acted upon.

The plot except for a few details is derived from Homer's *Iliad.* The first act opens with the spinning scene and the importunate suitors who wish the Queen to believe that her husband is lost. Ulysses enters, disguised as a beggar, and is recognized by no one except his old nurse (not, as in the *Iliad,* by his dog). The second act shows Penelope on the crest of a hill overlooking the sea. She prays to the gods for the return of her husband. Ulysses appears, but does not reveal himself. The third act shows the great hall of Ulysses' palace. Penelope, pressed to accept a husband and successor to the throne, concedes that he who can bend the bow of Ulysses shall be the man. After none of the suitors can do this, the disguised Ulysses steps forward, bends the bow and slays the pretender, Eurymaque. With the help of the populace, the other suitors are put to death. The opera ends with a hymn to Zeus in praise of freedom and conjugal fidelity.

The Prelude is based upon two themes, first that of Penelope, a melody developed at once in the strings, and the second, plainly descriptive of Ulysses, entering suddenly fortissimo in the horns. The theme of Penelope brings the Prelude to a close. Charles Koechlin remarks of the Prelude that it shows "the heroism of noble expectancy,

Select from the wonderful variety of

Christmas Gifts

at the

S. S. PIERCE STORES

When you give a "Package from Pierce's" you are choosing the Christmas Gift everyone enjoys. Come in and see our gifts.

GIFT BOXES • BASKETS • BUCKETS • HAMPERS • CHESTS
DELICACIES • GOOD FOODS • CANDIES • CIGARS
S. S. P. SPECIALTIES • PERFUMES • TOILETRIES • WINES



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford

DO YOU KNOW...

THAT the first appearance of the Orchestra outside Boston occurred in 1886 . . . that its first New York concert, scheduled for the fall of that year, was delayed by conductor Wilhelm Gericke, who felt that the Symphony was not ready . . . that, when the Orchestra finally did appear in New York in February, 1887, its concert series was hailed as a triumph?

DO YOU KNOW THAT this debut was followed by a Western tour so successful that Gericke and his men received a vociferous ovation on their return . . . that one observer was moved to comment, "A victorious general . . . could not have been more rapturously received"?

DO YOU KNOW THAT subsequent tours were fraught with odd difficulties all their own . . . that, for example, a theatre manager in upstate New York once suggested that the Orchestra "stage a parade before the show", in the manner of a minstrel troupe, to sell more seats . . . that, to solve a seating problem on the small stage of an Eastern university's music hall, the Symphony's first bassoonist was forced to occupy an elaborate canopied marble chair — the seat of honor for the college president?

DO YOU KNOW THAT when you're planning investments, The Trust Department of The Merchants National Bank of Boston can provide truly professional assistance — based on long experience and thorough research — and the careful analysis that a well-balanced portfolio demands?



Offices

28 STATE ST.
31 MILK ST. • SOUTH STATION
513 BOYLSTON ST. • 642 BEACON ST.
30 BIRMINGHAM PARKWAY, BRIGHTON

member F.D.I.C.

where the man you talk to *is* the bank

the sublime fidelity of the wife with her invincible hope: the music is just this. At the peak of the exaltation of Penelope there appears at first from afar the motive of Ulysses — of a Doric simplicity which certain themes from *Prométhée* have almost foretold, almost outlined. And the development grows entirely from these two themes." Koechlin has been careful to point out that the music is Greek in feeling (*intérieurement Grec*) and not scientifically or modally so. Its "modern" harmony and melody are "fused into a complete unity of conception and of style."

The Opera on its first performance was generally applauded and praised. But one critic, discussing its probable popularity, remarked: "It is no *Madame Butterfly.*"



la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

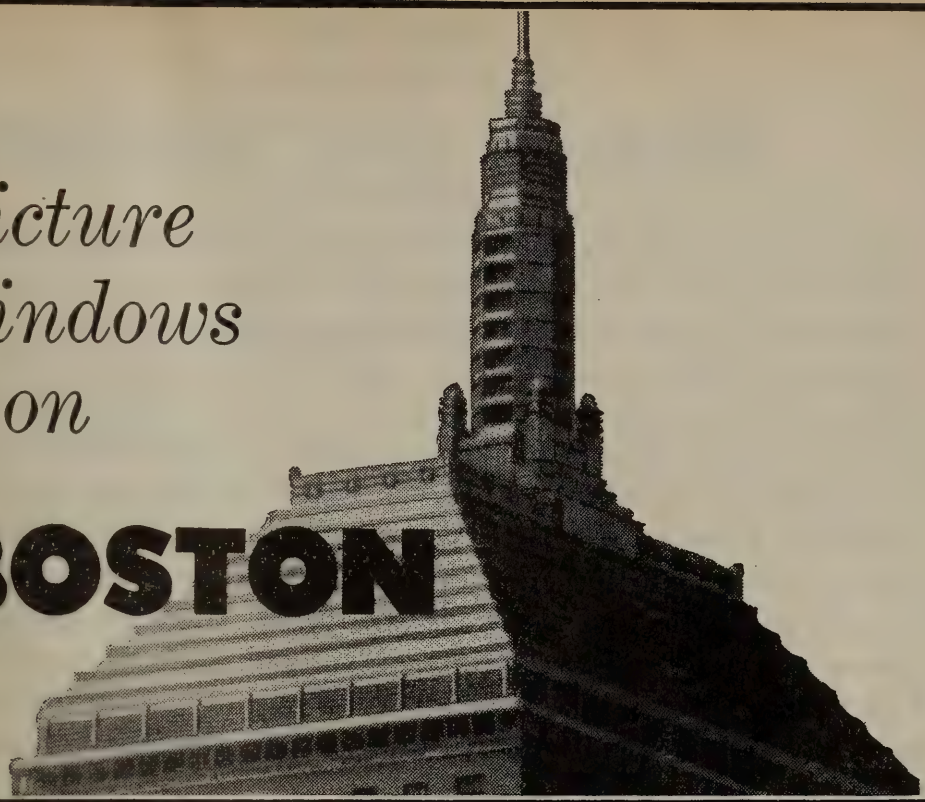
Wildey SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

ENTR'ACTE

PÉNÉLOPE

By ARTHUR HONEGGER

(Quoted from "Incantation aux Fossiles" (Éditions d'Ouchy)

Of all contemporary musico-dramatic works, *Pénélope* is perhaps the most moving. Is it the extreme simplicity of the means, the particularly just accent of certain lines, the abstention from all exterior effects or dramatic facility? I cannot say, and I can only add that the miracle which results in this emotion is at least as alive today as it was at the first hearing. I know that many countries which know and cultivate music are still unaware of the art of Fauré! Belonging to one of these countries, I can take a fairly objective account of this kind of indifference, the more so because I must confess having taken rather a long time to penetrate the mystery of this subtle language. As with many others, the admirable restraint of his discourse once seemed to me a lack of forcefulness, the elegant nonchalance of certain lines led me to assume a certain facility, a harmonic ambiguity unacceptable to the

ONLY *the* STEINWAY



Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

Beethovenian intransigence on which my musical feeling is based. But since then I have evolved, and been illumined by all the magic virtues of this music.

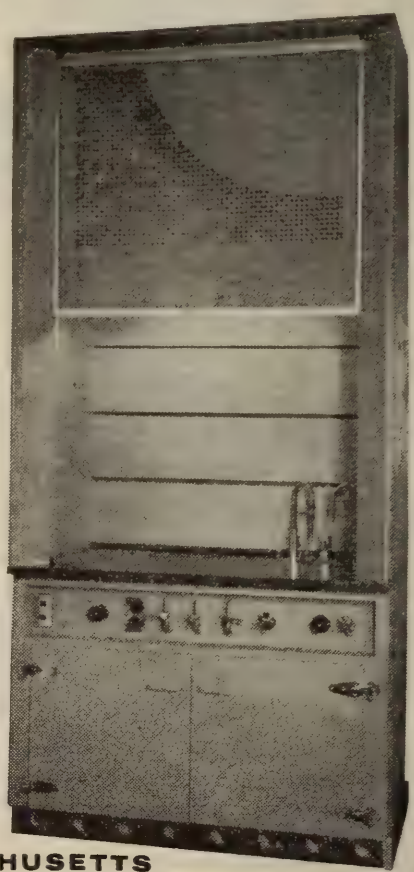
No other music is so resistant to literary explanation. Besides Mozart and Schubert I know no one whose music is more purely and exclusively music. Since Fauré has written many songs, he is widely considered as a "distinguished melodist." On the other hand – I believe A. Hoéré was one of the first proponents of this theory – it is preeminently the harmonic contribution of Fauré which has made him an innovator, an innovator without exterior show, who has found only what touches the very heart of the musical material. These melodic lines are simple, they often consist of nothing more than scales or parts of scales variously rhythmed (*Élégie, Thème et Variations* for piano, second theme of the finale of the *Quartet* in C, etc.). But the remarkable richness of the harmonization gives them a character and a personality which many have tried in vain to imitate.

Two chords which could be called *"Tristesse de Pénélope"* open the Prelude and throughout the work their marked color is to create the atmosphere which pervades the whole. It is not that this chord succession is exceptional in itself, it could be found elsewhere, but here it expresses so justly the heavy sigh of a heart tormented by separation

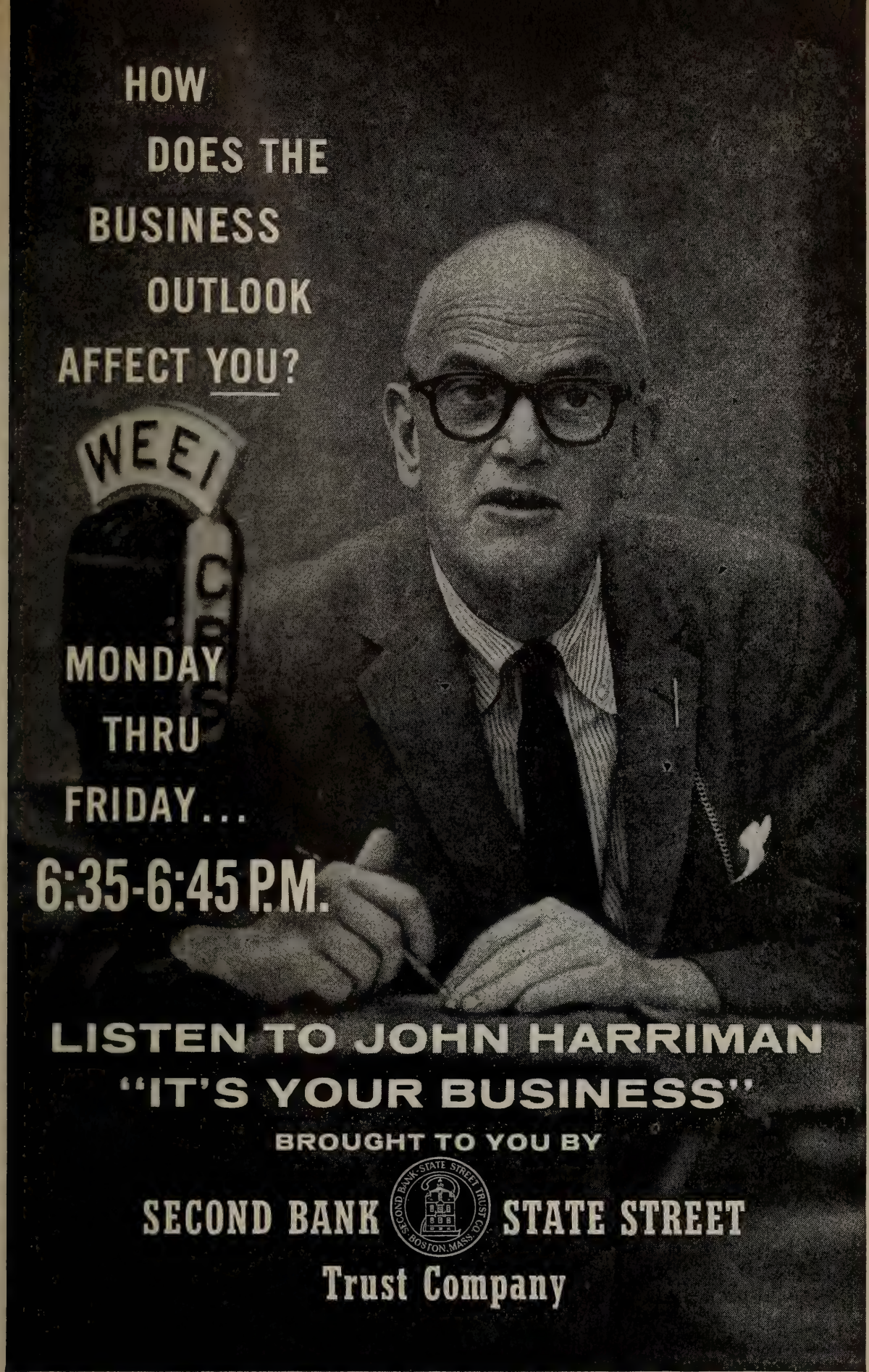
For Consultation on Design
of your Science Laboratory

A. B. Stanley
Company Incorporated

Furniture for
Science
Laboratories



230 BOYLSTON STREET (Route 9)
CHESTNUT HILL 67 (Newton), MASSACHUSETTS
Telephone DEcatur 2-2112


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK STATE STREET
Trust Company
SECOND BANK-STATE STREET TRUST CO. BOSTON, MASS.

MEMBER F.D.I.C.

that one cannot imagine anything else in its place. There are many such examples which could be found throughout the score: the harmonies which accompany the entrance of Ulysses, the motive of the bow, and the sequence which so splendidly closes the first act.

The fine performances at the *Opéra* have brought forward all these qualities, and the public has seemed to sense and perceive them more deeply than before. Perhaps they have understood them as characteristic of their race, and very specifically French.



SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

A la variazione

The many varied services of the United States Trust Company meet every kind of personal or commercial need. You'll find the service you want for your particular banking requirements at the United States Trust Company.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



arrangement...

enhances a fine horn performance. Your Insurance Agent also depends upon the arrangement provided by Companies he represents to enhance the service he performs for you. Over 8,000 Independent Insurance Agents throughout the U.S., its Territories and Canada rely on the Boston Insurance Group's 68 "Local Home Offices," for an arrangement that brings the advantages of **modern** insurance protection and service to policyowners wherever they live.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT "SERVES YOU FIRST"

Equitable Fire Insurance Company, Charleston, South Carolina
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

SYMPHONY NO. 2, FOR LARGE ORCHESTRA AND CHAMBER ORCHESTRA

By HENRI DUTILLEUX

Born in Angers, January 22, 1916

The *Deuxième Symphonie, pour Grand Orchestre et Concert de Chambre* has been composed by joint commission of the Boston Symphony Orchestra on its 75th anniversary and by the Koussevitzky Music Foundation and is dedicated to the memory of Serge and Natalie Koussevitzky.

The large orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 2 horns, 2 trumpets, 2 trombones and tuba, harp and strings. The chamber orchestra consists of a single oboe, clarinet, bassoon, trumpet, trombone, harpsichord, celesta, timpani, 2 violins, viola and cello.

THE music of Henri Dutilleux was first played by this Orchestra when his First Symphony was introduced to the United States on January 8, 1954.

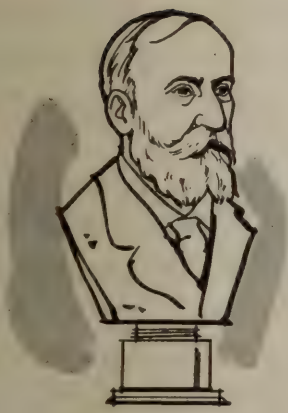
The composer, writing about his new score, has kindly provided an explanation of his intentions in departing from the classical procedure of a symphony. He states that he has long been interested in composing a work for two orchestras. Already in his First Symphony he showed certain tendencies of this sort, as in the course of the score a small group would often detach itself from the general ensemble.

Aeolian-Skinner Organ Company

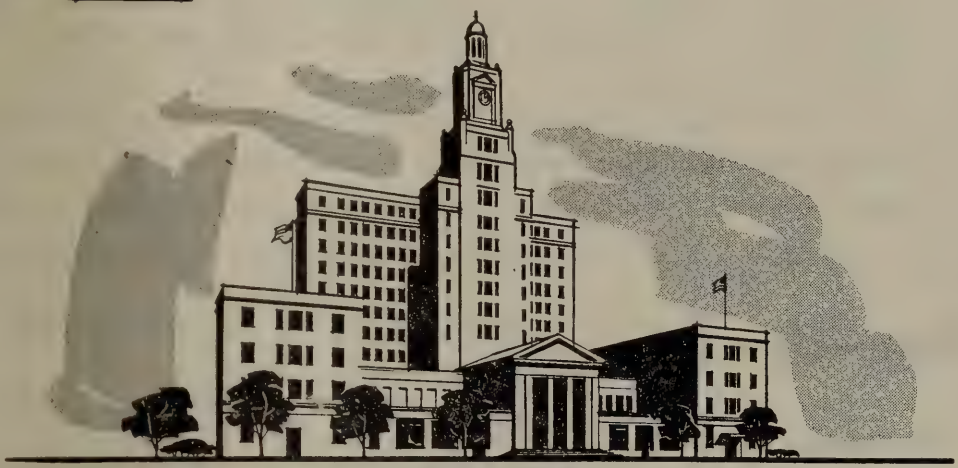
Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
Joseph S. Whiteford, President and Tonal Director



IN 1835...



...Charles Camille Saint-Saens was born in Paris. Forty-two years later his greatest work, *Samson et Dalila*, was presented at Weimar and won him international acclaim.



... mutual life insurance was born in America when New England Life was awarded its charter by the Mass. State Legislature. Murals in our Copley Square Home Office show the charter-signing ceremony as well as other significant early American scenes. Visitors are always welcome.

NEW ENGLAND
Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA – 1835

The plan here is nevertheless quite different; for the orchestra is definitely divided into two groups, of equal importance, to be sure, but having each a life of its own. To the large orchestra, which is normally constituted, there is opposed a real chamber orchestra of twelve musicians who are placed in a semicircle between the conductor and the main orchestra. This placement will inevitably suggest the tradition of the concerto grosso, although the composer has not sought to draw in any way upon this form, nor to rely upon a "prefabricated architecture" which he finds hardly compatible with the expressive purposes of a musician of today.

If the arrangement which he has undertaken enables him to pass from the confidential character of chamber music to full symphonic development, the composer does not make this procedure a general rule. "Very often the two instrumental forms are fused or superimposed (thus permitting incursions into polyrhythm and polytonality). Elsewhere they are opposed in two distinct groups, for it is not the twelve individual musicians but the chamber group as a whole which has the function of soloist.

"In other places there are problems of timbre as well as form which have determined the choice of method. In this epoch when one hears much about stereophonic sound, a musician can be tempted to create

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

HIRE A

Cadillac

LIMOUSINE

from



ROBIE *Cadillac* **RENTING SERVICE**

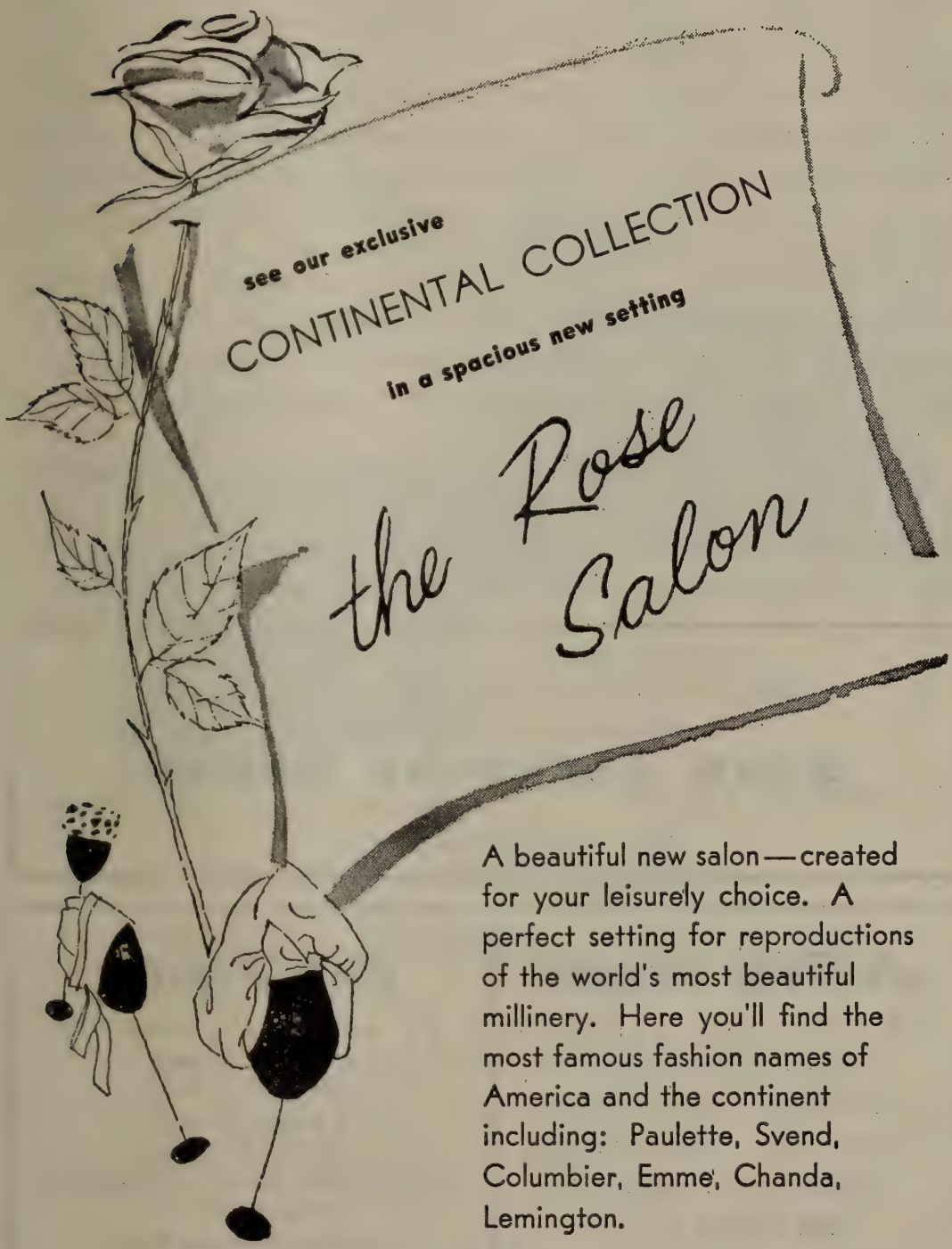
434 Newbury Street, Boston
KEnmore 6-6823

95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company

come visit New England's enchanting
new bower of designer millinery



see our exclusive
CONTINENTAL COLLECTION
in a spacious new setting

the Rose Salon

A beautiful new salon—created for your leisurely choice. A perfect setting for reproductions of the world's most beautiful millinery. Here you'll find the most famous fashion names of America and the continent including: Paulette, Svend, Columbier, Emme, Chanda, Lemington.

JORDAN'S ROSE SALON—SECOND FLOOR—MAIN STORE D-200

BOSTON—FRAMINGHAM—PEABODY

by natural means a sort of sonorous relief by the spatial placement of instruments in something else than the logical order of the classical orchestra. Thus a certain character of sound ['*touches sonores*'] emitted by the full orchestra will find its equivalent in the chamber orchestra in the nature of a reflection, or again one of the two orchestras will yield suddenly and give place to the vibrations of the other."

These preoccupations with experimental placement are not always primarily in the thoughts of the composer. Having voluntarily submitted to the discipline of writing which implicates a certain formula, he has had to "play the game" (*"jouer le jeu"*) to conform to this situation but not to be its prisoner. Formally, as well as in temperament, the composer attaches a greater importance to his "interior creative impulse than to the intellectual speculations which often entice a composer of our time as he is tempted by the constantly renewed sonorous possibilities due to scientific discoveries."

For this very reason he has not wished to use in his present work any unaccustomed instrument. "The percussion itself is reduced to a modest rôle, and if it is unusual to encounter a harpsichord in a modern orchestra this particularity really betrays a certain nostalgia for eighteenth-century practice."

"The chamber orchestra is composed of the principal representatives of each instrumental family in the large orchestra of which it is, in a sense, a reduction. The full orchestra brings in the other elements, winds in twos, percussion, harp and string quintet.

FOR EVERYONE ON YOUR LIST
The Gift that reflects your good taste through the year
A BOOK OR A RECORD FROM
BOOK CLEARING HOUSE
423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16
Mail and Phone Orders Invited

Le Petit Pigalle
58 WESTLAND AVENUE
French Food at its Best
Open Sunday — Closed Monday
Lunch 11:30 - Dinner 5:30 - 9
Imported Wines and Beers
NEW DINING ROOM
Visit Café Pigalle 9 p.m. to midnight
CI 7-9370

Café Pigalle
58 WESTLAND AVENUE
A Little Bit of France
in the Heart of Boston
9 p.m. to Midnight
(Closed Mondays)
Finest in French Pastries and Specialties
Croissant Brioches
Imported Wines and Beers
Visit Le Petit Pigalle
for Lunch and Dinner
CI 7-9370



DORFMANN IN PERSON ON RCA VICTOR RECORDS

Ania Dorfmann's delicate touch and artistic intelligence make her one of the most sensitive of keyboard artists. As she plays the eight books which comprise the Mendelssohn work, you share with her the full measure of lyric beauty that is so characteristic of these solo pieces. You share her delight in bringing them alive for you, over and over . . . on RCA Victor Records, of course!

RCA VICTOR

"The general structure of the work presents nothing exceptional. Let us say merely that it resolutely avoids the sonata form but that, on the other hand, it tends strongly toward the principle of variation. A preference for the monothematic characterizes each of the three movements, and the title 'symphony' must be taken in the broadest sense."

• •

Dutilleux studied at the Conservatoire with Büsser, the brothers Gallon (Jean and Noël), and Philippe Gaubert. He took the *Premier Grand Prix de Rome* in 1938. In 1944 he became the *Chef des Illustrations musicales* of the French Radio, and later the assistant secretary to the French section of the International Society for Contemporary Music.

His principal works are as follows:

1941 — *Sarabande* for Orchestra
1942 — *Danse Fantastique,* for orchestra
1942 — *Quatre Mélodies,* for voice and piano, with orchestra
1943 — *Sonatine,* for flute and piano
1944 — *La Geôle,* for voice and orchestra
1947 — *Sonate,* for oboe and piano
1948 — *Sonate,* for piano
1952–1953 — *Concertino pour 38 instruments*
1953 — *Le Loup*
1954 — Symphony No. 1
1959 — Symphony No. 2
Also two ballets, incidental music for the stage and radio.



LUNCHEON
Served Monday through Friday
11 to 3
The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

MOZART'S PIANO CONCERTOS

IT COULD almost be said that Mozart created the piano concerto as a form – it is certainly true that he developed it from almost negligible beginnings to great ends. His first direct model was Christian Bach, and this Bach owed much to his older and more exploratory brother, Carl Philip Emanuel. Emanuel Bach's gropings toward the sonata form were still heavily overlaid with the tradition of the concerto grosso – a chamber ensemble in which the keyboard was a supporting continuo instrument. Only exceptionally, as in the father Bach's splendid specimens, had it become a prominent part of the counterpoint, assuming an occasional solo function, not yet an independent, thematic function.

Mozart, the virtuoso perpetually on show, had a lifelong inducement to develop both factors in a concerto. No phase of his art was pressed upon him so persistently as this, and the result was prodigious both in quantity and quality. He achieved the spectacular metamorphosis quite alone and unaided, not even by the example of Haydn. Haydn's concertos were unprogressive – he readily filled in at the clavier but never cultivated it as a conspicuous solo performer.

The concerto as Mozart found it was little more than a harpsichord sonata with a backing of string players. He left it a full orchestral form, an organization even more complex than the symphony, in which the two elements of solo and orchestra each blended or alter-

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



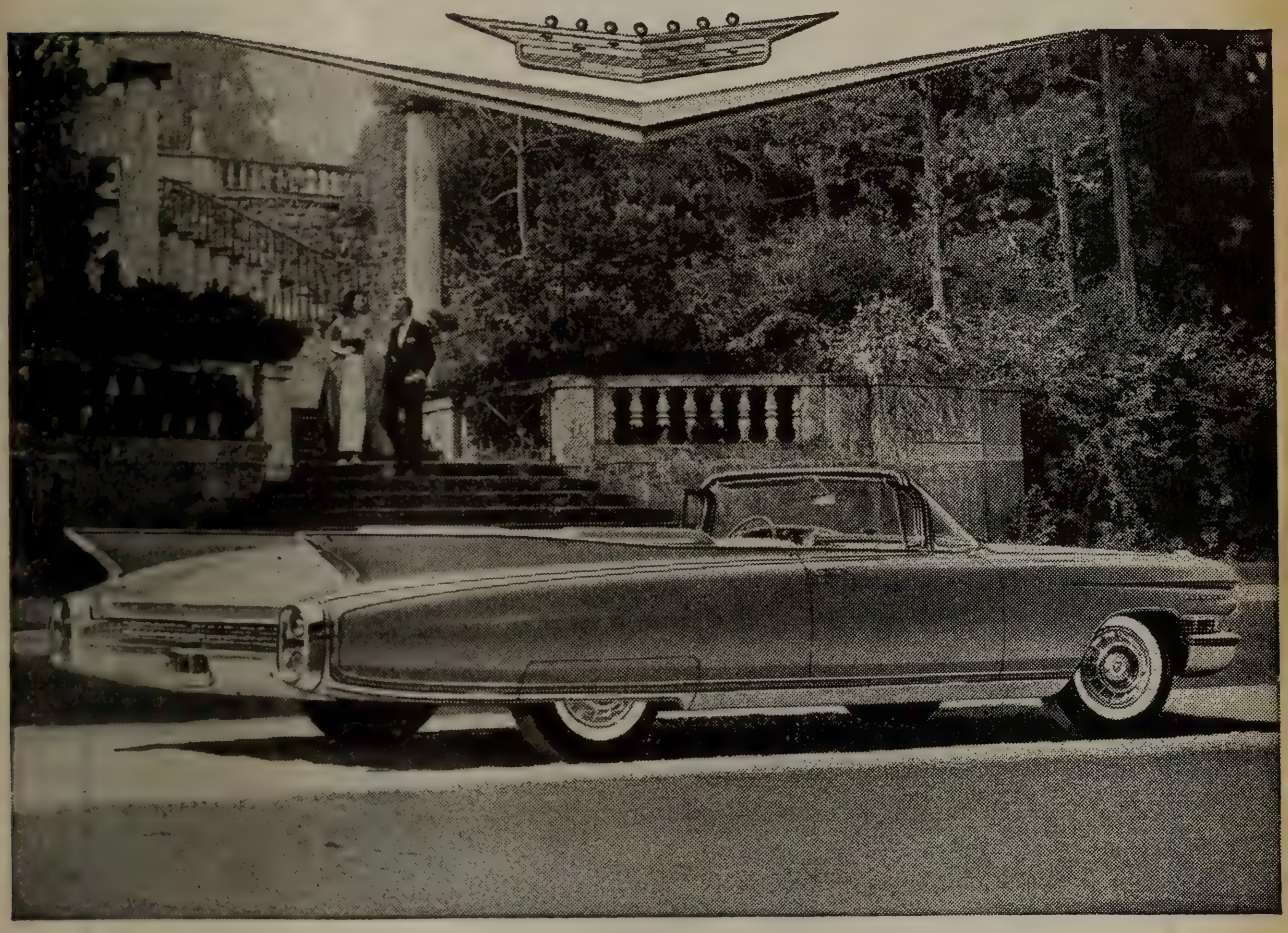
The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



Unique acclaim—even for a Cadillac!

Rarely has a motor car—even a Cadillac—received the high degree of public acclaim that has attended the introduction of the 1960 "car of cars". This praise has, indeed, been heart-warming. But it has also, we feel, been entirely logical. Certainly, no one could question the fact of its great beauty and luxury—so inspiring that it has already established a new era of automotive elegance. And surely, no one could deny the brilliance of its new performance—smooth, quiet, silken and eager beyond any previous Cadillac standard. Have you seen and driven the 1960 Cadillac for yourself? If not, then we hope you will do so at the very earliest opportunity. We feel confident that you will give it your unqualified endorsement.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

nated with the other in a perfect integration. Any one of the later concertos is fully symphonic – often richer in color, variety and individual expression than a symphony.

Beethoven, on whom the mantle of successor was to fall, assumed it with uneasiness, for he had a deep admiration for Mozart's concertos. With a strengthened piano and orchestral sonority at his command and a new impulse of dramatic intensity, he could have made the concerto a mere vehicle for virtuosos. He did not because he was Beethoven, and because unlike pianistic lions of a still later day to whom the concerto was to be thrown, he had a healthy respect for Mozart's ideal – the balancing of both elements for one expressive purpose. Beethoven's hesitancy to commit his first two concertos to publication must have come from a sense that in magnification a certain peak of perfection would be destroyed. The light Mozartean orchestra, the light-toned piano, made a transparent ensemble in which every detail was luminously clear, the voices of the individual and the group wonderfully matched. It was indeed a state of felicity doomed to succumb to new ways. The sacrifice was organizational too. Mozart had developed as a personal skill the ordering and reordering of manifold themes, their changing applicability, their fusion into a fluent



KLM is proud to be the Airline preferred by the

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.



KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355

whole. This complex had to go, for new needs called for new construction.

To appreciate what Mozart did for the piano concerto it is not enough to compare the first and last – one must compare his very first efforts with the models about him at the time. As a small boy in London he encountered concertos by Wagenseil and other composers now forgotten, but particularly the concertos as well as the symphonies of Johann Christian Bach. This youngest Bach frankly purveyed to fashionable audiences with gracefully ornamented melodies and elementary accompaniments calculated not to disturb. His earlier concertos were composed for harpsichord and strings, with sometimes a light reinforcement of oboes and horns. The later ones were published for "harpsichord or forte-piano," but the string group was still constricted by the fainter instrument. A typical concerto at the time (there were of course exceptions) began with a principal subject by the string tutti, this later repeated in a series of ritornelli, each followed by a display of passage work from the soloist, to which the orchestra would add a gingerly bass or an occasional short interjection. The result was wooden alternation and thematic repetitiousness, which, when one principal theme was relied upon, became a squirrel cage. The orchestra was the servant to the soloist, bowing him in and out

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to
LA DUCHESSE ANNE
A Charming Corner of France
Open every day – 5:30 P.M. to 10 P.M.
Restaurant Available for
Luncheon and Reception Parties
Recommended by
HOLIDAY and ESQUIRE MAGAZINES
224 NEWBURY ST. CIrcle 7-9126

and standing ready with discreet pizzicati or obsequious bass notes where required. The following movements the soloist had even more to himself, carrying in the rondo an almost continuous pattern of running sixteenths. In old Sebastian Bach's concerti grossi, the clavier had been pushed forward from its function of figured bass, and while promoted from its solo duty of providing chord accompaniment, was still a voice in the general texture. The result was beautiful and exciting until counterpoint went out of fashion. As a melodic instrument in the newer regime of Bach's sons, the harpsichord became in concertos a weakling ruler incapable of sustaining any position of tonal eminence.

Mozart thought and worked from the beginning in terms of the sturdier pianoforte. He began at once to treat the orchestra as a respected partner and to break up the sectional block procedure. His first original piano concerto (K. 175), written in Salzburg late in 1773, at once leaves all previous concertos far behind. The scheme of those to follow is already laid out and needs only to be amplified, eased, subtilized. The piano and orchestra proceed like good dancing partners instead of an ill-assorted and stilted pair, each afraid of stepping on the toes of the other. Since the true valuation of any of Mozart's

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



GUARD RINGS OF RUBIES, EMERALDS OR SAPPHIRES

in plain colors or combined with diamonds in platinum,

Left: Emerald and diamond braided design ring **$600**

Right: Sapphires alternating with diamonds **$325**

Bottom: Sapphire ring **$125**
With rubies **$200**

Prices include tax

Chestnut Hill, Northshore, Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

concertos lies in its inner impulse, its buoyancy and invention rather than its anatomy, it need only be said that the very first brought the piano concerto to life as a new apparition in music, and those to follow would range variously according to the adventuring imagination of the growing artist.

A cynical view of the concertos stresses the point that Mozart as a child was initiated in an atmosphere of *galanterie* at its most superficial. Concertos were necessarily made to entertain light-minded audiences. As he grew up he continued to appear before such audiences, to impress them as a remarkable pianist, and was expected to furnish new scores for this plain purpose. It could be said that he was catering to contingencies all along, the limitations of available performers even more than the limitations of his audiences. The more perceptive view is that he brushed aside such annoyances as insufficiency around him and dilettantism before him, and poured into the music, beneath the unruffled surface of the accustomed graceful style, the utmost of his musical nature. The concertos contain something of Mozart's every aspect — the chamber, the symphonic, the operatic composer. We have all of his moods from light playfulness, sheer joyousness, to the sombre, the violent. The slow movements are unexcelled elsewhere. The

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays
FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK



A few generations ago you might not have had the time or energy to enjoy a visit to Symphony Hall. Household duties would have commanded more of your time, taken more hours from your day — every day.

Today, electricity has helped to change all that, and the future promises even more ease and speed in doing your day's work — new ways to Live Better Electrically.

Discover for yourself how today's electrical appliances can give you more and more time to enjoy the finer things of life *now*. Why not drop in at the Edison Shop nearest your home and see the wonderful array of appliances.

BOSTON EDISON COMPANY

finales in the aggregate are unequaled. They repeat favorite rhythms but treat them in as many fresh ways as there are concertos. Most astonishing of all is the variety of treatment. No concerto is reminiscent of any other either in large plan or small detail. There is even constant variety in patterns of figuration, and this includes the piano parts. Any composer other than Mozart, in the position of perpetually having to dazzle his audiences, could not have avoided, even if he had wished to, the displacement of musical interest in his concertos by sterile bravura. Mozart continued to dazzle, but while doing so, his scales, arpeggios, trills, became at one with the long melodic line, integral to the ensemble.

There are no really weak links in the chain of twenty-seven.* There is no other group of works in the orchestral repertory by any composer where there are so many truly great ones that no conductor or soloist can get around to performing them all. Even an ardent Mozartean is necessarily guilty of important omissions. J. N. B.

* Only twenty-three are original.

for superb footwear by master craftsmen



Joseph H. Antell

Boston Wellesley

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

PIANO CONCERTO IN E-FLAT, K. 271 ("Jeunehomme Concerto")

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This concerto was composed in Salzburg in January, 1777. It was performed at the concerts of the Boston Symphony Orchestra on April 9, 1943, when Emma Boynet was soloist, and on February 29, 1952, Leonard Bernstein, conductor and soloist.

The orchestration calls for 2 oboes, 2 horns and strings.

THIS concerto is sometimes called the "Jeunehomme" Concerto. Mozart wrote it for Mlle. Jeunehomme, a distinguished Parisian pianist who evidently visited Salzburg in the course of a tour in the year 1777. The composer encountered the pianist again when he went to Paris in 1778. Mozart wrote her name in letters to his father — once as "Mlle. Jeunehomme" and once as "Madame Jenomé." The name also appears as "Jenomi," evidently an Italianization.

When Mozart composed this concerto he was just twenty-one and little known outside of Salzburg. He was soon to make his journey with his mother to Mannheim and Paris. His great operas, symphonies and quartets were still to be written. This, the ninth of the twenty-eight numbered concertos, was the third original piano concerto. Its

The New England Conservatory

A COLLEGE OF MUSIC

JAMES ALIFERIS, *President*

Tues., Dec. 15 • 8:30 P.M.

CONSERVATORY CHORUS

LORNA COOKE DE VARON, *Conductor*

with the Conservatory Orchestra and Faculty soloists:

UTA GRAF, Soprano

ELEANOR DAVIS, Contralto

FREDERICK JAGEL, Tenor

MAC MORGAN, Bass

Songs of Praise by Schütz, Tallis, Binchois, Dufay

Works of Mabel Daniels, Respighi, Peter Warlock

Kodaly's TE DEUM

JORDAN HALL

Tickets without charge at the Jordan Hall Box Office. Or write to the Dean enclosing a stamped return envelope.

290 Huntington Ave., Boston 15

Stop & Shop Gourmet Quiz for Early Comers

1. What is a chive?
   a. a cha-cha step b. onion c. relish d. symptom of measles
2. What is Egg in a Frame?
   a. fried egg and bread b. still life of a hen's family c. thug behind bars d. a scrambled canvas
3. A turkey is dressed when it's
   a. fully clothed b. ready for roasting c. fancy-feathered d. de-feathered
4. 18 months of aging is required for:
   a. a young debutante b. a driver's license c. an old-fashioned cocktail d. Stop & Shop real sharp cheese

ANSWERS:

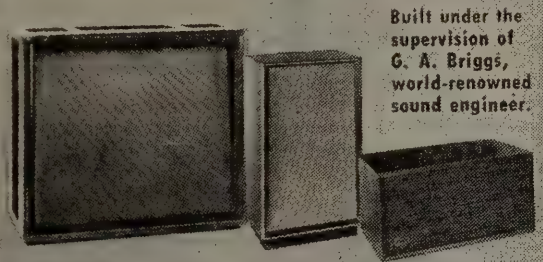
1) b. onion 2) a. fried egg and bread 3) d. de-feathered 4) d. Stop & Shop Real Sharp Cheese

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

probing range and emotional depth make it, at so early a point in his career, one of his most extraordinary achievements. We cannot know whether or not he was moved by the skill of the visiting pianist to extraordinary effort, but the music itself shows a considerable advance over anything he had done in any form. He had already solved the basic problem of the concerto combination, but here it acquired its full stature. He struck out boldly, molded his materials at will in untried ways. The orchestra imposed upon him still consisted of oboes and horns, which for the most part must be supported by string doubling. Within these limitations the orchestra becomes newly eloquent, closely fused with the piano to the advantage of both. Einstein compared this "monumental" concerto with Beethoven's "Eroica" Symphony for its "originality and boldness." He could have carried the comparison further. It is in the same key and reaches the unprecedented length of thirty-five minutes. It was the case of a young man who took hold of a polite form and poured into it a flood from an astonishingly abundant imagination in such a way that its profusion throughout is compact with fresh beauty. Like the "Eroica," too, the first movement is built on a complex of themes which merge into a continuous melodic current in development; the slow movement is

For information about
ADVERTISING
in the
Boston Symphony Orchestra
publications
write or call
Advertising Department
Symphony Hall
CO 6-1492

STEREO/HIGH FIDELITY NOTE:
This is the
Wharfedale
Loudspeakers and Speaker Systems



Built under the supervision of G. A. Briggs, world-renowned sound engineer.

There is a Wharfedale system admirably suited to your own stereo and room requirements. Wharfedale speakers are preferred because they eliminate stridency and reproduce music naturally, without electronic, mechanical or acoustical coloration.

The Wharfedale line includes full range, bass and treble speakers, plus 2- and 3-way speaker systems.

Available in Boston at:
LAFAYETTE RADIO
110 Federal Street
THE LISTENING POST, INC.
161 Newbury Street
RADIO SHACK CORPORATION
730 Commonwealth Avenue
and other high fidelity dealers

A quality endorsed component of British Industries Corp. (BIC)
GARRARD • LEAK • WHARFEDALE • RJ • RIVER EDGE

a deep lament, the finale an outpouring of ebullient strength. It establishes a custom which was to make Mozart the supreme master of the piano concerto – a cluster of six themes in the opening tutti, to be heard from later in varied sequence and manipulation, usually shared with the piano, which introduces subjects of its own.

At the very beginning the composer breaks precedent as the orchestra gives out a phrase and the pianist, who should be quietly waiting for his proper entrance much later, completes it. This was a happy *trouvaille* which Mozart did not have occasion ever to repeat. The first part of the principal subject is an orchestral proclamation, its melodic cadence is pianistic, whereby holy matrimony is declared at the outset. As in any ideal union, there is later a congenial interchange of thoughts. The thematic material of the first movement according to current custom could have furnished three. The Andantino is in C minor – the first of Mozart's concerto movements in the minor tonality. Its plaint in the low strings is strongly suggestive of the slow movement of the *Sinfonia concertante* for Violin and Viola (K. 364) to be composed more than two years later. There is even a suggestion of duet in its first statement. The feeling becomes more intense as the orchestra introduces the soloist with a cadential phrase like a singer's recitative, as if emotion were striving for words.* The passage recurs

* One is reminded that Beethoven, whose music this concerto foretells, sometimes used quasi-recitative passages in his sonatas. The Piano Concerto in D of 1772, by C. P. E. Bach, which Mozart may have known, breaks into a long instrumental recitative, which, however, lacks tension and dissipates its effect.



DISTINCTIVE CHRISTMAS GIFTS
FINE ANTIQUE FURNITURE
ACCESSORIES

CARRIAGE TRADE

164 Newbury St., Boston COpley 7-9137

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: Telephone: HAncock 6-5050

and softly closes the movement, but not before a suspensive pause on the dominant (instead of the usual tonic six-four chord) introduces a cadenza which carries the whole magic, veiled discourse to its true summit. The rondo (presto) is based on an extended theme for the pianist, proposed and carried through with swift brilliance. In place of the third section, Mozart unexpectedly introduces and develops the theme of a slow minuet. This is a long movement, for the young composer had much in his heart. There is a cadenza which becomes a crucial part of the development and brings back the recitative passage as a soft reminiscence before the close. The bridge to the return of the Presto is quite indescribable. It has trappings of elegant grace, but with a new and personal meaning. This is a concerto of daring, as if the usually compliant Mozart were suddenly possessed. Every bar supersedes formal gallantry.

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy "Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston Telephone: COmmonwealth 6-5101

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

DAPHNIS ET CHLOÉ — Ballet in One Act —
Orchestral Fragments
Second Series: "Daybreak," "Pantomime," "General Dance"
By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting). The complete music, with chorus, was performed at these concerts January 21–22, 1955.

The Second Suite is scored for 2 flutes, bass flute and piccolo, 2 oboes and English horn, 2 clarinets in B-flat, clarinet in E-flat and bass clarinet, 3 bassoons and contrabassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, 2 harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe:* M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. EXport 6-2224
Members of Piano Technicians Guild



Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



GINA BACHAUER

The art of the Greek pianist, Gina Bachauer, is that of the colorist with a formidable technique. "She seems to evoke music from the keys . . . with shimmering, glistening tone" (High Fidelity).

Performances you'll want to keep on Capitol RECORDS ***"the surest sign of the finest sound"***

MOZART:

Concerto No. 17 in G Major, K. 453

Concerto No. 24 in C Minor, K. 491
with the London Orchestra,
Alec Sherman, conducting — *G-7194**

SCRIABIN:

Preludes, Op. 11

BRAHMS:

Waltzes, Op. 39 — *G-7110*

** Also available in Full Dimensional Stereo*

compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale."

There were late revisions. If Ravel's date of 1907* is indeed correct, *"Daphnis et Chloé"* was five years in the making and must indeed have many times been *"remis sur le métier,"* as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time.

---

* The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *"Daphnis et Chloé."* Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *"Daphnis et Chloé"* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinsky, even while miming the character of Daphnis, was executing, according to novel ideas of his own, *"L'Après-Midi d'un Faune."* It can be well imagined that, in the presentation of *"Daphnis et Chloé,"* Nijinsky and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of *"Daphnis."* Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff.' " When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

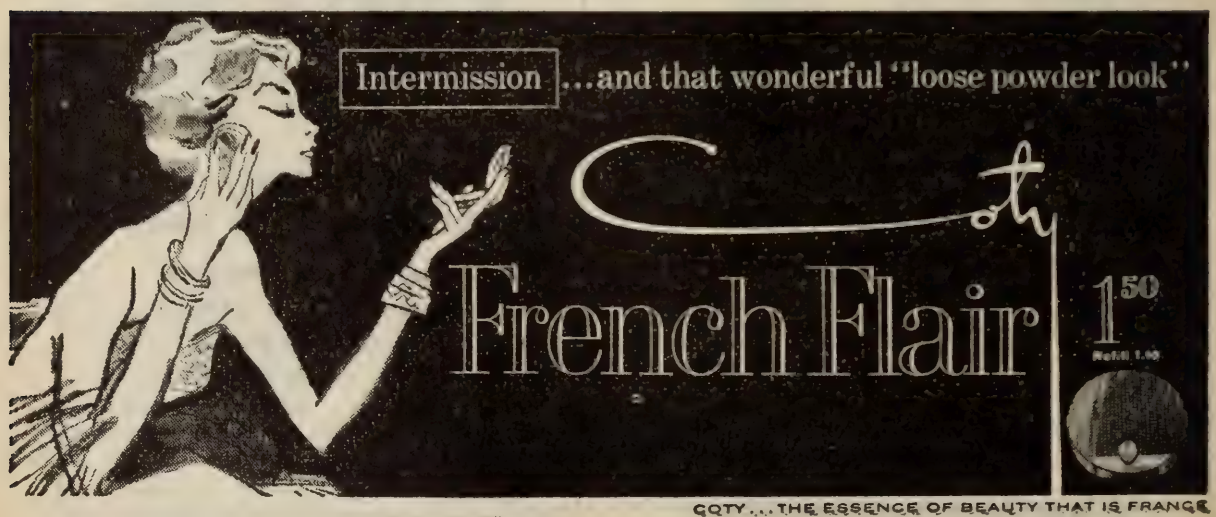
The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."


BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
11 Large Supermarkets
WATERTOWN
NEWTONVILLE
WELLESLEY
MEDFORD
CHESTNUT HILL
MT. AUBURN
BROOKLINE
STONEHAM
PORTER SQUARE
NORWOOD
AUBURNDALE

In the third part of the ballet (which is the second suite) the scene is that of the beginning. It is night. Daphnis, mourning Chloe, is still prostrate. As the light of dawn gradually fills the scene, shepherds enter, seeking Daphnis and Chloe. They find Daphnis and wake him; Chloe enters and the lovers embrace. Chloe, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloe reënact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. The others join in the dance, which becomes wild and bacchanalian. Chloe falls into the arms of Daphnis. The ballet ends in a joyous tumult.







ANSWERING THE GIFT QUESTION** WITHOUT A QUIZ****

*All answers known in advance. **All questions known in advance. ***We have a way of fixing things without quizzes.

Last year at this time we told you how Radio Shack sells more LP albums of Handel's "Messiah" than all our rivals put together. This was not meant to be taken literally as meaning that we'd acquired a messianic complex, although we *have* been singularly blessed this year with good friends and good business. Obviously the reason we do so splendidly with "The Messiah" on disks is that our prices are lower and we always have it in stock. Now that there's a "Messiah" for stereophiles as well as monophiles—*Hallelujah! Hallelujah!*—we have set our sights on such expanded volume this season that instead of requesting we're *insisting* that you give one of our "Messiahs" to someone this Christmas regardless of your other commitments.

However, our basic (all right: *base*) purpose today is to delineate certain other Radio Shack bargains and, as an added feature, to suggest someone worthy of each gift. An ancient Senator once said: "Beware of added features," but it is clear now that he was referring to the $64,000 Challenge and not, as first supposed, to our addenda.

8-Transistor Radio, $29.95. This is an exclusive Radio Shack importation in genuine leather and cannot be equalled at one ruble under $50. Ideal for Ted Williams to hear the rest of the game on after Stephens goes to left in the 6th.

40-Watt Stereo Amplifier, $79.50. Another Radio Shack exclusive; can't be duplicated under $139.95 because we're the Houdini's of hi-fi. Give one to the Sheriff of Cambridge — one channel for Harvard, one channel for Radcliffe, excellent separation.

Miniature f3.5 35mm Camera, $13.97. At least half what you'd expect to pay, and if anyone else in Greater Trafficjam can match this bargain we'll eat the lens, element by element, in Kenmore Square or the bottleneck of your choice. Recommended for Foster Furcolo—he'll want to catch the expression on "Salty's" face if he decides to run against him.

Battery-Operated H-O Train Set, $5.99. An excellent toy for the operating scale-model set. Can't give it to John Robert Powers—he likes the full size. But how about railroader Alpert as a small token of commuter esteem?

Krazy Klok, $5.88 plus tax. An electric clock whose numbers read the wrong way, hands run counterclockwise, yet keeps perfect time. Give one to Mayor-elect Collins as a constant reminder that things in Boston are perfectly mad . . . also maddeningly imperfect.

Stromberg-Carlson Coaxial Speaker, $39.95. Chrome and red hi-fi 15" loudspeaker that sells everywhere for $99.95 except at Radio Shack. Give two for stereo to Prof. Jules Wolffers of B. U. for reviewing both sides of the record. Also give a pair to Sen. Wayne Morse for sounding off at both parties.

40-Cup Electric Percolator, $17.99. The carton says $39.95, so you'll look extra lavish; the truth will be our little secret. One each to Bruin goalies Simmons and Lumley, for seeing so many flying saucers and stopping so few.

800X Microscope, $9.95. Our own "i-beam" with the built-in substage light, excellent for comparing cigarette filters, western and eastern cranberries, etc. Satellite expert Dr. Fred Whipple might like one for closer scrutiny of that Russian picture of the other side of the moon. Is it valid? To us it looks like something Kraft sells ready-sliced.

Limitations of inclination prevent us from exploring other creative gift possibilities — such as giving one of our *24-Light Twinkling Christmas Tree Strings ($1.79)* to every Harvard player who played against Yale, then taking one *away* from every Harvard player who played against Brown.

Radio Shack's most positive concept of the season is to convince you it is not a shop devoted solely to long-haired technicians and short-haired music lovers. True: we cherish their patronage, enjoy their company. But we also have much to please cooks, clock-watchers, grandparents, various species of carpenter, PTA members, unshaved men, careful children, and all ye faithful who cannot open cans without extravagant ($14.99) devices. If you personally know (or know of) such a person, kindly pass along this easily-memorized 19-word motto: A Gift From Radio Shack Is Usually Something That Lasts The Whole Year, Always Something That Costs You Less.

RADIO SHACK CORPORATION
167 WASHINGTON STREET, BOSTON 8, MASS.
730 COMMONWEALTH AVENUE, BOSTON 17, MASS.

DAPHNIS AND CHLOE—"A PERPETUALL OBLATION TO LOVE"

In 1657 there was published the English translation by George Thornley of the pastoral tale attributed to the ancient Greek sophist, Longus, who may have lived in the second, third or fourth century A.D. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was published in 1559. The first English translation was made by Angell Dave, printed in 1587. The translation by George Thornley is in current print. Thornley, in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetuall Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

The place of the story is Mitylene, on the Island of Lesbos. Two children have been left "exposed" by their parents and have been found and brought up by shepherd families. Excerpts from Thornley's translation are here quoted (chosen with discretion, for Longus tells without restraint of the ways and delights of innocent love).

"These Infants grew up apace, and still their beauty appeared too excellent to suit with rusticks, or derive at all from Clowns. And Daphnis now is fifteen, and Chloe younger two years. . . .

"And now this pretty pair of young Shepherds, are as jocund in themselves as if they had got some great Empire, while they sit looking over their goodly flocks; and with more than usual kindnesse, treated both the Sheep and Goats. For Chloe thankfully referred her preservation to a Sheep: and Daphnis had not forgot to acknowledge his to a Goat. . . .

W. W. WINSHIP INC.

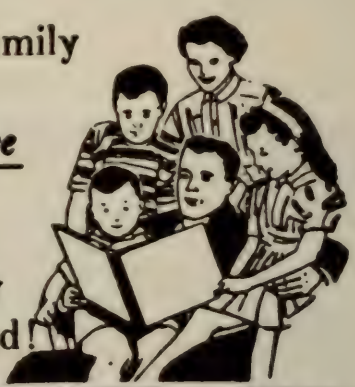
Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

The real family man buys *before* need . . . and is gratefully remembered!



KNOLLWOOD

MORDAN PARK CANTON, MASSACHUSETTS

SECLUSION • BUDGET PLAN • FREE BOOKLET



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

"It was the beginning of Spring, and all the flowers of the Launs, Meadowes, Valleyes, and Hills, were now blowing; all was fresh, and green, and odorous. The Bee's humming from the flowers, the Bird's warbling from the groves, the Lamb's skipping on the hills, were pleasant to the ear, and eye. And now when such a fragrancy had filled those blest and happy fields, both the old men and the young, would imitate the pleasant things they heard, and saw; and hearing how the birds did chant it, they began to carroll too; and seeing how the Lambs skipt, tript their light and nimble measures; then to emulate the Bees, they fall to cull the fairest flowers. Some of which in toysome sport they cast in one anothers bosoms, and of some plaited Garlands for the Nymphs. And always keeping near together, had, and did all things in common: for Daphnis often gathered in the straggling sheep; and Chloe often drove the bolder ventrous Goats from the crags, and precipices; and sometimes to one of them, the care of both the flocks was left, while the other did intend some pretty knack, or Toysome play.

"For all their sport, were sports of children, and of Shepherds. Chloe scudding up and down, and here and there picking up the windle-strawes; would make in plats, a Trap to catch a Grasshopper; and be so wholly bent on that, that she was carelesse of her flocks. Daphnis on the other side, having cut the slender reeds, and bored the quils, or intervals between the joynts and with his soft wax joyned and fitted one to another; took no care but to practise, or devise some tune, even from

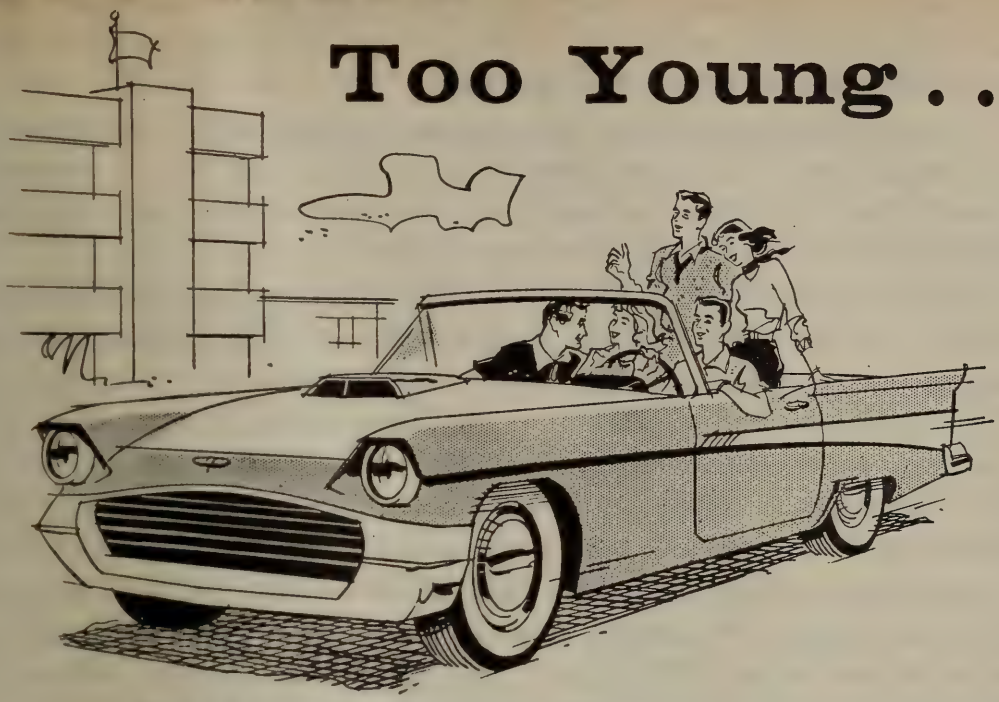
Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

Since


1832

J. S. WATERMAN & SONS
FUNERAL SERVICE

Too Much . . . Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

morning, to the twilight. Their wine, and their milk, and whatever was brought from home to the fields, they had still in common. And a man might sooner see all the Cattel separate from one another, then he should Chloe and Daphnis, asunder.

"He taught her to play on the pipe, and always when she began to blow, would catch the pipe away from her lips, and run it presently o're with his: he seemed to teach her when she was out, but with that specious pretext, by the pipe, he kist Chloe. . . .

"But it happened that in an Agonie that one kisse had cast him into, he fell to mutter with himself, such fancies as these. Wither, in the name of the Nymphs will that kisse of Chloe drive me? Her lips are softer than Roses, and sweeter than the honeycombs of the Launs, and Meadowes; but her kisse stings like a Bee. I have often kist the young kids; I have kist a pretty whippet, the whelp of Melampo; and that Calf which Dorco gave me; but this kisse is a new thing. My heart leaps up to my lips; my spirit sparckles, and my soul melts; and yet I am mad to kisse her again. Oh what a mischievous Victory is this! Oh what a disease, whose name I know not! Did Chloe take poyson before she kist me? How then is she not dead? How sweetly sing the Nightingales, while my pipe hangs on yonder pine? How wantonly the Kids skip, and I lie still upon the ground? How sweetly do the flowers grow, and

PROGRAM BULLETINS
FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $4.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast

** – Affiliates of WQXR, New York

I neglect to make garlands? So it is, the Violet, Hyacinth, and the Cowslips flourish; but alas, Daphnis, Daphnis withers! And will it come at length to this, that Dorco shall appear hereafter handsomer than I to Chloe? These Passions and Complaints the good Daphnis felt, and murmured to himself, as now first beginning to taste of the works and language of Love. . . .

"Then, as old men use to do, when they are a little whittled with wine, they had various discourses and chats among them; how bravely in their youth they had administered the pasturing of their flocks and herds; how in their time they had escaped many invasions, and inroads of Pyrats and Theeves; here one bragged, that he had killed the hugest Wolf that ever came upon the fields; there another, that he had bin second to Pan alone in the skill and art of piping. And this was the crack of Philetas. And therefore Daphnis and Chloe used all manner of supplications to him, that he would communicate with them that Art of piping, and play upon the pipe at the feast of that god, whom he knew to delight so much in the Pipe. Philetas promised to do it,

• PIANOS
• RADIOS
• ORGANS
• MUSICAL TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

although he excused himself by the short breath of his old age, and so took Daphnis his Pipe. But that being too little for so great an Art, as being made to be inspired by the mouth of a boy, he sent his Son Tityrus for his own, the Cottage lying distant from thence but ten furlongs. Tityrus flinging off his jacket ran naked, swift as a Hind. But Lamo had promised to tell them that Tale of the Pipe, which a Sicilian hired by him for a Goat and a Pipe, had sung to him. This Pipe, That Organ which you see, was heretofore no Organ, but a very fair Maid, who had a sweet and musical voice. She fed Goats, played together with the Nymphs, and sang as now. Pan, while she in this manner was tending her Goats, playing and singing; came to her, and endeavoured to persuade her to what he desired, and promised her that he would make all her Goats bring forth twins every year. But she disdained and derided his Love, and denyed to take him to be her Sweetheart, who was neither perfect man, nor perfect Goat. Pan follows her with violence, and thinks to force her; Syrinx fled Pan, and his force. Being now a weary with her flight, she shot herself into a Grove of reeds, sunk in the Fen, and disappeared. Pan for anger cut up the reeds; and finding not the Maid there, and then reflecting upon what had happened, invented this Organ, and joyned together imparil, or unequal quils,

Subscribers' Exhibition

The annual exhibition of paintings by subscribers to the Boston and Cambridge concerts of the Boston Symphony Orchestra, and by members and Friends of the Orchestra, will take place from December 22 to January 2.

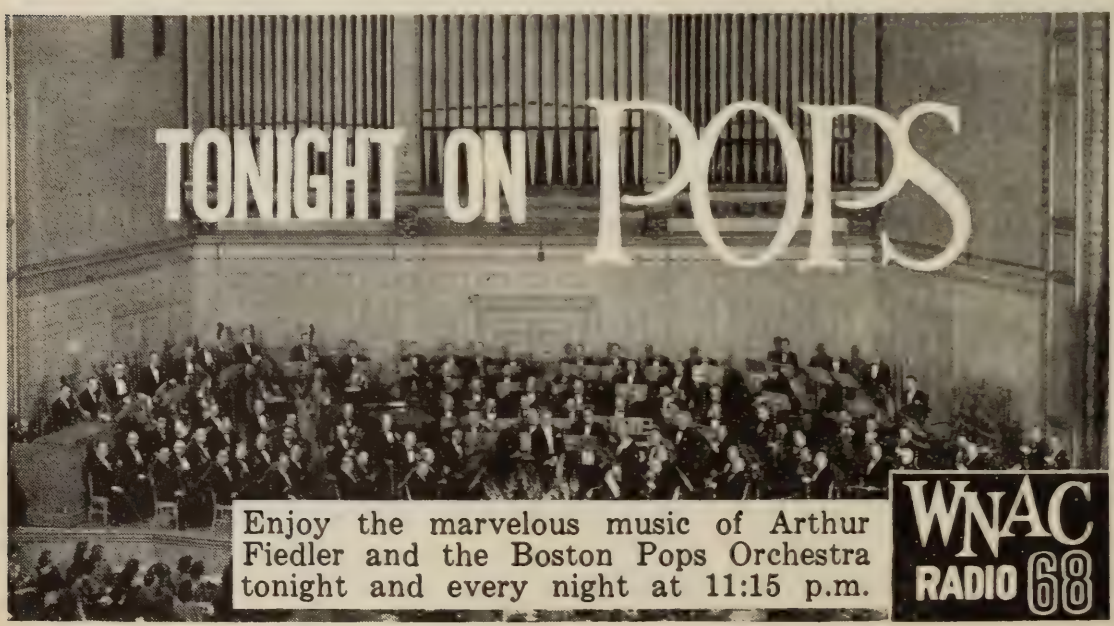
Paintings should be delivered to Symphony Hall on Monday or Tuesday, December 14 or 15. Application blanks may be had at the Friends' Office, or in the evenings at the Box Office.

because their Love was so imparil. So she who than was a fair Maid, is now become a Musical Pipe.

"Lamo had now done his Tale, and Philetas praised him for it, as one that had told them a Story far sweeter than any Song: when Tityrus came in, and brought his Father's Pipe, a large Organ, and made up a great quils; and where it was joyned together with wax, there too it was set, and varied with brasse. Insomuch, that one would have thought, that this had bin that very Pipe which Pan the inventor made first.

"When therefore Philetas was got up, and had set himself upright on a bench, first he tryed the quils whether they sounded clear and sweet; then finding never a Cane was stopt, he played a loud and lusty tune. One would not have thought that he had heard but one Pipe, the Sound was so high, the consort so full. But by little and little remitting that vehemence, he changed it to a softer and sweeter tone; and playing with all the dexterousnesse of the art of Musick, he showed upon the Pipe, what Notes were fit for the herds of Cowes and Oxen, what agreed with the flocks of Goats, what were pleasing to the sheep. The tones for the sheep were soft and sweet, those of the herds were vehement; and for the Goats, were sharp and shrill. In summe, that single Pipe of his exprest even all the Shepherds pipes. Therefore the rest in deep silence sate still, delighted and charmed with that Musick."

The peaceful life of the young and uninstructed lovers suffered interruptions and tribulations at the hands of predatory "pyrats and theeves," or importunate rivals for Chloe. But the nymphs, handmaids of the God Pan, intervened to protect the favored pair. At last, with every rustic ceremony, they were united in marriage. "And Chloe then first knew," so concludes the story, "that those things that were done in the Wood, were only the sweetest Sports of Shepherds."



Music for a Christmas Gift

A pair of tickets for the

YOUTH CONCERTS

at SYMPHONY HALL

HARRY ELLIS DICKSON, *Conductor*

Saturday mornings at 11 o'clock

JANUARY 9 and MARCH 5
or
JANUARY 16 and MARCH 12

$2.00 (no tax) for either pair (Gift card included)

On sale at Symphony Hall Box Office

"Without that eternal plugging-away which is immune to fatigue and discouragement, we couldn't be enjoying today's world. And today more than ever, the world also needs a sprinkling of that golden lifegiver called inspiration."

THE PRINTING VISUAL QUALITY

Our organization can provide fresh new approaches visually and creatively, to bring new life to your printing. We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198*
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233*
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066*
	Violin Concerto (HEIFETZ)	LM-1992*
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228*
BLOCH	"Schelomo" (PIATIGORSKY)	LM-2109
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274*
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111*
	"Prelude to the Afternoon of a Faun"	LM-1984*
	Three Images	LM-2282*
DUKAS	The Apprentice Sorceror	LM-2292*
ELGAR	Introduction and Allegro	LM-2105*
FRANCK	Symphony No. 1 in D minor	LM-2131*
IBERT	"Escales" (Ports of Call)	LM-2111*
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271*
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (HEIFETZ)	LM-2314*
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314*
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237*
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984*
	"Mother Goose" Suite	LM-2292*
	Piano Concerto (HENRIOT-SCHWEITZER)	LM-2271*
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292*
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239*
	Serenade for Strings	LM-2105*
WAGNER	Excerpts (EILEEN FARRELL)	LM-2255*
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109

* Also a stereophonic recording.

Five thousand and YOU

There are 5,000 Friends of the Boston Symphony Orchestra—individuals who feel that the Orchestra is important enough, both to them and to the entire community, to warrant extra support.

This year, the Boston Symphony Orchestra again calls on the support of its Friends. $250,000 is needed to meet the Symphony's deficit.

While this is a large amount, it is modest when compared to the Orchestra's total annual budget of nearly $2,000,000.

No other orchestra in the country has a more favorable ratio between earned income and expenses. No major orchestra anywhere pays its own way.

Help keep great music in Boston! Send in your contribution and be a Friend.

THE FRIENDS
of the
BOSTON SYMPHONY ORCHESTRA
SYMPHONY HALL
BOSTON 15, MASSACHUSETTS



A LIFE IS IN HIS HANDS...

In the crisis of an operation, the patient's life depends upon the surgeon's knowledge, skill and experience acquired over a lifetime of specialization.

If a crisis develops in your family's future, your plans should also be administered by specialists. When you appoint Boston Safe Deposit and Trust Company executor and trustee, you can be sure your family's security is inskilled hands. This specialized organization has devoted over 80 years to administering estates and trusts.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Tenth Program

(Following a tour of New York, Washington and Brooklyn, December 16–19)

THURSDAY AFTERNOON, DECEMBER 24, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 26, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

BRUCKNER . . . . . Symphony No. 5, in B-flat major

I. Adagio; Allegro
II. Adagio
III. Scherzo: Molto vivace; Trio: Allegretto
IV. Finale: Adagio; Allegro

INTERMISSION

MOUSSORGSKY . . . . . *"Pictures at an Exhibition," Piano Pieces (Arranged for Orchestra by Maurice Ravel)

Promenade — Gnomus — Promenade — Il vecchio castello — Tuileries — Bydlo — Promenade — Ballet of Chicks in their Shells — Samuel Goldenburg and Schmyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate of Kiev.

These concerts will end about 4:00 o'clock on Thursday Afternoon; 10:15 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO *RCA VICTOR RECORDS

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS

WINTER SEASON 1959–1960

OCTOBER

2–3	Boston	(Fri.-Sat. I)
6	Boston	(Tues. A)
9–10	Boston	(Fri.-Sat. II)
13	Providence	(I)
16–17	Boston	(Fri.-Sat. III)
19	Utica	
20	Syracuse	
21	Rochester	
22	Toledo	
23	Detroit	
24	Ann Arbor	(I)
25	Ann Arbor	(II)
30–31	Boston	(Fri.-Sat. IV)

NOVEMBER

3	Cambridge	(I)
5	Boston	(Rehearsal I)
6–7	Boston	(Fri.-Sat. V)
8	Boston	(Sun. a)
10	Boston	(Tues. B)
13–14	Boston	(Fri.-Sat. VI)
16	Northampton	
17	New Haven	
18	New York	(Wed. I)
19	Englewood	
20	Brooklyn	(I)
21	New York	(Sat. I)
24	Providence	(II)
27–28	Boston	(Fri.-Sat. VII)

DECEMBER

1	Cambridge	(II)
4–5	Boston	(Fri.-Sat. VIII)
8	Boston	(Tues. C)
10	Boston	(Rehearsal II)
11–12	Boston	(Fri.-Sat. IX)
16	New York	(Wed. II)
17	Washington	(I)
18	Brooklyn	(II)
19	New York	(Sat. II)
22	Boston	(Tues. D)
24, 26	Boston	(Thurs.-Sat. X)
29	Providence	(III)

JANUARY

1–2	Boston	(Fri.-Sat. XI)
5	Cambridge	(III)
6	Boston	(Rehearsal III)
8–9	Boston	(Fri.-Sat. XII)
10	Boston	(Sun. b)
12	Boston	(Tues. E)
15–16	Boston	(Fri.-Sat. XIII)
19	Newark	
20	New York	(Wed. III)
21	Baltimore	
22	Brooklyn	(III)
23	New York	(Sat. III)
29–30	Boston	(Fri.-Sat. XIV)
31	Boston	(Sun. c)

FEBRUARY

2	Cambridge	(IV)
5–6	Boston	(Fri.-Sat. XV)
9	Boston	(Tues. F)
11	Boston	(Rehearsal IV)
12–13	Boston	(Fri.-Sat. XVI)
15	Storrs	
16	New London	
17	New York	(Wed. IV)
18	Washington	(II)
19	Brooklyn	(IV)
20	New York	(Sat. IV)
23	Providence	(IV)
25	Boston	(Rehearsal V)
26–27	Boston	(Fri.-Sat. XVII)
28	Boston	(Sun. d)

MARCH

1	Boston	(Tues. G)
4–5	Boston	(Fri.-Sat. XVIII)
8	Cambridge	(V)
10	Boston	(Rehearsal VI)
11–12	Boston	(Fri.-Sat. XIX)
13	Boston	(Sun. e)
15	Boston	(Tues. H)
18–19	Boston	(Fri.-Sat. XX)
21	Hartford	
22	New Haven	
23	New York	(Wed. V)
24	Philadelphia	
25	Brooklyn	(V)
26	New York	(Sat. V)

APRIL

1–2	Boston	(Fri.-Sat. XXI)
3	Boston	(Sun. f)
5	Providence	(V)
8–9	Boston	(Fri.-Sat. XXII)
12	Cambridge	(VI)
13	Boston	(Rehearsal VII)
14, 16	Boston	(Thurs.-Sat. XXIII)
19	Boston	(Tues. I)
22–23	Boston	(Fri.-Sat. XXIV)

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

Violins

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

Violas

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

Cellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth
Harold Farberman

Percussion

Charles Smith
Harold Thompson
Arthur Press

Harps

Bernard Zighera
Olivia Luetcke

Piano

Bernard Zighera

Library

Victor Alpert
William Shisler

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE—
CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1959, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

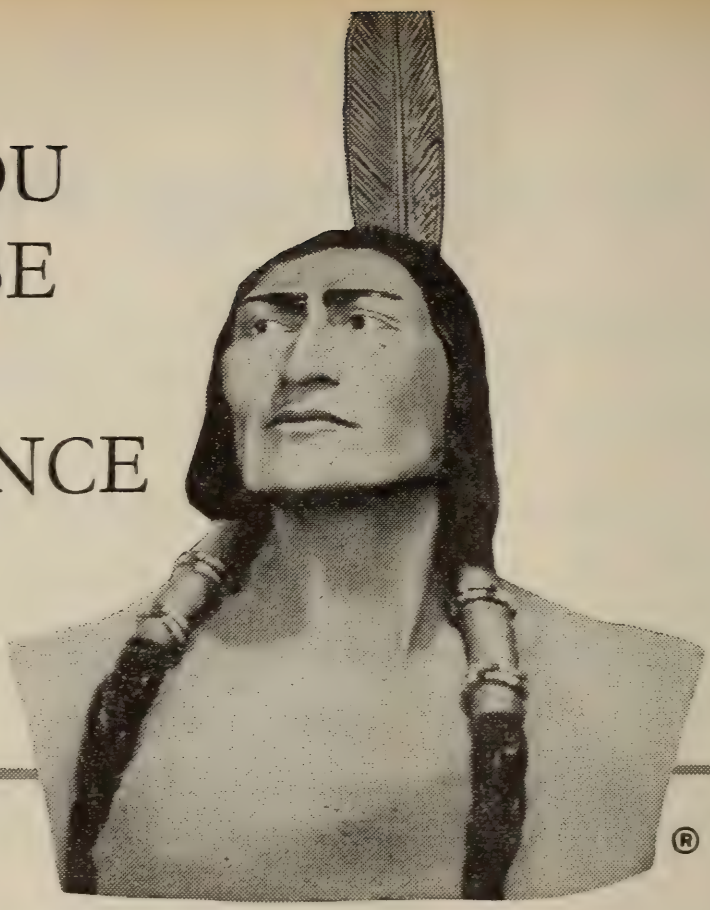
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
LEONARD BURKAT
Music Administrator
JAMES J. BROSNAHAN
Business Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (for this week) 583
Program (January 1–2) 637
Program (January 8–9) 639

NOTES

Bruckner (Symphony No. 5) . . 585

ENTR'ACTES

The Master of the Grand Style . 607
(Lawrence Gilman)

The Quest for the Authentic Bruckner (*J. N. B.*) 612

NOTES

Moussorgsky ("Pictures at an Exhibition") 621

Symphoniana

SUBSCRIBERS' EXHIBITION

The annual exhibition of paintings by subscribers, Friends and members of the Boston Symphony Orchestra is now on view. It will be shown at the symphony concerts through January 2.

• •

RICHARD BURGIN

Born in Warsaw, Richard Burgin made his first public appearance at the age of eleven as soloist with the Warsaw Philharmonic Society in 1903. He studied with Lotto and later with Joachim in Berlin and, from 1908 to 1912, with Leopold Auer in St. Petersburg. He has been concertmaster and soloist with the orchestras of Leningrad, Helsinki, Christiania (now Oslo) and Stockholm. As concertmaster he served, before coming to his present position in Boston, under two former conductors of this Orchestra, Messrs. Max Fiedler and Arthur Nikisch. Likewise, he played as concertmaster under Richard Strauss, Schneevoigt and Sibelius. At Stockholm and Christiania he was assistant teacher to Auer in 1916–17. He formed the Burgin quartet, which made numerous tours. In the autumn of 1920 he came



MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON

To

Our Many Friends

a Very

Merry Christmas

and a

Joyous New Year

416 Boylston St.
Boston 16, Mass.
KEnmore 6-6238

54 Central St.
Wellesley, Mass.
CEdar 5-4530

to this country to be concertmaster of the Boston Symphony Orchestra. Since 1936 he has been the associate conductor as well. Mr. Burgin has played a considerable amount of chamber music here, particularly as leader in string quartet recitals. He was made Chevalier of the Legion of Honor in 1955.

• •

A TOUR OF THE ORIENT

Charles Munch and the Boston Symphony Orchestra have announced their acceptance of an invitation to tour Japan and other East Asian countries in the Spring of 1960. The tour will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

The tour, which is expected to begin on or about May 1st and last six to eight weeks, will open in Japan where the Orchestra will perform in the Osaka Festival. Other Japanese cities will be visited. The President's Program and A.N.T.A. have not confirmed the itinerary for the other East Asian countries but it is anticipated that the Philippines, Formosa and Korea will be included.

This will be the third foreign tour of the Boston Symphony Orchestra. It visited Europe in 1952 and in 1956 it was the first American orchestra to perform in the Soviet Union.

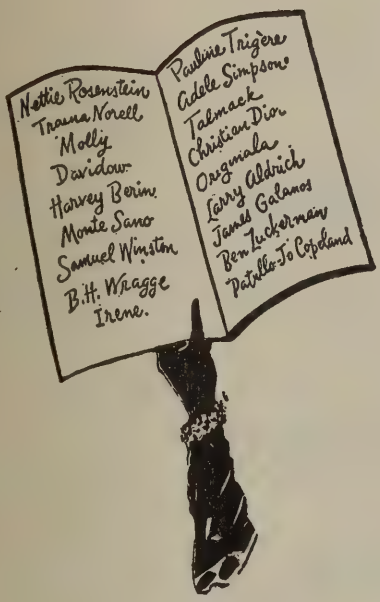
• •

YOUTH CONCERTS

The Youth Concerts, begun this year, will complete their season with performances on Saturdays, January 9 and March 5; and on Saturdays, January 16 and March 12, when the programs will be repeated. The orchestra consists of 60 players from the Boston Symphony Orchestra and will be under the direction of Harry Ellis Dickson. The concerts begin at 11 o'clock and last one hour. Subscription tickets are still available for the two remaining concerts of each series.

Filene's French Shops

Boston





A Monte-Sano coat

is always new in shape,

exciting in fabric,

rich in color

Prophetic pace setter from a magnificent winter collection . . . the stained glass plaid reefer dipped in glowing colors illuminated by the sun shining through cathedral windows . . . in richly textured mohair tweed.

The French Shop's coat collection, from $125.

The Monte-Sano coat collection, from $250.

Best wishes
for a
most happy
holiday
season



Tenth Program

THURSDAY AFTERNOON, DECEMBER 24, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 26, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

BRUCKNER . . . . . Symphony No. 5, in B-flat major

I. Adagio; Allegro
II. Adagio
III. Scherzo: Molto vivace; Trio: Allegretto
IV. Finale: Adagio; Allegro

INTERMISSION

MOUSSORGSKY . . . . . *"Pictures at an Exhibition," Piano Pieces (Arranged for Orchestra by Maurice Ravel)

Promenade — Gnomus — Promenade — Il vecchio castello — Tuileries — Bydlo — Promenade — Ballet of Chicks in their Shells — Samuel Goldenburg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate of Kiev.

These concerts will end about 4:00 o'clock on Thursday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

holiday opulence

—gowns to light the night,
dazzlements of every description—
everywhere you turn at

R.H. Stearns

BOSTON • CHESTNUT HILL



SYMPHONY NO. 5 IN B-FLAT MAJOR

By ANTON BRUCKNER

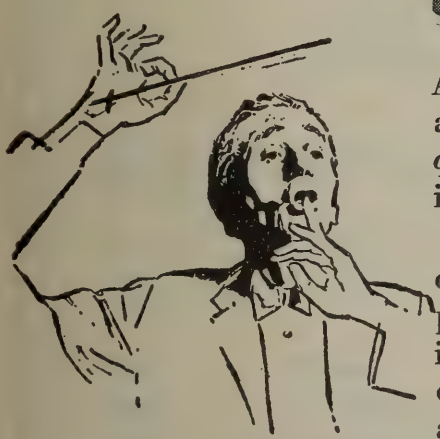
Born in Ansfelden, Austria, September 4, 1824; died in Vienna, October 11, 1896

Bruckner began to compose his Fifth Symphony in 1875. According to notations on the manuscript, he wrote (or sketched) the Adagio and Scherzo in the first part of that year. He composed the first and last movements in the spring of 1876 and completed the score by January 4, 1878. The symphony, which had been revised in the course of sixteen years, was first performed under the direction of Franz Schalk at Graz, April 8, 1894. Ferdinand Löwe introduced the symphony to Vienna December 18, 1898, having performed it in Budapest and Munich.

The only previous performance of this symphony by the Boston Symphony Orchestra was given by Wilhelm Gericke on November 28, 1901, and this may have been the first performance of the work in the United States.

The score from the "original" manuscript (without the later revisions) was published in 1936 by the *Internationale Bruckner Gesellschaft,* edited by Robert Haas and Alfred Orel in Vienna.

The score of the revised edition, which is used in the present performances, requires 3 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, cymbals, triangle, timpani and strings. A supplementary orchestra, used in the finale, consists of 3 trumpets, 3 trombones and tuba.



sotto voce

A conductor and 103 musicians interpret a delicate passage with expert finesse. But *quietly*, so that each note can speak for itself.

Here at Rockland-Atlas, every officer in our Trust Department is a specialist in his particular field, be it investments, administration, or operations. Their *harmonious* cooperation with testators, beneficiaries and attorneys marks the Rockland-Atlas trust relationship.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

BRUCKNER's Fifth Symphony had a different fate from the others so far as the composer was concerned. Although it was music especially close to his heart, it was the only one (with the exception of the uncompleted Ninth) which he never heard performed by an orchestra. The three years' span in which he wrote it were lean years, years of obscurity and poverty. Fame and recognition were to arrive later. He had come to Vienna from Linz in 1868. He obtained a teaching position at the Conservatory at a small salary, and an "expectant" appointment as ultimate successor to the post of Court Organist, a title without pay (*"Titel ohne Mittel"*).

When he began to compose his Fifth Symphony, in the spring of 1875, he was fifty-one, known as an organist who had been a choral conductor of high standing in Linz, an expert in the intricacies of counterpoint, but in appearance a school-teacher with awkward, obsequious country ways. His ambition to become a composer of prodigious orchestral as well as choral music was little regarded if noticed at all. Individual discerning musicians perceived extraordinary talent in the huge, silent scores of the humble and ungainly Bruckner. Among them were three devoted young pupils who were later to become his conductorial and editorial apostles: Franz Schalk, Schalk's brother Joseph, and Ferdinand Löwe. There was also Joseph Herbeck, the Director of

Select from the wonderful variety of

Christmas Gifts

at the

S. S. PIERCE STORES

When you give a "Package from Pierce's" you are choosing the Christmas Gift everyone enjoys. Come in and see our gifts.

GIFT BOXES • BASKETS • BUCKETS • HAMPERS • CHESTS
DELICACIES • GOOD FOODS • CANDIES • CIGARS
S. S. P. SPECIALTIES • PERFUMES • TOILETRIES • WINES



S. S. PIERCE CO.

144 TREMONT ST. • 478 BOYLSTON ST.
133 BROOKLINE AVE. • CHESTNUT HILL
NORTHSHORE SHOPPING CENTER • BELMONT
NEWTON CENTRE • COOLIDGE CORNER
WELLESLEY • WEST HARTFORD

DO YOU KNOW...

THAT, in the 1880's, some 500 Symphony seats, offered at $7.50 for the season, were the object of much speculation . . . that "scalpers" hired boys to wait in line at the Music Hall . . . that, in 1888, some 300 ticket-seekers stood in line for four days, sleeping quite literally on their feet?

DO YOU KNOW THAT the orchestra was once led by Vincent d'Indy and Richard Strauss as guest conductors . . . that, as a testimonial to the disciplines of Wilhelm Gericke, Strauss remarked to the Orchestra, "You play that finely, but a little too finely. I want some roughness here."

DO YOU KNOW THAT another testimonial came from the Orchestra itself when the lights went out during a New York concert. The orchestra gracefully finished the beat and a half which concluded the phrase, paused, and resumed immediately the light returned . . . that Gericke's leadership was further honored by his successor, Dr. Muck, who laid down his baton during his first concert and allowed the music to continue without his direction?

DO YOU KNOW THAT by having The Merchants act as your agent or as executor and Trustee, you and your family will be assured of expert, understanding guidance . . . that our Trust Department will accept as much or little of the responsibility for the management of your property as you choose to delegate — from complete financial supervision to tedious but necessary details . . . that, whatever *your* need, you need look no further than The Merchants?



Offices
28 STATE ST.
31 MILK ST. • SOUTH STATION
513 BOYLSTON ST. • 642 BEACON ST.
30 BIRMINGHAM PARKWAY, BRIGHTON

member F.D.I.C.

where the man you talk to *is* the bank

the Society of Friends of Music in Vienna, who brought out Bruckner's Mass in F minor in 1869; but his symphonies, of which he had composed and submitted four, were refused until the Second was performed by Herbeck in 1873. He had come to Vienna from Linz having written three masses, shorter choral works, and one symphony which he was willing to acknowledge. He could not have realized at first that reluctance to accept his music in Vienna was rooted in the anti-Wagner prejudice rampant at the time and the new ascendancy of the Brahms faction. To Bruckner Wagner was a god. He visited Bayreuth for the first Ring Cycle in 1876, and received the master's permission to dedicate his Third Symphony to him. The first performance of this Symphony took place in Vienna in December, 1877, when Bruckner conducted a performance by a reluctant orchestra before a hostile audience. A symphonist who attached himself to Wagner was too much. The audience walked out in numbers after each movement, and at last the composer found himself bowing to a dozen or so people, while standing on an empty stage. The effect of this fiasco upon the already discouraged composer may be imagined. As he picked up the despised score and was about to leave, a group of young admirers came up to him with words of praise. But he turned away, saying: *"Lasst's mi aus, die Leut woll'n nix von mir wissen."* The group included a

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

seventeen-year-old student named Gustav Mahler, and an enthusiastic stranger who introduced himself as Theodor Raettig and who offered to publish the score. These warm approaches were of little help, for Bruckner became the open butt of anti-Wagner antipathy as Dr. Eduard Hanslick, the Wagner-hating critic, poured scathing derision upon his suffering head. He called the Third Symphony "Beethoven's Ninth invaded by Wagner's Valkyries and trampled under their horses' hoofs."

These unhappy events coincided with his work upon the Fifth Symphony (1875–1877). This Symphony was his most ambitious score until then.* Like most of his symphonies, it has three movements in slow or moderate tempo and one for the most part light and swift. The often somber mood is relieved by the Scherzo with its *Ländler* rhythm and its shadowy pianissimo octaves. The dark moments are also dispelled by the Finale and the triumphant proclamation of the closing fugal chorale.

* August Goellerich, Bruckner's voluminous biographer, called it the "Tragic" Symphony. Walter Niemann called it the "Church" Symphony. Bruckner is quoted as referring to it as the "Fantastic" (perhaps in reference to the Scherzo), and also called it his "*Kontrapunktisches Meisterstück.*" Others have identified it as the "*Pizzicato*" Symphony, for reasons obvious in the score. Surely the Symphony needs no title.



ONLY *the* STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

Whatever the reason might be, this Symphony, inextricably bound with Bruckner's inmost character, a sort of personal revelation, lay for years unperformed. Hans Richter, who later became Bruckner's stout champion in Vienna, conducting the first four symphonies and the Seventh and Eighth, passed this one by. It was not until April 8, 1894, sixteen years after its completion, that the loyal Franz Schalk, then thirty-one, brought the Symphony to the light of performance at Graz. Bruckner, then at work upon his Ninth Symphony, was too ill to make the journey from Vienna, and did not hear it. Schalk wrote:

"Honored Master! You will already have received by word of mouth news of the prodigious impression made by your masterly V. I can only add that to have had a part in that evening will always remain my proudest memory. No one could imagine without having heard it the overwhelming power of the Finale. I lay before you, my most revered Master, the total sum of my wonderment and deepest enthusiasm. . . . Your ever grateful and ever faithful

FRANCISCE."

The reference to the "overwhelming power of the Finale" must refer to the supplementary brass choir used in this performance, which was not indicated in the original manuscript score. Obviously Bruckner knew of this addition and approved it, although the idea came from

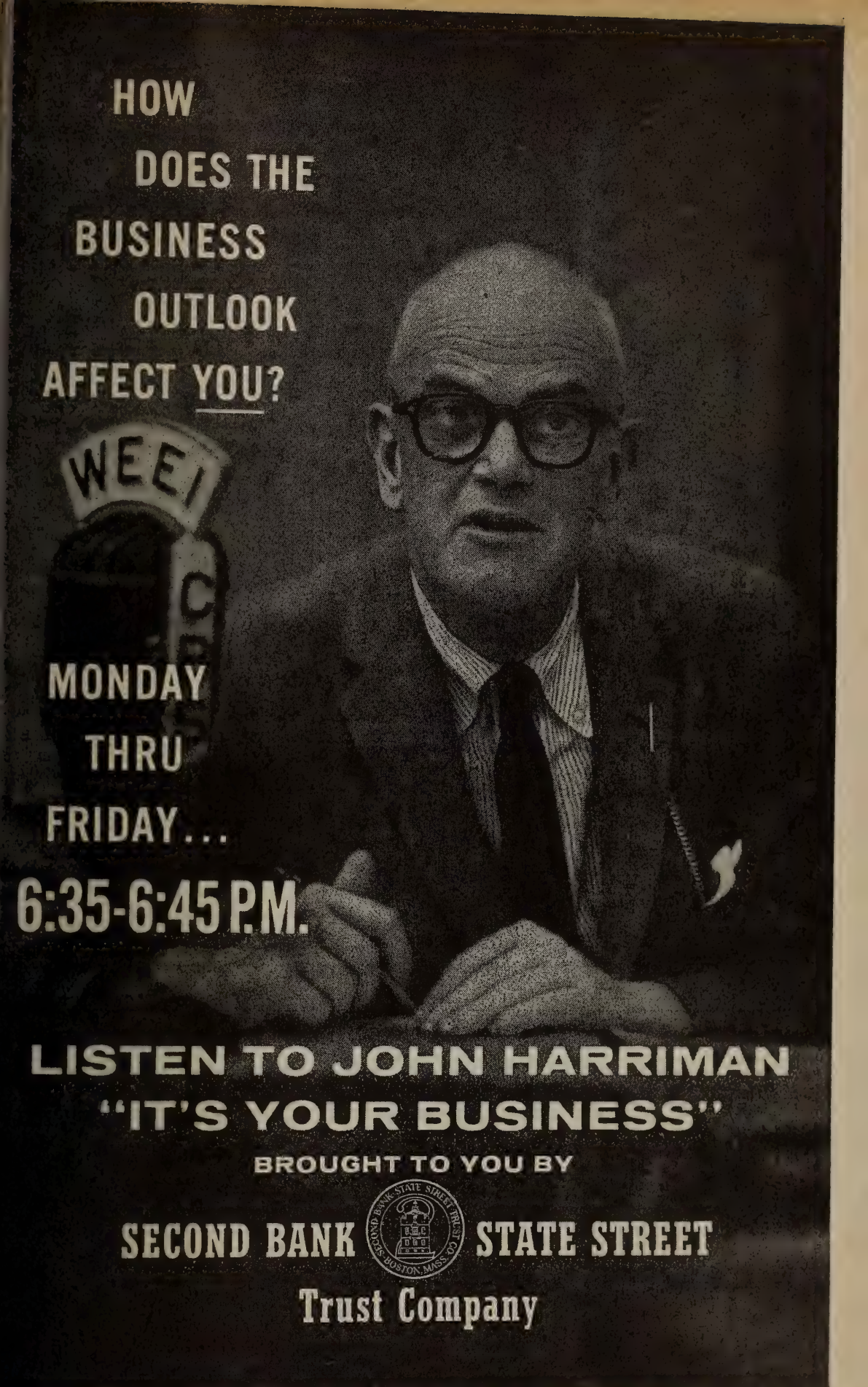
For Consultation on Design
of your Science Laboratory

A. B. Stanley
Company Incorporated

Furniture for
Science
Laboratories



230 BOYLSTON STREET (Route 9)
CHESTNUT HILL 67 (Newton), MASSACHUSETTS
Telephone DEcatur 2-2112


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK STATE STREET
Trust Company
SECOND BANK-STATE STREET TRUST CO. BOSTON, MASS.

MEMBER F.D.I.C.

Schalk. The long delay in the performance of the Symphony suggests that the composer may have withheld it for revision.

Whoever may have been responsible, the score underwent a good deal of alteration in the course of those sixteen years. This became evident when, in 1936, the "original" version was published by the International Bruckner Society from the manuscript which Bruckner had deposited in the Austrian National Library in 1878. This was a part of the zealous effort of that organization to restore music which was believed to have been tampered with by over-zealous pupils. Controversy over the two versions was particularly heated in the case of the Fifth Symphony, for here the variance was greatest. The so-called *"Originalfassung"** revealed that the early score was much longer, showing by comparison with the score edited by Schalk and published in April, 1896, that Bruckner or Schalk, or the two together, had cut 122 bars out of the Finale, shortening the reprise to such an extent that a sonata form movement was telescoped into one mostly fugal. The original version was therefore at least twenty minutes longer. Dr. Robert Haas, who edited all the symphonies for the Bruckner Society, claimed in a preface to the score of this one that the "special abundant inspiration of mounting climaxes of sound" was quite "lost"

* The term *"Urfassung"* was combated by the Schalk faction as an unprovable assumption.

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Molto tranquillo

It's a wonderful feeling of peace and satisfaction to know that you have planned well for the security of your family's future — through an estate program with the United States Trust Company.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



counterpoint . . .

often requires the brass section to follow an independent melody in developing the symphonic theme. Insurance Agents, too, must follow many variations in charting a modern protection program for their clients. More than 8,000 Independent Insurance Agents throughout the United States, its Territories, and Canada depend on one of the Boston Insurance Group's 68 strategically-located offices to assure you of service as a **neighbor** . . . not a number. Through Boston's decentralized facilities they combine fast, efficient service with complete modern coverages.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company
87 Kilby Street
Boston 2
Massachusetts

Equitable Fire Insurance Company, Charleston, South Carolina

YOUR Independent Insurance AGENT ... SERVES YOU FIRST

Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

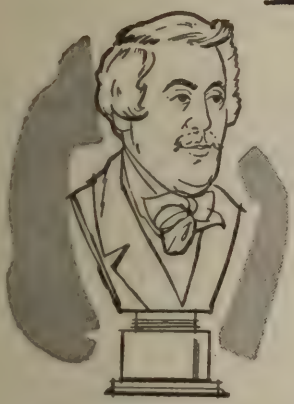
in the Finale, and, while naming no names, implied mutilation by Schalk. In addition to this, the instrumentation was altered throughout. Bruckner's earlier manuscript had tended toward the block style imitating the alternate organ registers, such as in the Finale where the chorale is repeated antiphonally by the alternate wood winds, brass and strings. The later revision preserves the effective alternation of choirs in this place, but tends elsewhere to the admixture and subtilization of colors, denounced by the opponents as "transforming Bruckner into Wagner." When both versions were performed in Munich for comparison, and when the newly published "restoration" was performed in Vienna, there was a good deal of dismay. Some, who were inclined to cherish their traditions, were unseated by a different version of the music they had known all their lives. They were also shaken by the new claim that their loyalty to the gospel of Bruckner had been betrayed. Had Bruckner been tampered with or had he not? Was he the complacent kind of artist who would without a murmur allow his pupils to recast his scores not only for performance but for publication? Or did he have a will of his own and, as might be expected, sanction or forbid such alterations? Those who knew Bruckner intimately have attested that, endlessly re-working, making many changes,

Aeolian-Skinner Organ Company

Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
Joseph S. Whiteford, President and Tonal Director



IN 1835...



...Gaetano Donizetti came to Naples to accept the appointment as professor of counterpoint at the Royal College of Music. It was during 1835, too, that he wrote his brilliant *Lucia Di Lammermoor.*



...mutual life insurance came to America to Boston, specifically, as New England Life became the first such company to receive its charter in the New World. Today, from its offices in Copley Square, New England Life extends this promise to policyholders throughout the nation and in Hawaii: *a better life for you.*

NEW ENGLAND

Mutual **LIFE** *Insurance Company* BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA—1835

perplexed by the intransigence of his critics, he was ready to listen to the practical advice of friendly conductors, and to respect their experience. Mahler too was an inveterate reviser of his instrumentation, but Mahler's was a different case, for Mahler had constant experience in working with orchestras, while Bruckner sadly lacked that familiarity. How much he may have been swayed by the judgment of others; who had the last say in matters which to a composer are of the first importance, we can only surmise.

The present situation gives conductors today an alternate choice of editions for each of the symphonies. The unfinished Ninth is a special case, for the composer and the brothers Schalk having died, the onus for alteration falls upon Frederick Löwe, another devout disciple and Bruckner's final editor at the time of his death. More has been made of the alterations in the Ninth (mostly in the instrumentation) than a comparison of the two scores would justify.

The case of the Fifth is different. Here there are liberal changes. Conductors today are divided in their choice. They may act quite irreproachably according to their personal sense of Brucknerian fidelity, their taste and the taste of their time. Mr. Burgin has made use of the shorter, the revised and first printed edition.

• •

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

HIRE A
Cadillac
LIMOUSINE
from
ROBIE *Cadillac* **RENTING SERVICE**

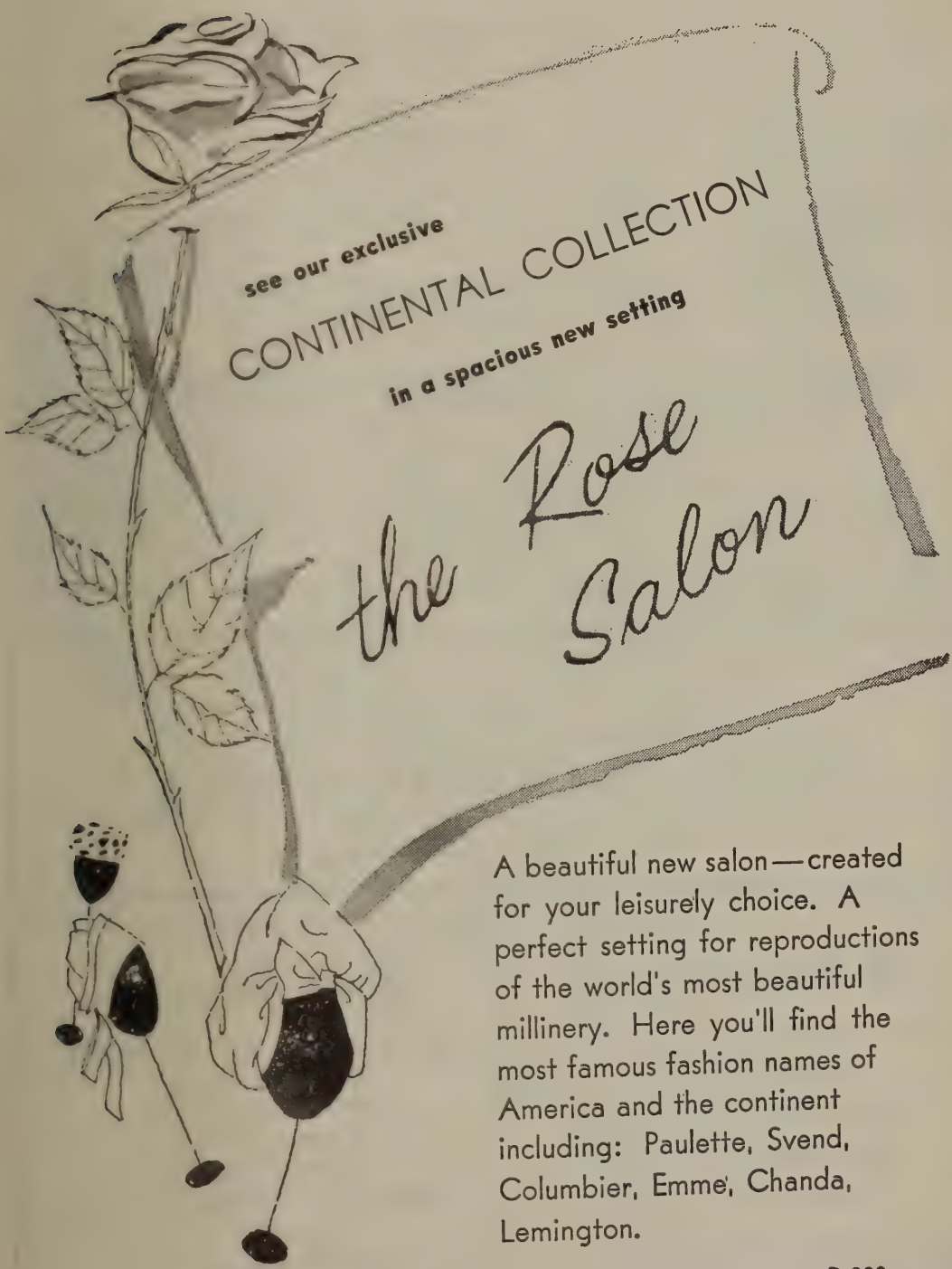


434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company

come visit New England's enchanting
new bower of designer millinery



see our exclusive

CONTINENTAL COLLECTION

in a spacious new setting

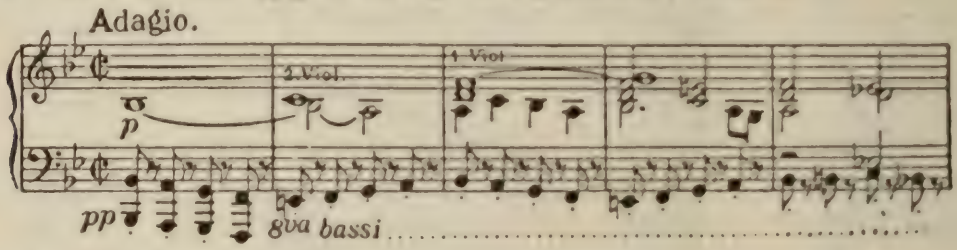
the Rose Salon

A beautiful new salon—created for your leisurely choice. A perfect setting for reproductions of the world's most beautiful millinery. Here you'll find the most famous fashion names of America and the continent including: Paulette, Svend, Columbier, Emme', Chanda, Lemington.

JORDAN'S ROSE SALON—SECOND FLOOR—MAIN STORE D-200

BOSTON—FRAMINGHAM—PEABODY

Two characteristics in this Symphony strike the listener as an advance in integration upon those that preceded. The counterpoint is considerable — Bruckner's counterpoint (his skill was admitted even by his early opponents) is brought fluently into play in the combination of themes and counterthemes throughout, and is directed into much fugal manipulation in the Finale. Equally striking is the "cyclic" recurrence of thematic material, which, tentatively used by Bruckner in his earlier symphonies, and until then alien to all symphonic method, is here pervasive and binding.* The adagio which opens the first movement is more than an introduction, for it is to recur several times as a bridge in the development, and is to appear again, little changed, at the beginning of the Finale. These opening measures consist of a pizzicato for the low strings in a mysterious pianissimo to which the legato voices of the upper strings are gradually added:



The slow movement likewise opens (and also closes) with pizzicati, thematically different. The slow movement and the Scherzo are closely

* Assuming that the "symphonies" of Berlioz and Liszt are really program music, Schumann's D minor Symphony offers the only precedent.

FOR EVERYONE ON YOUR LIST
The Gift that reflects your good taste through the year
A BOOK OR A RECORD FROM
BOOK CLEARING HOUSE
423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16
Mail and Phone Orders Invited

Le Petit Pigalle
58 WESTLAND AVENUE
French Food at its Best
Open Sunday — Closed Monday
Lunch 11:30 - Dinner 5:30 - 9
Imported Wines and Beers
NEW DINING ROOM
Visit Café Pigalle 9 p.m. to midnight
CI 7-9370

Café Pigalle
58 WESTLAND AVENUE
A Little Bit of France
in the Heart of Boston
9 p.m. to Midnight
(Closed Mondays)
Finest in French Pastries and Specialties
Croissant Brioches
Imported Wines and Beers
Visit Le Petit Pigalle
for Lunch and Dinner
CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY



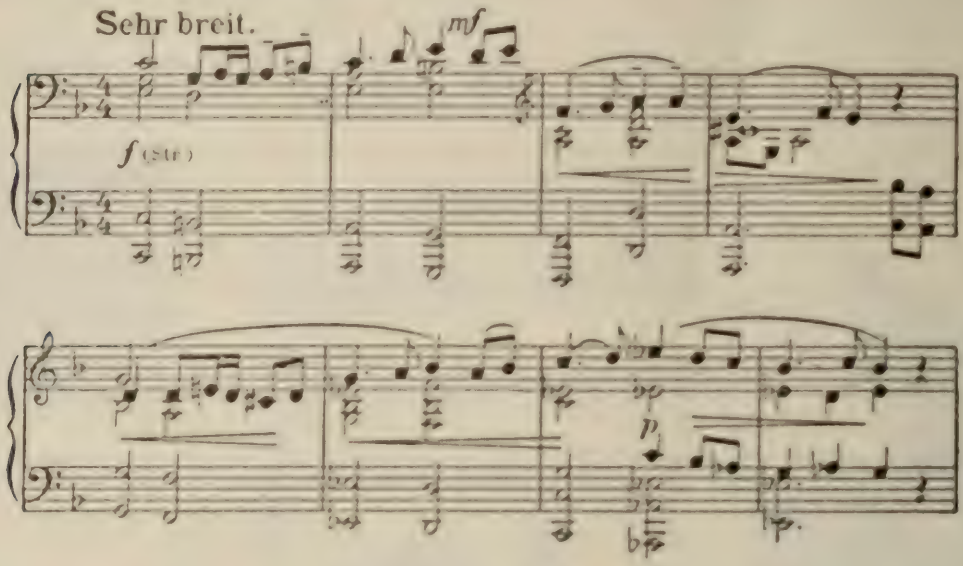


Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

related, as in the latter the themes are transformed to a different purpose. Again in the Finale the principal theme of the first movement is brought in to be fugally combined.

The Adagio is based on two principal melodies, the first played by the oboes in 4/4 against the pizzicato accompaniment in 6/4.* The second is given to the strings:



* "Karl Muck actually used to beat the 6/4 with the baton in his right hand and the 4/4 with his left hand. Nikisch, when I asked him how he mastered the difficulty, answered: 'I always help the group which needs me most.'"—*Werner Wolf.*



LUNCHEON
Served Monday through Friday
11 to 3

The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand to serve you better*

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

Each is developed in turn, variation-wise, until the first theme brings the climax in full statement.

The Scherzo begins in the tempo and lilting character of an Austrian *Ländler:*

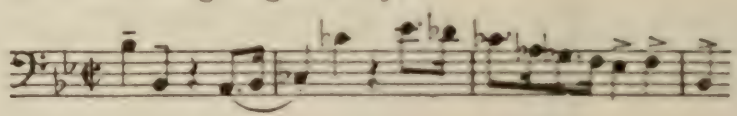


This section is repeated with a literal da capo after a trio in contrasting 2/4 rhythm. Max Auer called the Scherzo "an inspired persiflage of the Adagio."

The Finale, after the introductory repetition from the first movement, exposes and develops separately the main theme from the first movement:



There is the following fugal subject:



Chez Lucien

FRENCH CUISINE AT ITS BESTI

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

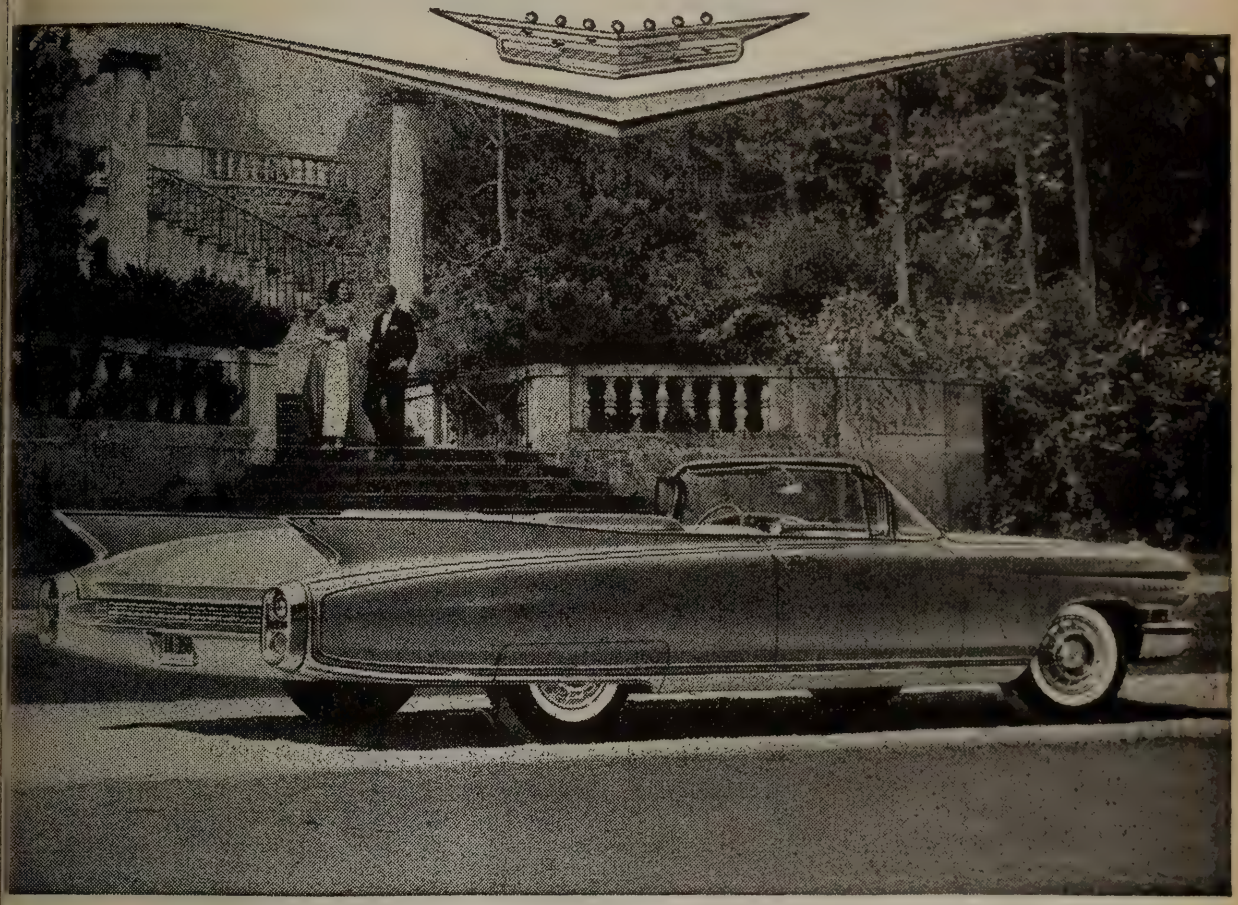
Life and Accident Insurance — individual and group

The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group

Cadillac

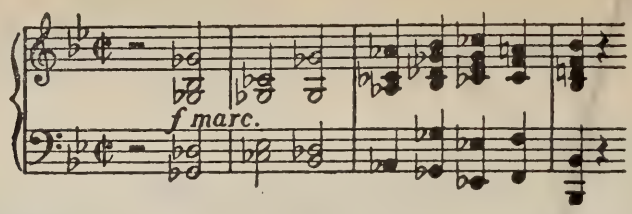


Unique acclaim—even for a Cadillac!

Rarely has a motor car—even a Cadillac—received the high degree of public acclaim that has attended the introduction of the 1960 "car of cars". This praise has, indeed, been heart-warming. But it has also, we feel, been entirely logical. Certainly, no one could question the fact of its great beauty and luxury—so inspiring that it has already established a new era of automotive elegance. And surely, no one could deny the brilliance of its new performance—smooth, quiet, silken and eager beyond any previous Cadillac standard. Have you seen and driven the 1960 Cadillac for yourself? If not, then we hope you will do so at the very earliest opportunity. We feel confident that you will give it your unqualified endorsement.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

A second subject, a chorale theme, is associated with the wind choirs.



He then proceeds to combine them in a long fugato with a new episode of fluent interwoven scale passages.* At the last the sturdy chorale phrase is built up, with the addition of a separately placed brass group, to a great tonal climax.

Binding elements in the two middle movements, and a still closer stylistic and thematic connection between the first and last, seem to give some significance to the fact that the inside movements first occupied the composer in the spring of 1875, the outside movements just a year later.

---

* These smoothly worked-in scale passages suggest that Bruckner knew and loved the quintet in *Die Meistersinger*.



***KLM** is proud to be the Airline preferred by the*

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



THE MASTER OF THE GRAND STYLE

The following remarks about Bruckner were written by Lawrence Gilman for the programs of the Philharmonic Symphony Society of New York.

BRUCKNER's life spanned almost three-quarters of the Nineteenth Century. He was born while Beethoven and Schubert were still alive. He was nine years older than Brahms (against whom he was needlessly pitted by certain of his unwise adherents) and eleven years younger than Wagner, whom he adored. He began his so-called "First Symphony" in the year of the production of *Tristan und Isolde,* and he laid down his pen while Richard Strauss was sketching *Till Eulenspiegel.* Thus his work belongs to the period during which romanticism attained its noon, and Bruckner's eye caught something of that meridional light.

He was a patient, humble, naïve, sensitive and pitiable soul. He dedicated his second symphony to Franz Liszt, his third "to Master Richard Wagner, in deepest reverence," his sixth to his landlord (though he afterward annulled this), his seventh to the King of Bavaria, his eighth to the Emperor of Austria, and he intended to dedicate his

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

ninth to God – at least there is a legend to the effect that he purposed to inscribe it "To the dear Lord."

• •

With the exception of his idol Wagner, he was the best hated composer of the Nineteenth Century. What was not said of his music by the partisans of Brahms! Clara Schumann, with a triumphant mixing of metaphors, described one of his symphonies (it seems to have been the innocent and naïve *Romantic,* No. 4, in E-flat) as "a horrible piece of music, nothing more than a medley of scraps strung together with a heap of bombast." Elizabet von Herzogenberg called him "an inflated windbag." Bülow referred to him as "the Asiatic Bruckner." As for the powerful and vindictive Hanslick, he abused Bruckner as if he had been a pickpocket, pursued him and harassed him with a venom that knew no bounds.

And still there is rancor and disagreement concerning the music of Bruckner, together with a curious misunderstanding of his quality. Only the other day, an admirable critic (not in America) deplored inexplicably the fact that Bruckner had not lived in a simpler age, "employing his talent charmingly in the smaller and less complex

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



GUARD RINGS OF RUBIES, EMERALDS OR SAPPHIRES

in plain colors or combined with diamonds in platinum,

Left: Emerald and diamond braided design ring **$600**

Right: Sapphires alternating with diamonds **$325**

Bottom: Sapphire ring **$125**
With rubies **$200**

Prices include tax

Chestnut Hill, Northshore, Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

forms of music" — this of a composer who was before all else, when in the vein, a master of the grand style!

For a few, he was and is, at his most rewardingly characteristic, one who knew the secret of a strangely exalted discourse, grazing at moments the sublime. Sometimes, rapt and transfigured, he saw visions and dreamed dreams as colossal, as grandiose, as awful in lonely splendor, as those of William Blake.

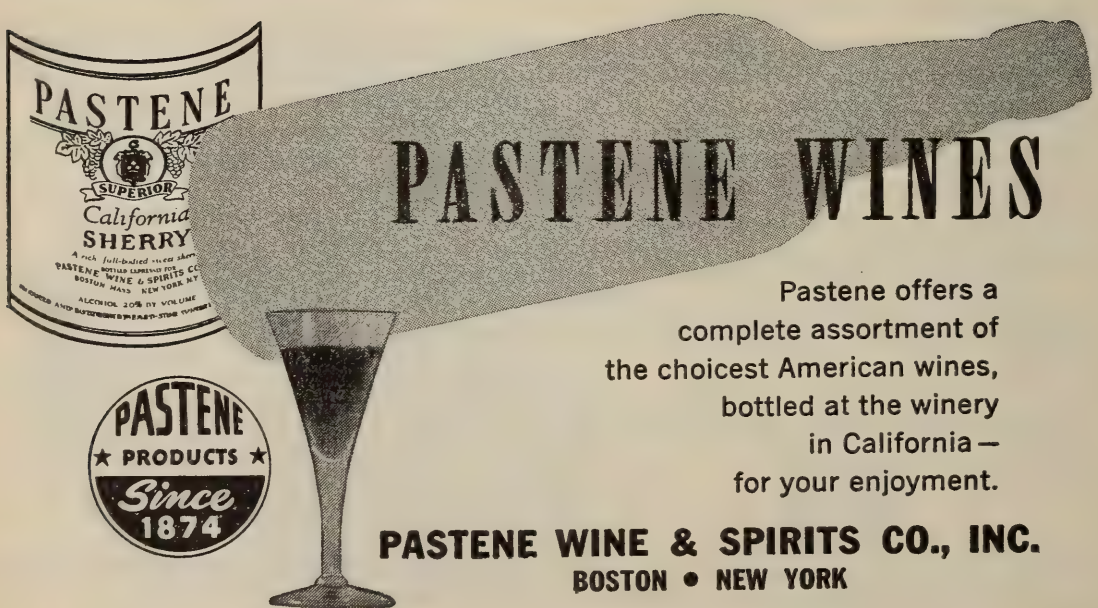
At his greatest, he is both a poet and a seer, looking at us with fathomless, grave eyes, speaking soberly of incredible things; or uttering magnificence like a Hebrew prophet; or rolling up the heavens like a scroll. This is the treasurable Bruckner, the musician whom his admirers insist upon remembering — the mystic, rhapsodist, hierophant, whose speech was transfigured, whose imaginings were penetrated, as Swinburne said of Baudelaire, with the suggestion of indescribable wonders, echoing with a strange murmur of revelation.

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

One need not go very far into the past to come upon unanswered questions of authorship. " 'The poor schoolmaster's son' is again keeping the world busy," wrote Werner Wolff in 1942 *(Anton Bruckner, Rustic Genius)*. Werner Wolff, as a conductor in Hamburg, had with all other conductors faced the tangled problem of choosing among the many revisions of Bruckner's scores those which most truly bespeak the composer's best intentions.

The trouble started shortly after the First World War when a growing interest in the symphonies started an investigation of those manuscript scores which the composer had presented to the National State Library in Vienna when they were first completed, and the scores which, in the years before his death, had been published under the supervision of Franz and Josef Schalk and Ferdinand Löwe. These versions, which for many years had been current in performance, were found to differ greatly from the "original" scores which Bruckner had presumably at one time considered final enough to bequeath to posterity.

Moved by a crusading zeal for restitution, Bruckner loyalists formed an International Bruckner League in Vienna in 1925, later known as the International Bruckner Society. They entrusted to the *Musikschaftlicher Verlag* of Vienna under the supervision of Robert Haas

for superb footwear by master craftsmen



Joseph Antell

Boston Wellesley

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

and Alfred Orel the publication of the original versions, whereby all nine of the symphonies appeared between 1930 and 1950, to challenge the revised versions and to separate conductors, critics and Bruckner lovers in general into opposing camps.

The problem was not simple and clear cut. Bruckner was a constant, even an interminable reviser. Several revisions have been found of the Second, Third and Fourth Symphonies, for example. He was always reaching for public acceptance (which came slowly enough), and he valued the judgment and practical knowledge of conductors. An example of this is his letter to Weingartner, who was about to introduce the Seventh Symphony in 1892: "Please apply radical cuts to the finale, as indicated; for it would be much too long and is valid only for a later age and especially for a circle of friends and cognoscenti." But he wrote later: "Please arrange everything to the liking of your orchestra; however, I beg you not to alter the score; also in case of publication to leave the orchestral parts unaltered." This would surely mean latitude when a performance, even a first performance, was concerned, but caution in the finality of publication. Bruckner seems here to have possessed a core of wisdom. The printed score is a permanent record; performances may be conditioned to time and taste. Bruckner's respect for the judgment of his pupils, the Schalks

The New England Conservatory

A COLLEGE OF MUSIC

JAMES ALIFERIS, *President*

Wed., Jan. 6 • 8:30 P.M.

RECITAL OF PIANO MUSIC BY CANDIDATES FOR THE ARTIST'S DIPLOMA

DEBUSSY RAVEL
BARTÓK MUSSORGSKY

No tickets required

Tues. and Wed., Jan. 12, 13
8:30 P.M.

Workshop Performances of

"THE MARRIAGE OF FIGARO"

By MOZART

Staged, directed and accompanied by
BORIS GOLDOVSKY

No tickets required

290 Huntington Ave., Boston 15

Stop & Shop Gourmet Quiz for Early Comers

1. What is a Rome Beauty?
   a. Gina Lollobrigida b. cooking apple c. the Mona Lisa d. antipasto
2. How do you pot meat?
   a. cook it in too much wine b. place it in a crock c. simmer it d. plant it
3. What is chili con carne?
   a. Mexican hat dance b. cold beef stew c. kidney beans with meat
4. Stop & Shop Danish pastry is outstanding because
   a. it's bread on a Viking ship b. the flavoring is Aquevit c. it's made with creamery butter and consummate skill

ANSWERS:

1) b. cooking apple 2) c. simmer it 3) c. kidney beans with meat 4) c. to taste it is to love it!

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

and Löwe, is obvious; their devotion to him and their honorable intentions cannot be reasonably questioned. The publication of the first four symphonies and the Eighth in revised form by 1892 under the supervision of his pupils must have been made with his specific consent. Since the Fifth was engraved when he was ill and absorbed in his Ninth Symphony, he may not have given it due attention. The Sixth and Ninth, published posthumously, are to that degree questionable.

With all of these scores the disparity between the so-called *Original-fassung* and the revised version is partly one of cuts, mostly one of revised instrumentation. The Fifth Symphony, being a flagrant case of both, brought controversy to a particularly high pitch. When the "original" version appeared, a performance was given in Munich under Sigmund von Hausegger on October 28, 1935, and the two versions were played in succession. In Vienna the newly restored "original" version was conducted by Oswald Kabasta. Dr. Haas then lectured to an invited audience about an overdue restitution. He virtually accused certain *"Praktiker"* (he did not need to mention their names) of betraying their master by imposing their own ideas upon the score both in performance and publication. The accused were not present

For information about
ADVERTISING
in the
Boston Symphony Orchestra
publications
write or call
Advertising Department
Symphony Hall
CO 6-1492



to defend themselves – Franz Schalk had died in 1931, his brother in 1911, Löwe in 1925. The corrected manuscript which had gone to the engraver from Schalk's hands could not be produced in evidence – it had disappeared. But his widow made a public statement that the score in her husband's hands had been expressly approved by the composer and that the changes were mostly the composer's own. Since Schalk was remembered as a musician of taste, a man of honor who had given his utmost to the cause of his master, the widow's statement was widely believed.

Nor was the denial of the long familiar score accepted offhand. As Werner Wolff has written: "We have performed the printed scores for decades, considering them sacrosanct. And now we are asked to abjure our faith. If we were told that one of the Gospels is not authentic, but, rather, apocryphal, would we cease believing in what two thousand years of Christianity has held to be the truth?" Speaking of Löwe and the Schalks, he writes: "They did a wonderful job and deserve the greatest gratitude from all who look at their work with an unprejudiced eye. It certainly required high resolve on their part, since, being faithful and conscientious disciples of the master, they solicitously respected his wishes. Their only desire was to help Bruckner, who, as a matter of fact, enjoyed their support and gave his willing consent to the alterations. He knew why he allowed their coöperation and why he asked for it." To the charge that Bruckner was "Wagnerized" he answers: "Unmixed color entails a certain danger to the rendition of works like Bruckner's, in which symmetry and



DISTINCTIVE CHRISTMAS GIFTS
FINE ANTIQUE FURNITURE
ACCESSORIES

CARRIAGE TRADE

164 Newbury St., Boston COpley 7-9137

T. O. Metcalf Co.

LETTER PRESS *PRINTING* PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: *Telephone:* HAncock 6-5050

sequences play so important a part. To my mind, this straight-lined music needs the utmost variety of color."

This conductor's stand is clear enough. Other conductors too have been eager to please a mixed audience by courting palatable length and mellifluous balance. Still others have pledged themselves to an uncut and presumably untouched Bruckner. "Of all conductors, Arthur Nikisch, the first Bruckner apostle, made the most extended cuts. Furtwängler preferred numerous excisions of smaller size at the time he used the revised scores. Muck and Sigmund von Hausseger did not cancel one bar." Nor does Bruno Walter or von Karajan.

When the Fifth Symphony in the "original" version was introduced in Munich and Vienna in 1935, reviewers in numbers drew conflicting conclusions. Oscar Lang (in *Musik*) decided that Bruckner's "emendators" regarded their master as "incompetent in matters of scoring. They regarded him not as Bruckner, a composer standing in his own right, but as a mere follower of Wagner. And they revised his score accordingly."

But Max Graf wrote in *Anbruch:* "The assertion that Schalk and Löwe 'Wagnerized' Bruckner's scoring in order to make his music more intelligible is absurd. So is the legend of a Bruckner incapable of sticking to his guns."

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston *Telephone: COmmonwealth 6-5101*

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

F. Eckstein, who was a pupil and friend of Bruckner, wrote: "I remember long confabulations between Bruckner, Schalk and Löwe, in the course of which every single note in his symphonies was decided upon. I am convinced that except for the Ninth Symphony, printed after his death, no music has ever appeared without his full approval. . . . It is true that conductors offered advice at times – advice which he was free to reject or to follow after having duly weighed it. I am able to affirm that in matters appertaining to his art it was impossible to coerce him."

Erwin Stein (*Christian Science Monitor*): "The performance showed that acquaintance with the original version was well worth while. The differences are striking. The orchestration of some of the passages is entirely changed. The original is richer and more varied in tonal contrasts, but the maintenance of the clarity of the harmonic outline makes great demands on the musical intelligence and adaptability of the orchestral players. The other version plays itself and the instruments have greater mutual support."

Paul Stefan, having heard the performance under Kabasta, wrote: "An unexpectedly heated dispute has now sprung up in Vienna. Professor Haas delivered a lecture, in which he accused Schalk and Löwe in plain words (Schalk, too, has died in the meantime) of having done violence to Bruckner and of having made the changes in order

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. **EXport 6-2224**
Members of Piano Technicians Guild



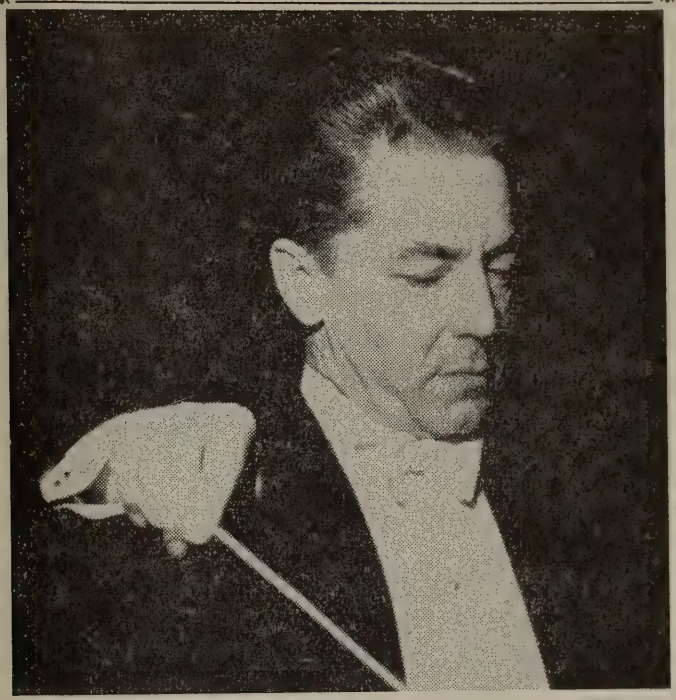
Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT

ON

ANGEL



VON KARAJAN

Time Magazine calls Herbert von Karajan the "Generalmusikdirektor of the Continent of Europe" . . . for he holds no fewer than six major European conducting posts. To them, as to his recordings for Angel, he brings "his singular passion for orchestral clarity, his determination to get the maximum detail" (High Fidelity Magazine).

RECORDED IN EUROPE FOR ANGEL RECORDS

MOUSSORGSKY (orch. Ravel):
Pictures at an Exhibition
with The Philharmonia Orchestra 35430*

DVORAK:
Symphony No. 5 in E Minor, Op. 95, "New World"
SMETANA: "The Moldau"
with the Berlin Philharmonic Orchestra 35615*

BRUCKNER:
Symphony No. 8 in C Minor
with the Berlin Philharmonic Orchestra 3576-B

RESPIGHI:
The Pines of Rome, Symphonic Poem
(also includes Berlioz: Roman Carnival Overture and Liszt: Les Preludes)
with The Philharmonia Orchestra 35613*

BIZET:
L'Arlesienne Suites Nos. 1 and 2
Carmen Suite No. 1
with The Philharmonia Orchestra 35618*

** also available in Stereo*

to make a sacrifice to the spirit of the times, so that the works of Bruckner might be performed; furthermore, according to Professor Haas, they tried to make the instrumentation conform to their Wagnerian ideal.

"Bruckner's biographers shake their heads. They know nothing about this and are indignant for their part at these charges against two of Bruckner's apostles, for which no proof has been produced.

"It is extremely questionable whether the 'original' version gives a truer picture of Bruckner than that known until now, but one should not be prejudiced. One thing is certain, namely, that it was at least interesting to get to know the 'original version' also. It is best to do as the publishers of the two very different Fifth Symphonies did: first they sued one another; then, however, they got together and have now left it for posterity to decide which version shall succeed."

J. N. B.

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces)

By MODEST PETROVITCH MOUSSORGSKY

Born in Karevo, district of Toropeta, in the government of Pskov, March 21, 1839; died in St. Petersburg, March 28, 1881

Arranged for Orchestra *by* MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

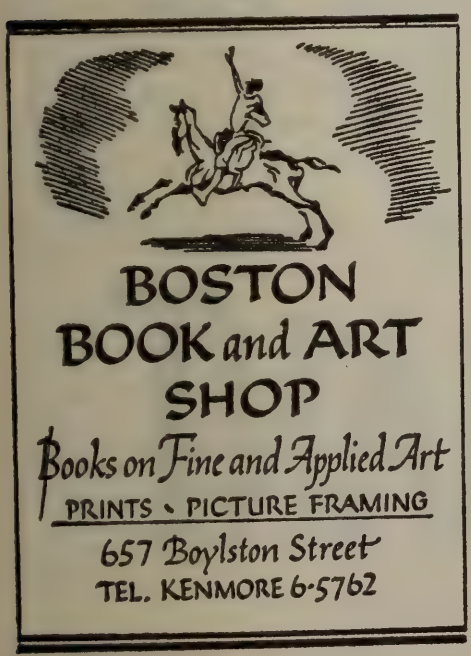
Moussorgsky composed his suite of piano pieces in June, 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924. It was last performed February 22–23, 1957, when Igor Markevitch was the guest conductor.

The orchestration consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, alto saxophone, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, snare drum, triangle, tam-tam, whip, celesta, xylophone, glockenspiel, 2 harps, rattle, chime and strings.

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, in the early numbers, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face *"nel modo russico."* The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

---

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.





Gnomus. There seems reason to dispute Riesmann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin in reply to the latter's inquiry, explained: "The gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks." This description is in accord with the exhibition catalogue.

Il Vecchio Castello. No such item occurs in the catalogue, but the Italian title suggests a group of architectural water colors which Hartmann made in Italy. "A mediæval castle," says Stassov, "before which stands a singing troubadour." Moussorgsky seems to linger over this picture with a particular fascination. (Ravel used the saxophone to carry his nostalgic melody.)



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.



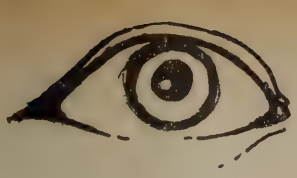
Nothing makes a woman more feminine to a man

L'AiMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax



ANSWERING THE GIFT QUESTION** WITHOUT A QUIZ****

*All answers known in advance. **All questions known in advance. ***We have a way of fixing things without quizzes.

Last year at this time we told you how Radio Shack sells more LP albums of Handel's "Messiah" than all our rivals put together. This was not meant to be taken literally as meaning that we'd acquired a messianic complex, although we *have* been singularly blessed this year with good friends and good business. Obviously the reason we do so splendidly with "The Messiah" on disks is that our prices are lower and we always have it in stock. Now that there's a "Messiah" for stereophiles as well as monophiles—*Hallelujah! Hallelujah!*—we have set our sights on such expanded volume this season that instead of requesting we're *insisting* that you give one of our "Messiahs" to someone this Christmas regardless of your other commitments.

However, our basic (all right: *base*) purpose today is to delineate certain other Radio Shack bargains and, as an added feature, to suggest someone worthy of each gift. An ancient Senator once said: "Beware of added features," but it is clear now that he was referring to the $64,000 Challenge and not, as first supposed, to our addenda.

8-Transistor Radio, $29.95. This is an exclusive Radio Shack importation in genuine leather and cannot be equalled at one ruble under $50. Ideal for Ted Williams to hear the rest of the game on after Stephens goes to left in the 6th.

40-Watt Stereo Amplifier, $79.50. Another Radio Shack exclusive; can't be duplicated under $139.95 because we're the Houdini's of hi-fi. Give one to the Sheriff of Cambridge — one channel for Harvard, one channel for Radcliffe, excellent separation.

Miniature f3.5 35mm Camera, $13.97. At least half what you'd expect to pay, and if anyone else in Greater Trafficjam can match this bargain we'll eat the lens, element by element, in Kenmore Square or the bottleneck of your choice. Recommended for Foster Furcolo—he'll want to catch the expression on "Salty's" face if he decides to run against him.

Battery-Operated H-O Train Set, $5.99. An excellent toy for the operating scale-model set. Can't give it to John Robert Powers—he likes the full size. But how about railroader Alpert as a small token of commuter esteem?

Krazy Klok, $5.88 plus tax. An electric clock whose numbers read the wrong way, hands run counterclockwise, yet keeps perfect time. Give one to Mayor-elect Collins as a constant reminder that things in Boston are perfectly mad . . . also maddeningly imperfect.

Stromberg-Carlson Coaxial Speaker, $39.95. Chrome and red hi-fi 15" loudspeaker that sells everywhere for $99.95 except at Radio Shack. Give two for stereo to Prof. Jules Wolffers of B. U. for reviewing both sides of the record. Also give a pair to Sen. Wayne Morse for sounding off at both parties.

40-Cup Electric Percolator, $17.99. The carton says $39.95, so you'll look extra lavish; the truth will be our little secret. One each to Bruin goalies Simmons and Lumley, for seeing so many flying saucers and stopping so few.

800X Microscope, $9.95. Our own "i-beam" with the built-in substage light, excellent for comparing cigarette filters, western and eastern cranberries, etc. Satellite expert Dr. Fred Whipple might like one for closer scrutiny of that Russian picture of the other side of the moon. Is it valid? To us it looks like something Kraft sells ready-sliced.

Limitations of inclination prevent us from exploring other creative gift possibilities — such as giving one of our *24-Light Twinkling Christmas Tree Strings ($1.79)* to every Harvard player who played against Yale, then taking one *away* from every Harvard player who played against Brown.

Radio Shack's most positive concept of the season is to convince you it is not a shop devoted solely to long-haired technicians and short-haired music lovers. True: we cherish their patronage, enjoy their company. But we also have much to please cooks, clock-watchers, grandparents, various species of carpenter, PTA members, unshaved men, careful children, and all ye faithful who cannot open cans without extravagant ($14.99) devices. If you personally know (or know of) such a person, kindly pass along this easily-memorized 19-word motto: A Gift From Radio Shack Is Usually Something That Lasts The Whole Year, Always Something That Costs You Less.

RADIO SHACK CORPORATION
167 WASHINGTON STREET, BOSTON 8, MASS.
730 COMMONWEALTH AVENUE, BOSTON 17, MASS.

TUILERIES. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. (The catalogue names this drawing merely as *Jardin des Tuileries.*) The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high woodwinds.

BYDLO. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk song in the Aeolian mode, evidently sung by the driver." Moussorgsky was not nearly so explicit. He described this movement in a letter to Stassov as *"Sandomierskie Bydlo,"* or "Cattle at Sandomierz," adding that the picture represents a wagon, "but the wagon is not inscribed on the music; that is purely between us." There is a long crescendo as the wagon approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody *"une pénétrante poésie."* (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

BALLET OF CHICKS IN THEIR SHELLS. Hartmann made sketches for the costumes and settings of the ballet "Trilbi," which, with choreography by Marius Petipa and music by Julius Gerber, was performed at the Bolshoi Theater in St. Petersburg in 1871. The sketches described in the exhibition catalogue show canaries "enclosed in eggs as in suits of armor. Instead of a head-dress, canary heads, put on like helmets, down to the neck." There is also a "canary-notary-public, in a cap of straight feathers," and "cockatoos: gray and green." The story of "Trilbi" concerned a chimney sprite in a Swiss châlet, who fell in love with the housewife. The fact that the plot in no way suggested either canaries or chickens in their shells did not bother the choreographer,

W. W. WINSHIP INC.
Established 1776
Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience
BOSTON
WELLESLEY • NORTHSHORE

Sharon
MEMORIAL PARK
"The Man Who Cares, Prepares"
EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-3890



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

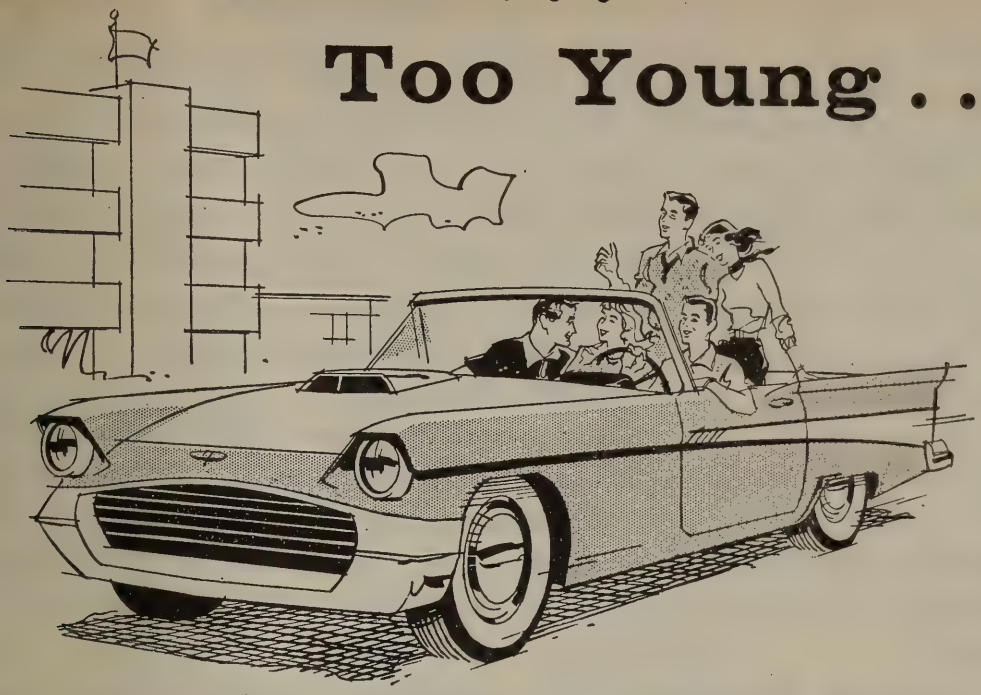
who was looked upon to include in his spectacle the child dancers of the Imperial Russian Ballet School in the traditional garb of birds and butterflies.

Samuel Goldenburg and Schmuyle. This depiction, like "Bydlo," is identified with sketches made at Sandomierz, a small town in Poland not far from Warsaw. Hartmann's wife was Polish. He spent a month at Sandomierz in 1868, sketching many figures in the Jewish district. According to Frankenstein, there is no authority for the use of the two names in connection with this movement. Moussorgsky in his original manuscript neglected to put any title upon this one movement, and it was Stassov who added the title: "Two Polish Jews, one rich, the other poor." The music derives from two pencil drawings shown in the exhibition and listed as belonging to Moussorgsky. They were entitled, "A rich Jew wearing a fur hat: Sandomir," and "A poor Sandomir Jew." Stassov may have been thinking of another picture among the several which were made at this time when he used the names of Goldenburg and Schmuyle. Riesmann calls this number "one of the most amusing caricatures in all music – the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

Since 1832
J. S. WATERMAN & SONS
FUNERAL SERVICE

Too Much . . . Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel has made the prosperous Jew speak from the low-voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)

Limoges. The Market-place. Market women dispute furiously. Seventy-five sketches of the locale of Limoges are listed in the catalogue, but none mentions the market-place. Moussorgsky jotted an attempt at peasant chatter in the margin of his score, a suggestion of Hartmann's whimsical style: "Great news! Monsieur de Puissangeout has just recovered his cow, The Fugitive. But the good gossips of Limoges are not totally agreed about this because Mme. de Remboursac has just acquired a beautiful new set of false teeth whereas Monsieur de Panta-Pantaleon's nose, which is in his way, remains always the color of a peony."

Catacombs. According to the catalogue: "Interior of Paris catacombs with figures of Hartmann, the architect Kenel, and the guide holding a lamp." In the original manuscript, Moussorgsky had written above the Andante in D minor: "The creative spirit of the dead

PROGRAM BULLETINS
FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $4.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast

** – Affiliates of WQXR, New York

Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

THE HUT ON FOWLS' LEGS. The drawing is listed as "Baba Yaga's hut on fowls' legs. Clock, Russian style of the 14th century. Bronze and enamel." The design, of Oriental elaboration, shows the clock in the shape of a hut surmounted by two heads of cocks and standing on the legendary chickens' feet, done in metal. The subject suggested to the composer the witch Baba Yaga, who emerged from her hut to take flight in her mortar in pursuit of her victims. To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

THE GREAT GATE AT KIEV. Six sketches for the projected gate at Kiev are listed in the catalogue and thus described: "Stone city-gates for Kiev, Russian style, with a small church inside; the city council had planned to build these in 1869, in place of the wooden gates, to commemorate the event of April 4, 1866. The archway rests on granite pillars, three-quarters sunk in the ground. Its head is decorated with a

• PIANOS
• RADIOS
• ORGANS
• MUSICAL TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 ST. BOTOLPH STREET, BOSTON

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, CHARLES H. TAYLOR
Treasurer, CHARLES E. COTTING
Secretary, FRANCIS H. BURR
Chairman Ladies' Committee
MRS. CHARLES E. COTTING

huge headpiece of Russian carved designs, with the Russian imperial eagle above the peak. To the right is a belfry in three stories, with a cupola in the shape of a Slavic helmet. The project was never carried out." The "event of April 4, 1866," so discreetly referred to, was the escape of Czar Alexander II from assassination on that date. This design was said to be a great favorite of Moussorgsky. Stassov wrote of the gates as extraordinarily original: "Their style is that of the old heroic Russia. Columns, which support the trim arch crowned by a huge, carved headpiece, seem sunk into the earth as though weighted down by old age, and as though God knows how many centuries ago they had been built. Above, instead of a cupola, is a Slavic war helmet with pointed peak. The walls are decorated with a pattern of colored brick! How original is this!"

• •

Moussorgsky composed his suite of piano pieces on the impulse of his friendship for the architect Victor Hartmann, after the posthumous exhibit of the artist's work which immediately followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than six musicians have been tempted to try a hand at the task. Toushmalov (in St. Petersburg, 1891) set eight of the pieces, and in more recent years Sir Henry Wood

AN EXHIBITION OF PAINTINGS

by

BOSTON AND CAMBRIDGE SUBSCRIBERS

and

FRIENDS AND MEMBERS OF

THE BOSTON SYMPHONY ORCHESTRA

will be held in the

SYMPHONY HALL GALLERY

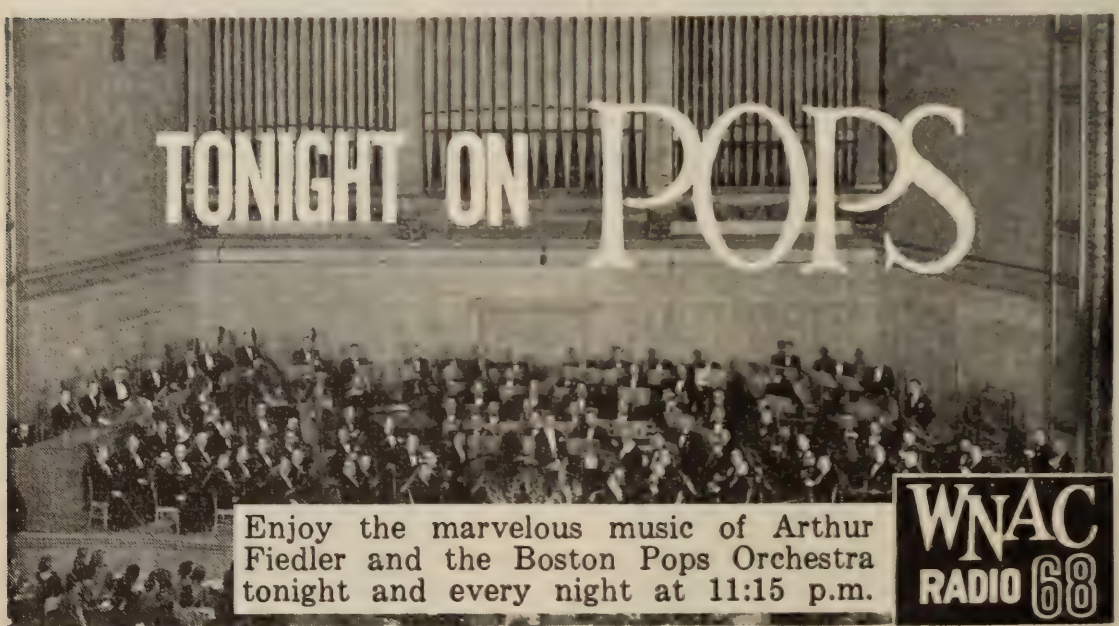
beginning December 22, 1959

in London, Leonidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion. There have been still later orchestrations by Lucien Cailliet and Leopold Stokowski.

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story – I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

The year 1874 was an important one in Moussorgsky's life. On August 2, his *Boris Godunov* was performed after a series of rejections and revisions. In that year he worked upon *Khovantchina,* and started upon still another opera, *The Sorotchintsi Fair* on the text of Gogol. "A comic opera," he wrote to a friend, "will mean the husbanding of my creative powers." But when he died, seven years later, he had finished neither. The song cycle *Sunless* he composed in the spring. In June, after the excitement over the *Boris* production had died down, he turned to a project inspired by a commemorative exhibition in the January previous of the paintings and drawings of his friend Victor Hartmann. The piano suite, *Pictures at an Exhibition,* he called in his later biographical sketch a "relaxation" from his operatic labors. He evidently took delight in the little descriptive pieces.

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work – was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his music was at its best when quick, graphic characterization was called



for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Moussorgsky's suite has aroused curiosity about the friend he remembered with so much affection, and the drawings which he has seemed so clearly to delineate in tone. But little is known of Hartmann, and in the passage of years (during many of which the suite itself lay unnoticed) most of his drawings have been scattered or lost.

The collected writings of Stassov contain strong eulogies of Victor Hartmann, which, however, have until recently existed only in Russian. Brief descriptions of the pictures by Stassov, printed in Moussorgsky's score, have been the western world's entire knowledge of them. Alfred Frankenstein, who is the program annotator of the San Francisco Symphony Orchestra, has done the musical world a service in exhuming all of the drawings of Hartmann and all the information about him that research could bring forth.* Mr. Frankenstein obtained photographic prints of a number of the sketches, including those which prompted the movements "Ballet of Chicks in their Shells," "The Hut

* This information, together with a number of illustrations, appeared in *The Musical Quarterly* of July, 1939, under the title, "Victor Hartmann and Modeste Musorgsky."

"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

THE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

on Fowls' Legs," and "The Great Gate at Kiev." He also obtained in photostatic copy the itemized catalogue of the Memorial Exhibition of 1874. This catalogue listed four hundred drawings, including architectural designs, water colors of buildings or people noted during the artist's European travels, designs for costumes or for ornamental household objects.

The pictures are not all that the music might lead one to expect. The design for a gate at Kiev, for example, was not nearly so massive as the tonal architecture of Moussorgsky. The composer evidently looked upon the drawings with the indulgent eye of friendship. Hartmann's heavy insistence upon Slavic allusions was quite in accord with the nationalistic creed of the circle which took him to its bosom. His free play of fantasy and ornamental use of the grotesque, in what might be called "Slavic gingerbread," quite entranced Moussorgsky, and set him tone-gathering in a similar vein of piquant fantasy.

Music for a Christmas Gift

A pair of tickets for the

YOUTH CONCERTS

at SYMPHONY HALL

HARRY ELLIS DICKSON, *Conductor*

Saturday mornings at 11 o'clock

JANUARY 9 and MARCH 5

or

JANUARY 16 and MARCH 12

$2.00 (no tax) for either pair (Gift card included)

On sale at Symphony Hall Box Office

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198*
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233*
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066*
	Violin Concerto (HEIFETZ)	LM-1992*
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228*
BLACKWOOD	Symphony No. 1	LM-2352*
BLOCH	"Schelomo" (PIATIGORSKY)	LM-2109
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274*
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111*
	"Prelude to the Afternoon of a Faun"	LM-1984*
	Three Images	LM-2282*
DUKAS	The Apprentice Sorceror	LM-2292*
ELGAR	Introduction and Allegro	LM-2105*
FRANCK	Symphony No. 1 in D minor	LM-2131*
HAIEFF	Symphony No. 2	LM-2352*
IBERT	"Escales" (Ports of Call)	LM-2111*
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271*
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (HEIFETZ)	LM-2314*
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314*
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237*
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984*
	"Mother Goose" Suite	LM-2292*
	Piano Concerto (HENRIOT-SCHWEITZER)	LM-2271*
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292*
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239*
	Serenade for Strings	LM-2105*
WAGNER	Excerpts (EILEEN FARRELL)	LM-2255*
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109

* Also a stereophonic recording.



THIS BOOKLET...

sets forth the investment policy, and describes the investment organization, of one of the nation's first trust companies.

Individual investors and those responsible for managing the funds of foundations, corporations, educational and charitable organizations may find it of particular interest. For a copy, write to—

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 Franklin Street, Boston 6, Mass.

Eleventh Program

FRIDAY AFTERNOON, JANUARY 1, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 2, *at* 8:30 *o'clock*

AARON COPLAND, *Guest Conductor*

PURCELL ..... Fantasias for Strings
No. 2 – No. 4 – Fantasia on One Note
(First performance at these concerts)

HAYDN ..... Symphony in C minor, No. 95
I. Allegro
II. Andante cantabile
III. Minuetto; Trio
IV. Finale: Vivace

SCHUMAN ..... New England Triptych: Three Pieces for Orchestra after William Billings
(First performance at these concerts)

INTERMISSION

DIAMOND ..... Rounds for String Orchestra

COPLAND ..... First Symphony
I. Prelude
II. Scherzo
III. Finale

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

Five thousand and YOU

There are 5,000 Friends of the Boston Symphony Orchestra—individuals who feel that the Orchestra is important enough, both to them and to the entire community, to warrant extra support.

This year, the Boston Symphony Orchestra again calls on the support of its Friends. $250,000 is needed to meet the Symphony's deficit.

While this is a large amount, it is modest when compared to the Orchestra's total annual budget of nearly $2,000,000.

No other orchestra in the country has a more favorable ratio between earned income and expenses. No major orchestra anywhere pays its own way.

Help keep great music in Boston! Send in your contribution and be a Friend.

THE FRIENDS
of the
BOSTON SYMPHONY ORCHESTRA
SYMPHONY HALL
BOSTON 15, MASSACHUSETTS

Twelfth Program

FRIDAY AFTERNOON, JANUARY 8, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 9, *at* 8:30 *o'clock*

WILLIAM STEINBERG, *Guest Conductor*

HAYDN . . . . . Symphony in E-flat, No. 99

I. Adagio; Vivace assai
II. Adagio
III. Minuetto (Allegretto)
IV. Vivace

STRAUSS . . . . . "Tod und Verklärung," Tone Poem, *Op.* 24

INTERMISSION

MAHLER . . . . . Symphony in D major, No. 1

I. Langsam. Schleppend wie ein Naturlaut
II. Kraftig bewegt, doch nicht zu schnell
III. Feierlich und gemessen, ohne zu schleppen
IV. Stürmisch bewegt

These concerts will end about 4:20 o'clock on Friday Afternoon; 10:35 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG
ASSOCIATES
ARTIST REPRESENTATIVE –
CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1960, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

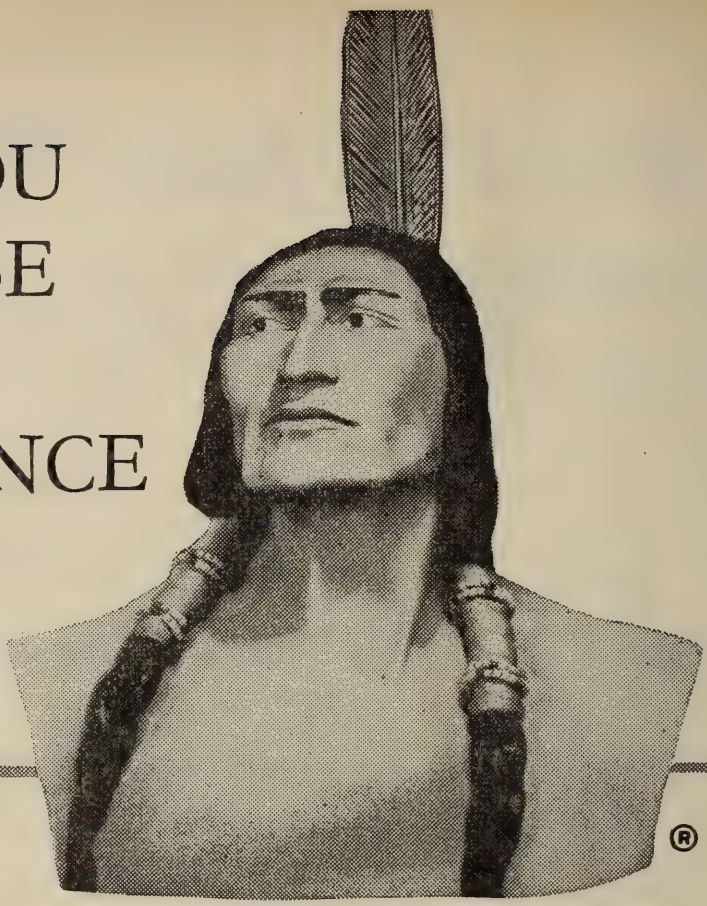
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
LEONARD BURKAT
Music Administrator
JAMES J. BROSNAHAN
Business Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (for this week) 647
Program (January 8–9) 701
Program (January 15–16) . . . 703

NOTES

Purcell (Fantasias for Strings . 649
Haydn (Symphony in C minor) . 666
Schuman (New England Triptych) 672

ENTR'ACTES

England's Great Composer *(J. N. B.)* 656
William Schuman *(J. N. B.)* . 678

NOTES

Diamond (Rounds for String Orchestra) 686
Copland (First Symphony) . . . 694

Symphoniana

AARON COPLAND TO TOUR WITH THIS ORCHESTRA

Charles Munch has invited Aaron Copland to join the Boston Symphony Orchestra as guest conductor on the Orchestra's Far Eastern tour which will open on May 1 in Osaka, Japan. Mr. Copland will share the conducting responsibilities on the six- to eight-week tour with Dr. Munch, the Orchestra's Music Director, and Associate Conductor Richard Burgin. The tour, the Orchestra's third foreign trip, will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

• •

SUBSCRIBERS' EXHIBITION

The annual exhibition of paintings by subscribers, Friends and members of the Boston Symphony Orchestra is now on view. We regret that space did not allow the hanging of a few pictures which were received after the time specified. The list follows:

ABOUD, CHARLES
Peter

AIKEN, JOHN DARY
Across the Moors — Nantucket

Hurwitch Bros.



nocturnal costume

handsome new way of evening dressing . . . little brocade costume sees you through cocktails, dinner and theatre with perfect aplomb . . . our collection priced from 69.95 to 245.00

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON

To

Our Many Friends

a Very

Joyous New Year

416 Boylston St. — Boston 16, Mass. — KEnmore 6-6238

54 Central St. — Wellesley, Mass. — CEdar 5-4530

AUCHMOODY, ELAINE PLISHKER
Birches

BABSON, MRS. PAUL T.
Babson Farm House

BRADLEY, RALPH
Jardin de fantaisie

BROOKS, HELEN HARE
Gloucester Harbor

BROWER, HOWARD S.
The City

BULLARD, CATHERINE C.
Late Afternoon

CHRISTENSEN, ABBY W.
Down by the Bridge

COIT, ROBERT S.
Festival of the Assumption at Kals

COLLIER, GRACE
Arrangement in Old Pewter

COM, MO
Rained-Out Esplanade Concert

EINIS, FLORENCE R.
Faith

FEDDER, ADRIAN
Provincetown

FEINBERG, WILHELMINA
The Storm

FENN, MRS. DAN HUNTINGTON
Portrait of the Rev. Earl C. Davis

GORDON, EVA
Kettle-Pourri

HUMPHREY, MARTHA BURNHAM
Testing the Viola

KELZ, SIEGFRIED
Alpine Serenity

KEMLER, EVELYN
Native Girl

KENYON, BEATRICE E.
Hulls

LAMB, AIMÉE
Haitian Pattern

LEE, SUSAN
Walking in the Rain

LELAND, JOSEPH D.
A Stray Hollyhock

LOMAN, MILDRED
Garden

LYON, MARJORIE
Greek Theatre — Taormina

MARGOT, ULALAH C.
Cape Ann Coast

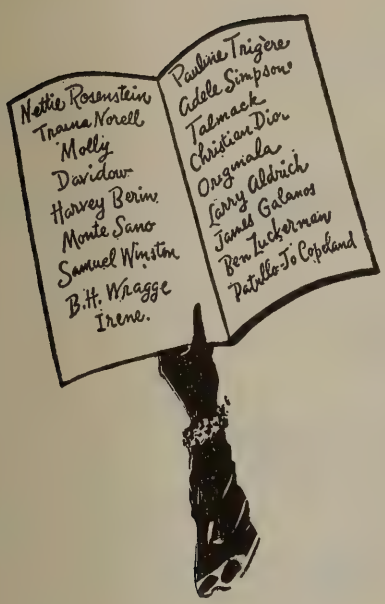
MARKELL, GERTRUDE R.
Studio Corner

MEANS, J. H.
Piles

MORDECAI, FRANCES
San Miguel, Mexico

(Continued on page 671)

Filene's French Shops
Boston





A Monte-Sano coat

is always new in shape,

exciting in fabric,

rich in color

Prophetic pace setter from a magnificent winter collection . . . the stained glass plaid reefer dipped in glowing colors illuminated by the sun shining through cathedral windows . . . in richly textured mohair tweed.

The French Shop's coat collection, from $125.

The Monte-Sano coat collection, from $250.

Best wishes
for a
most happy
holiday
season



Eleventh Program

FRIDAY AFTERNOON, JANUARY 1, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 2, *at* 8:30 *o'clock*

AARON COPLAND, *Guest Conductor*

PURCELL . . . . . Fantasias for Strings
No. 2, in B-flat major
No. 4, in C minor
Fantasia on One Note, in F major
(First performance at these concerts)

HAYDN . . . . . Symphony in C minor, No. 95
I. Allegro
II. Andante cantabile
III. Minuetto; Trio
IV. Finale: Vivace

SCHUMAN . . . . . New England Triptych: Three Pieces for Orchestra after William Billings
(First performance at these concerts)

INTERMISSION

DIAMOND . . . . . Rounds for String Orchestra

COPLAND . . . . . First Symphony
I. Prelude
II. Scherzo
III. Finale

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

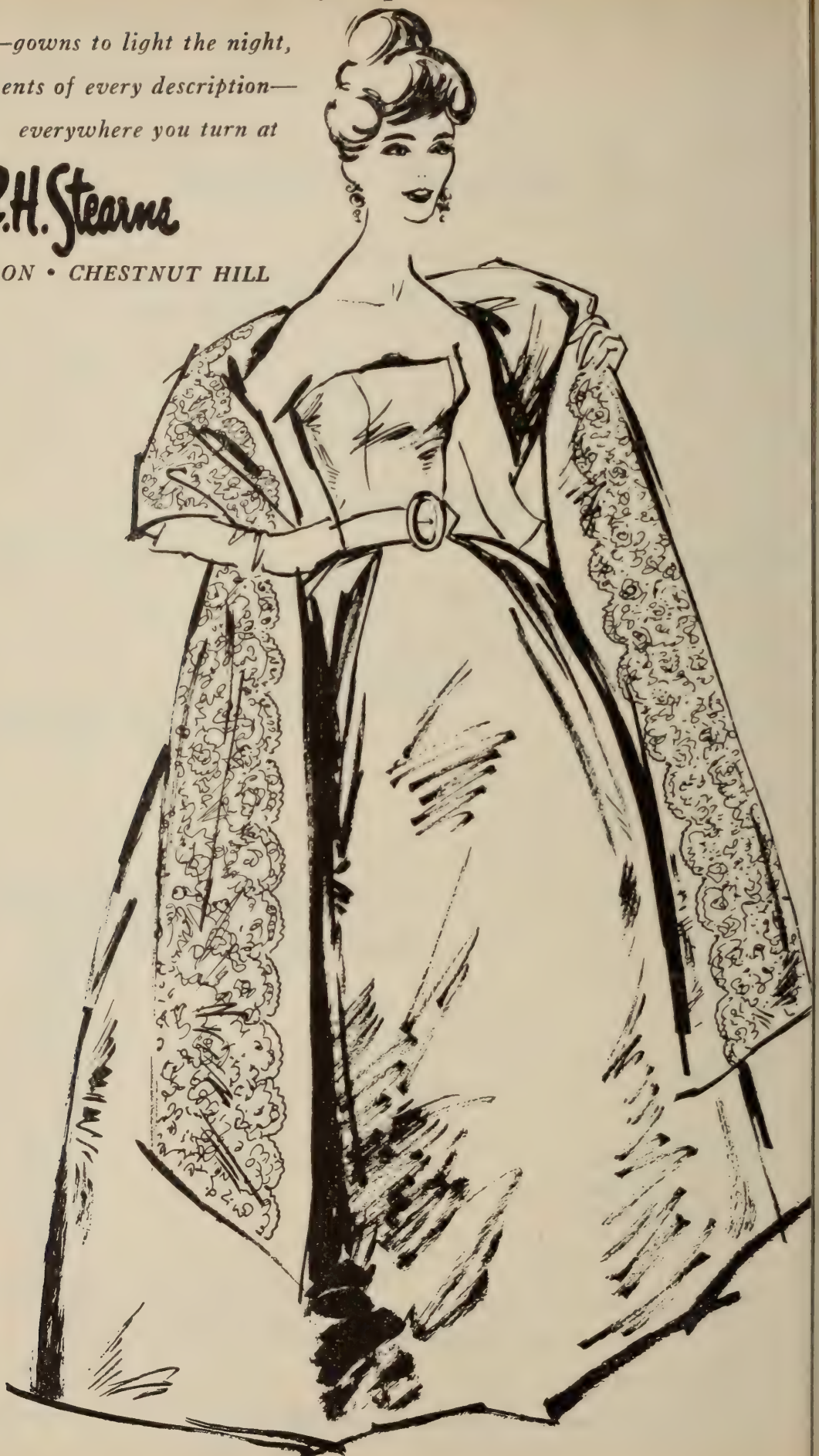
BALDWIN PIANO RCA VICTOR RECORDS

holiday opulence

—gowns to light the night,
dazzlements of every description—
everywhere you turn at

R.H. Stearns

BOSTON • CHESTNUT HILL



THREE FANTASIAS FOR STRINGS

By HENRY PURCELL

Born in London *circa* 1659; died at Dean's Yard, Westminster, November 21, 1695

These Fantasias were composed in four string parts in 1680.* Three of them, including the Fantasia on One Note, were performed at a Berkshire Festival concert under Dr. Munch on July 12, 1952. The present performances are the first in the Boston concerts of this Orchestra.

HENRY PURCELL, who, in the space of his thirty-odd years gave England music which is still considered unsurpassed in that country, lived in a period shortly after the Golden Age of Elizabeth and her madrigalists, many years before the era of Pope, Handel, and Dr. Samuel Johnson. When Purcell composed his brace of Fantasias (sometimes called "fancies") in 1680, these three notables were within a few years of being born. This was the England of Samuel Pepys and

* Purcell composed his "Fantazias" in three, four, five, six and seven string parts. The manuscript has survived in an album which is preserved in the British Museum.

The autograph Fantasias of Purcell consist of three in three parts, nine in four parts, one in five parts (which is the Fantasia on One Note), and two more in six and seven parts which are labelled *"In Nomines."* Blank pages between these categories suggests the composer's intention of later adding to them.



Calm, quiet musical passages relax the mind—lift the burden of day-to-day cares from the listener.

Another way of setting your mind at ease is to let Rockland-Atlas assume the responsibility for handling your investment problems. You'll find that we work diligently, quietly, and with one goal in mind: to benefit you and your family.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Dryden. In Italy, Corelli (whose music Purcell may not have known) was in the ascendant, Domenico Scarlatti was unborn, and Vivaldi was an infant in Venice. The British King (Charles II) preferred the French music of the Court of Louis XIV, where Lully was in power. Couperin was a boy of twelve, and Rameau was not to be born for three years. The influence of the seventeenth century instrumentalists of Italy was just coming into favor and soon touched Purcell, but not yet in his Fantasias, which are innocent of a figured bass, and are developed in the close, sinuous manner of vocal counterpoint. These Fantasias, according to Philip Heseltine in a preface to the score of thirteen of the Fantasias as edited by André Mangeot,* "are essentially in the tradition of the Elizabethan polyphonists, despite their startling originality. They are the last heirs of the sixteenth century, rather than the ancestors of the eighteenth. They stand at the end of a great period of English instrumental music, the crowning glory of a century and a half of rapid and continuous development. The music belongs to a time before the art of writing had become all top and bottom, before it had been corrupted by that most bestial invention, the figured bass. . . ."

The nine Fantasias in four parts have the inscription "Here begineth

* This edition is used in the present performances.

TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford

DO YOU KNOW...

THAT Boston's present eminence as a "musical capital" is something of an anomaly... that, in fact, the Puritan founders of our city did nothing to encourage the musical arts, except, of course, for psalmody... that "the Athens of America" had no musical society of any description until 1815; no orchestral concerts until 1840; no music hall until 1852?

DO YOU KNOW THAT Boston's modern musical history began with a Peace Jubilee at the close of the War of 1812, out of which sprang, three years later, the Handel and Haydn Society ... that the first symphonic concerts to be given by a local group were performed by the "Amateur Orchestra" and the "Social Glee Club" in the winter of 1839-40... that the symphonies of Beethoven were first played in Boston during a series of concerts sponsored by the Boston Academy of Music in the following winter?

DO YOU KNOW THAT, by contrast, Boston today is second only to New York in number of concerts performed each season... that our music schools and conservatories now train more musicians and composers than those of any other city... that our music clubs and societies, both amateur and professional, offer concerts of almost infinite variety, from operas to oratorios, from chamber music to symphonies, from music for ancient instruments to "musique concrete" for tape recorder?

DO YOU KNOW THAT, when you're planning investments, The Trust Department of The Merchants National Bank of Boston can provide truly professional assistance — based on long experience and thorough research — and the careful analysis that a well-balanced portfolio demands.



Offices

28 STATE ST.
31 MILK ST. • SOUTH STATION
513 BOYLSTON ST. • 642 BEACON ST.
30 BIRMINGHAM PARKWAY, BRIGHTON

member F.D.I.C.

where the man you talk to *is* the bank

ye 4-part Fantazias." The four voices are without continuo and were probably intended for a consort of viols, two treble, one tenor and one bass. The music is quite suitable, however, for a modern string quartet. The Fantasia on One Note adds a viola part to the quartet, this part consisting of a repetition of the drone-note on the dominant around which the other voices are woven.

A. Eaglefield Hull has written as follows about the Fantasias in *Cobbett's Cyclopedic Survey of Chamber Music:*

"For what object Purcell intended the fantasias is not precisely known. A good deal of his music was written for the sheer pleasure of home performance amongst his friends. Pepys and Evelyn are witnesses to this laudable custom. There were many, in those troublous times, 'who choose rather to fiddle at home than to go out and be knocked on the head abroad.' But Purcell's elaborate plan points to some more important aim. They may have been written to the order of the king – the dates on many of them point to a close application – or for special performance in one or other of the first public concert-rooms which were opened in that very year, 1680. On the other hand, it is possible that these works have never been heard at all until their recent performance in 1927.

"Be this as it may, the artistic value of these fantasias is very great.

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

They are cast in the form of the Elizabethan *Fancy*. A theme is given out, and the parts enter in close imitation. This is carried on for a time, when another theme enters, and is treated similarly. Most of these fantasias, or fancies, are in different sections, which are joined on without a break, and the speed generally changes twice. Purcell usually marks the speed in English, thus: 'Trio I, moderate, quick, drag'; 'Trio II, moderate, brisk, slow'; and so on.

"The longest fantasia in its entirety is only seventy-three bars; many of them are only forty or fifty. The themes themselves are always distinguished, and the workmanship is exquisite, the harmony and polyphony being of the finest. The final brisk movement is often of the nature of a jolly hornpipe. There are many bold points, justifiably brought about by the imitation, which is always continuous. Purcell here took up the old tradition of the Elizabethan polyphonists, and leapt over the new harmonic period, then just setting in, to the thought of the present day. His polyphonic procedure in this respect might well have been taken for the model of the so-called linear counterpoint of twentieth-century composers.

"The pieces possess many marvellous passages. At times one might



ONLY *the* STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

be listening to the sweet polyphony of Byrd; at others to the hard, rasping counterpoint of Heinrich Kaminski or Busoni. Certain passages have the poetry of Schumann, others the rhythmical vigour of Beethoven, or the hearer suddenly finds himself amongst a shower of intricate scholastic fireworks, equalled only by Bach in his *Kunst der Fuge*. The surprises in rhythm and cadence are as charming as they are continual; and it is difficult to imagine that the transposition from the viols to modern string instruments has done the pieces any harm at all, especially as the slightly different compass of the instruments enables crossing of parts to be avoided altogether by a transposition to a key one tone higher. Messrs. Heseltine and Mangeot have indeed made the world a precious gift by bringing these treasures to light, and making them available to chamber music parties."

• •

ENGLAND'S GREAT COMPOSER

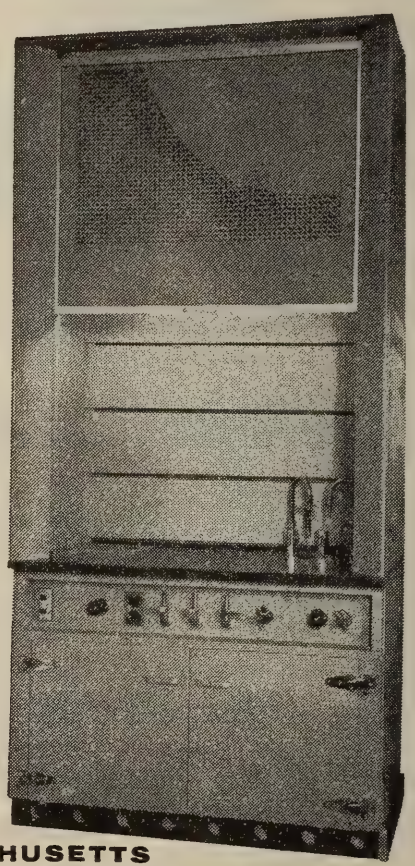
THE three-hundredth anniversary of Henry Purcell's birth has been widely celebrated in England, although there is no certainty of the year as 1659. If that year is correct, it may have been a few months later that his likewise illustrious father delighted Samuel Pepys, and caused that connoisseur of music to note in his diary on February 21, 1660: —

For Consultation on Design

of your Science Laboratory

A. B. Stanley Company Incorporated

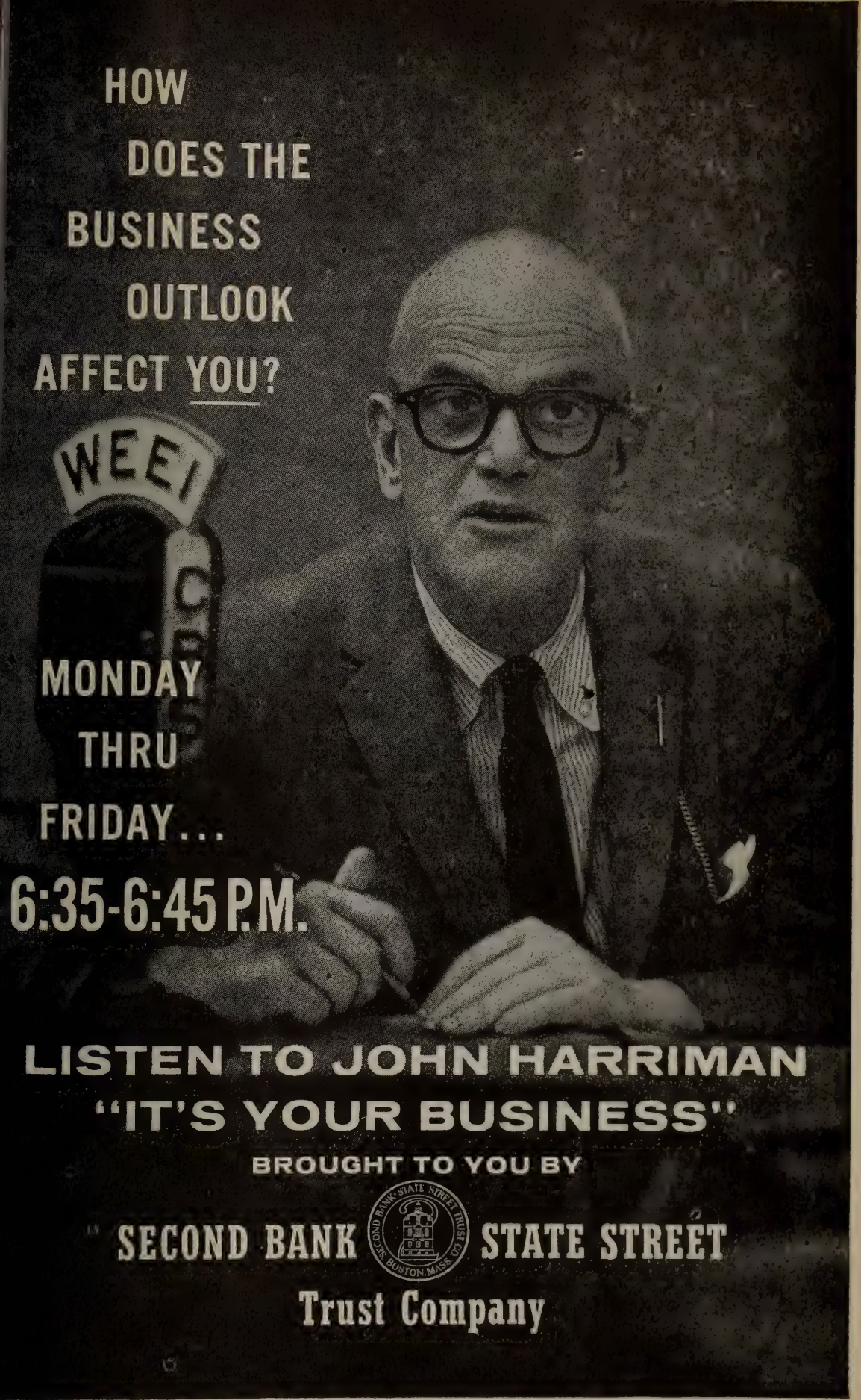
Furniture for Science Laboratories



230 BOYLSTON STREET (Route 9)

CHESTNUT HILL 67 (Newton), MASSACHUSETTS

Telephone DEcatur 2-2112


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK STATE STREET
Trust Company

MEMBER F.D.I.C.

"Met with Mr. Lock* and Pursell, Masters of Music, and with them to the Coffee House, into a room next the water, by ourselves, where we spent an hour or two. . . . Here we had variety of brave Italian and Spanish songs, and a canon for eight voices, which Mr. Lock had lately made on these words: 'Domine salvum fac Regem,' an admirable thing."

Henry Purcell, Junior, born in a musically insular England, to which Corelli and the other advanced Italian instrumentalists were hardly accessible, was yet able, by the direct appeal of his melodic and dramatic genius, the fortification of court patronage and his position as organist of Westminster Abbey, notably to increase his country's interest in music. The vogue held until fifteen years after his death, when Handel, himself then a young man of twenty-five, outshone the rather slim grace of the Englishman's music by the breadth and grandeur of his choral style, the superior, continental amplitude of his organ music and *concerti grossi*. "Like so many fine musicians of that time," writes Rolland, "he was swallowed up in Handel, just as a stream of water loses itself in a river. But there was nevertheless in this little spring a poetry peculiar to England, which the entire work of Handel has not – nor can have."

For many years the genius of Purcell was worshipped – within the

* Mathew Locke (c. 1630–1677).

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Allegro ma non troppo

Fast, but not so fast that the future is overlooked. And so it is with trust and estate planning. Our Trust officers will be glad to discuss with you and your counsel the broad scope of estate plan services, and demonstrate to you how a program formulated now can secure the future of your estate.

UNITED STATES TRUST COMPANY
Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



fortissimo . . .

on his musical score directs strong, positive action from the tympanist. Insurance purchasers, too, demand this same positive response from their Agents. To satisfy their clients' demands better, more than 8,000 Independent Insurance Agents throughout the United States, its Territories and Canada rely on one of the Boston Insurance Group's 68 strategically-located offices. The Boston Group's decentralized organization enables these Agents to serve every client as a **neighbor** . . . not a number, and to assure **Boston** policyowners of efficient, modern, individual attention wherever they live.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company
87 Kilby Street
Boston 2
Massachusetts

Equitable Fire Insurance Company, Charleston, South Carolina

YOUR Independent Insurance AGENT

Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

pages of the dictionaries, if little where else. Dr. Charles Burney, the eighteenth-century historian of unrestrained opinions, was as rapturous about Purcell as he was virulent about Dr. Blow, "who did himself the honor to call Purcell his scholar." After four pages of musical quotations headed, "Specimens of Dr. Blow's Crudities," in which many of the "unaccounted millions" of faults in counterpoint are marked with the assiduity of a Beckmesser, Dr. Burney expanded into particularized eulogies of Henry Purcell's works and thereby long kept alive an interest and regard for this composer.

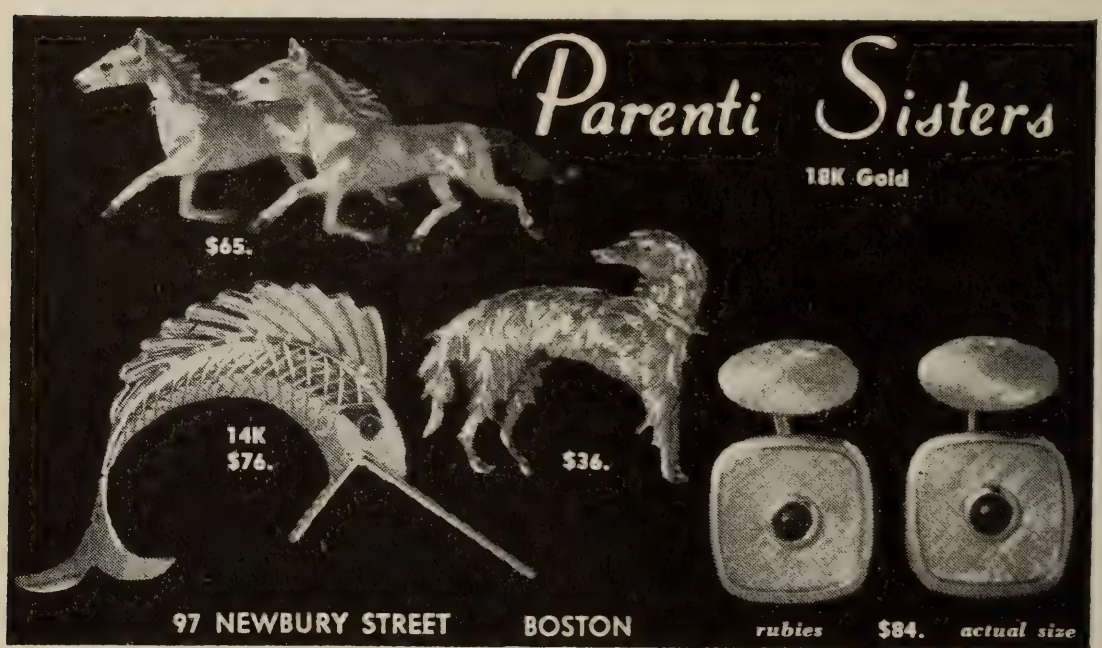
He made this true prophecy: "Purcell was such an excellent cultivator of his farm in Parnassus, that its crops will be long remembered, even after time has devoured them."

Purcell has been remembered in the last century by various Purcell commemorations, and by organizations dedicated to the furtherance of Purcell performances, and the publication of his works – the Purcell Club (1836–63), the Purcell Operatic Society, the Purcell Society (founded 1876). Despite the very extensive Purcell literature in England – Grove's Dictionary gives him twenty-five pages – it will be of interest to turn to that finely sensitive specialist of the seventeenth century, Romain Rolland*: –

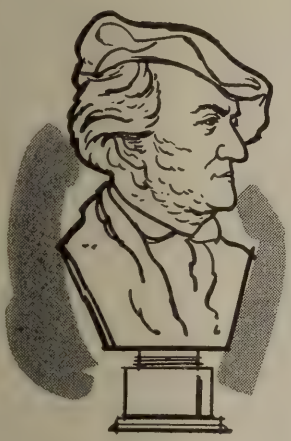
* From "Handel," by Romain Rolland, 1916.

Aeolian-Skinner Organ Company

Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
Joseph S. Whiteford, President and Tonal Director



IN 1865...



...Wilhelm Richard Wagner vindicated the confidence of his patron, King Ludwig of Bavaria, with the first production of *Tristan and Isolde.*



... New England Life vindicated the confidence of its southern policyholders and Confederate soldiers by reinstating their insurance, without medical examination, on the payment of overdue premiums. Today this liberal attitude of New England Life toward its policyholders is reflected in its "better life" policy: the finest combination of guaranteed benefits available at any price.

NEW ENGLAND
Mutual LIFE *Insurance Company* BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

"In his short life he had produced a considerable amount of work: operas, cantatas, religious music, and instrumental pieces. He was a cultured genius, and intimately acquainted with Lully, Carissimi, and the Italian sonatas, at the same time very English, possessing the gift of spontaneous melody, and never losing contact with the spirit of the British race. His art was full of grace and delicacy, much more aristocratic than that of Lully. He is the Van Dyck of music. Everything of his is of extreme elegance, refinement, ease, slightly *exsangué*. His art is natural: always steeped in the country life which is indeed the source of English inspiration. There are no operas of the seventeenth century where one finds fresher melodies which are more inspired and yet of a popular character. This charming artist was delicate, of a weak constitution, somewhat feminine in character, feeble, and of little stamina. His poetic languor was his strongest appeal, and at the same time his weak point; he was prevented from following his artistic progress with the tenacity of a Handel. Most of his works lack finish. He never tried to break down the final barriers which separated him from perfection.* His musical compositions are sketches of genius with strange weaknesses. He produced many hastily finished operas with singular awkwardnesses in the manner of treating the instruments and

* H. C. Colles claims a significant exception in "Dido and Æneas": "The more it is studied, the more confidently can we assert its flawlessness as one of the masterpieces of music drama, and the only English one."

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

HIRE A
Cadillac
LIMOUSINE
from
ROBIE *Cadillac* **RENTING SERVICE**



434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company



From our exquisite spring and summer collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

the voice — ill-fitting cadences, monotonous rhythms, a spoilt harmonic tissue, and, finally, in his larger pieces and those of grander scale, there is a lack of breath, a sort of physical exhaustion, which prevents him reaching the end of his superb ideas. But it is necessary to take him for what he is, one of the most poetic figures in music — smiling, yet a little elegiac — a miniature Mozart eternally convalescent. Nothing vulgar, nothing brutal, ever enters his music. Captivating melodies, coming straight from the heart, where the purest of English souls mirrors itself. Full of delicate harmonies, of caressing dissonances, a taste for the clashing of sevenths and seconds, of incessant poising between the major and minor, and with delicate and varied nuances of a pale tint, vague and slightly blurred, like the springtime sun piercing through a light mist. . . ."

J. N. B.



BOOK CLEARING HOUSE
423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16
BOOKS ON ALL SUBJECTS (including latest technical and scientific)
Largest Selection of Paper Books
RECORDINGS (stereo and monaural) FOR ALL TASTES
Phone and Mail Orders Invited

Le Petit Pigalle
58 WESTLAND AVENUE
French Food at its Best
Open Sunday — Closed Monday
Lunch 11:30 - Dinner 5:30 - 9
Imported Wines and Beers
NEW DINING ROOM
Visit Café Pigalle 9 p.m. to midnight
CI 7-9370

Café Pigalle
58 WESTLAND AVENUE
A Little Bit of France in the Heart of Boston
9 p.m. to Midnight
(Closed Mondays)
Finest in French Pastries and Specialties
Croissant Brioches
Imported Wines and Beers
Visit Le Petit Pigalle for Lunch and Dinner
CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

SYMPHONY IN C MINOR, NO. 95

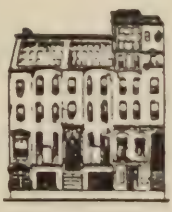
By FRANZ JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

This symphony was composed in 1791 and first performed probably in the same year in London. The first performance at these concerts was on April 12, 1889. It has had subsequent performances April 7, 1893; December 24, 1896; December 18, 1903; November 24, 1916; March 19, 1943; November 22, 1946; February 13, 1948; January 4, 1952.

The orchestration calls for flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THE twelve symphonies which Haydn, in his mellow sixties, wrote for London have been roundly and justly praised as the final word in the symphonic form as the Eighteenth Century had learned to view it through an advance to an incredible point of perfection under Haydn and Mozart. Dr. Karl Geiringer, the foremost living biographer of Haydn, went further and declared: "The whole Nineteenth Century, beginning with Beethoven and ending with Brahms, was able to draw rich inspiration from Haydn's last thirteen symphonies" (he here includes No. 92 — the "Oxford"). The following table, listing the most recent performances at the Friday and Saturday concerts of this Orchestra, may show in some cases due recognition, in others undue neglect. A listing of the LP recordings at this moment will indicate



JOHN MASON BROWN
***Lecture:* "Seeing Things"**
Tuesday, February 16, at 11 a.m. in John Hancock Hall
Tickets: $3.20 and $2.65 including tax at
THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

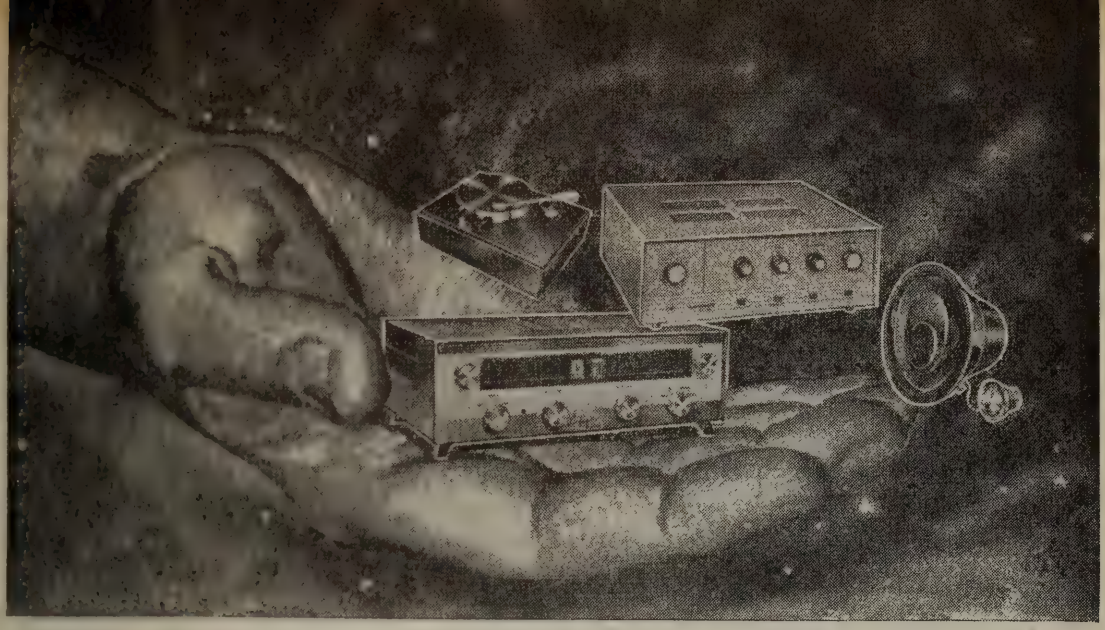
A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

the growing popular apprehension of the Haydn treasury in the last few years.

	Number of performances Fri.–Sat. concerts	*Date of last performance*	*Conductor*	*Number of LP recordings*
93, in D	1	Nov. 16, 1900	Gericke	4
94, in G ("Surprise")	14	Feb. 24, 1956	Monteux	12
95, in C minor	9	Jan. 4, 1952	Ansermet	3
96, in D ("Miracle")	(Not performed)			5
97, in C	6	Jan. 6, 1945	Szell	3
98, in B flat	2	Apr. 22, 1948	Koussevitzky	2
99, in E flat	6	Nov. 19, 1948	Burgin	5
100, in G ("Military")	5	Jan. 1, 1954	Munch	16
101, in D minor ("Clock")	4	Nov. 8, 1957	Munch	11
102, in B flat	13	Apr. 25, 1958	Burgin	6
103, in E flat ("Drum Roll")	7	Dec. 15, 1950	Munch	5
104, in D ("London")	17	Jan. 9, 1959	Shaw	9

As the third in order among the twelve Salomon symphonies, the Symphony in C minor was among the first set of six which Haydn composed for his first visit to London in 1791. Except for the "Clock" Symphony, No. 101, in D minor, this is the only one of the twelve in a minor key. It is also the only "London" Symphony which dispenses with an introduction. The symphony opens with a theme concise and dramatic. After several pages of expository development, a second theme effectually dispels any ominous suggestion in a bright and lilting E-flat major. The tune might well have dropped from an opera of Mozart, Haydn's revered colleague, the news of whose death was destined to sadden him in London before the year had ended. The

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



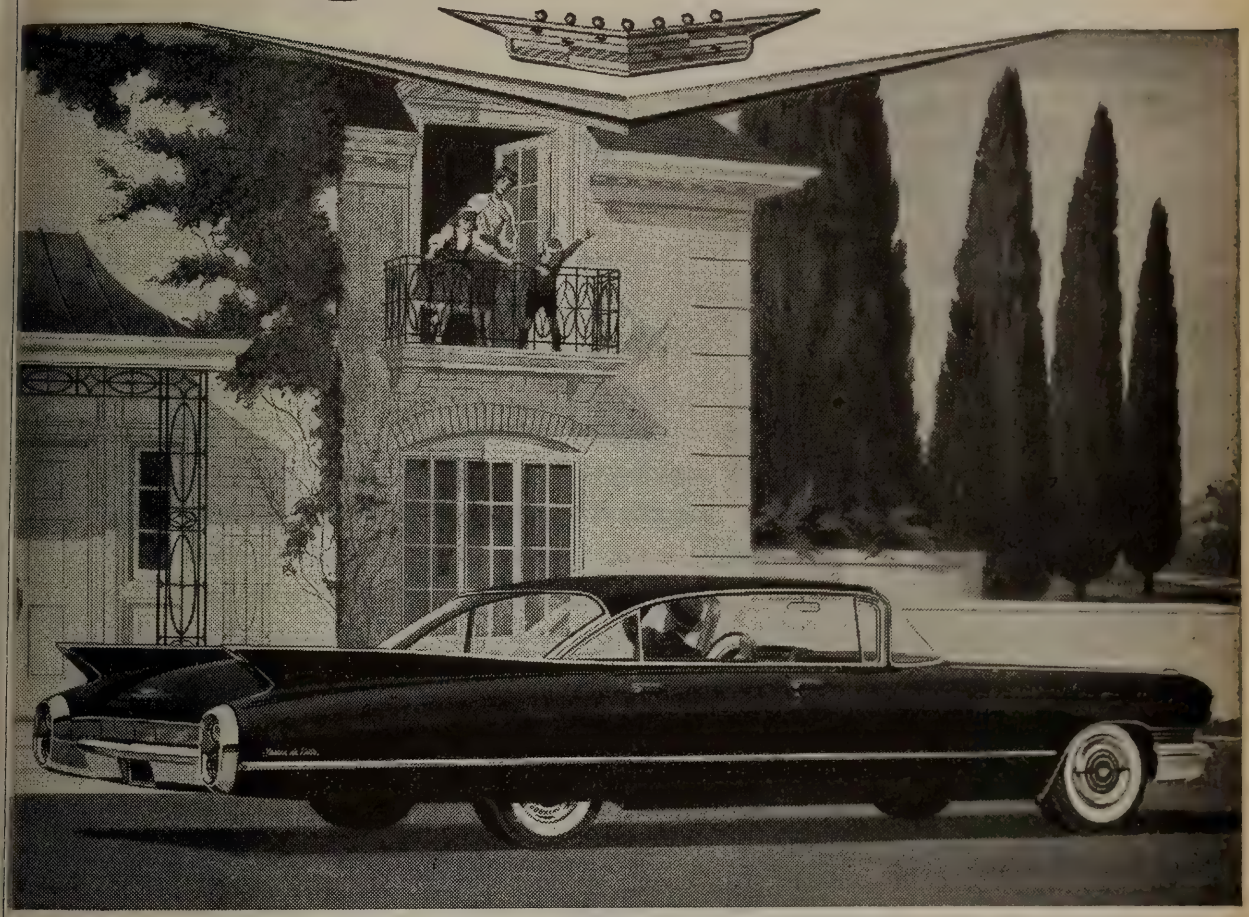
The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



Wonderful way to launch a decade!

Wouldn't it be thrilling to ride into the sixties with a new Cadillac car of your own?

Cadillac's new styling will set the pace in automotive design for years to come. Majestic and elegant, it has already won acclaim everywhere.

Its performance represents a rewarding departure from the past . . . so smooth, so quiet, so effortless and level in ride that it must be personally experienced to be fully understood and appreciated.

And, of course, careful design, quality materials and painstaking craftsmanship give it unduplicated dependability and endurance.

So if you're looking forward to the wonderful decade ahead—think how much more exciting it could be in the company of a 1960 Cadillac. See and drive it very soon.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

working out begins with a return of the initial subject, passing through several minor keys, but the brighter subject soon dominates the scene, and the rather brief movement closes in C major.

The slow movement is a melody in E-flat major, 6-8 time, with variations. The strings give out the simple theme and dominate until the exceedingly beautiful variation in E-flat minor has ended. In the final variation the woodwinds and horns at last assert themselves, while the violins weave an ornamental figure in thirty-second notes. A graceful coda, almost Beethovenesque, ends the movement, which once brought the remark from H. T. Parker that here "sentiment joins fingertips with elegance."

The minuet, in C minor, is brilliant and fully scored. Its trio, in the tonic major, presents a graceful and undulating discourse in running eighth notes from the solo cello over a light accompaniment of plucked strings.

The finale, *vivace,* is an engaging movement with contrapuntal interplay. Its C major takes possession for once and all – indeed, when all is said, the minor mode has played no more than an episodic part. The symphony is more concise than most of the composer's later ones. "The total effect," wrote Tovey, "is so spacious that you would never guess that it is one of Haydn's tersest works."



***KLM** is proud to be the Airline preferred by the*

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



(Continued from page 644)

MYERS, MRS. HERBERT J.
October

NOVACK, KALAH
Nativity

PARSONS, VICTOR H.
Second Balcony, Left

PEABODY, ROBERT E.
Deerfield Tobacco Barns

PERKINS, JOHN F.
In the Hold

PERKINS, MARY C.
Anger

POOLE, GEORGE BENSON
Fish Line

RUSSELL, LESLIE A.
Cape Cod Dunes

SAPERSTEIN, LEE
Times Square, N. Y.

SILVERMAN, FLORENCE SMITH
Still Life with Violin

STREKALOVSKY, VCEVOLD W.
Cape Cod Bays

TROUPIN, DOROTHY
Tea

TURNER, HOWARD M.
Surf

TYNG, MARGARET FULLER
Elizabeth Beeuwkes

WELLINGTON, MARGARET C.
Wonsqueak, Maine

WERBY, EDITH D.
Marine – Rockport

WERMAN, FRANCES
Studio Still Life

WHEELER, MARY SHAW
Rosalie

WILLIAMS, MRS. BEN AMES
The Sunday Hat

WISEMAN, MELVIN M.
Figure Composition

ZACK, ARNOLD M.
Mechanization #4

ZOLLER, M. EMMA
Pensive

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

NEW ENGLAND TRIPTYCH

Three Pieces for Orchestra (after William Billings)

By William Howard Schuman

Born August 4, 1910, in New York City

William Schuman composed his New England Triptych in the spring of 1956. The score was commissioned by Andre Kostelanetz, who conducted the first performance on October 28, 1956, in a concert of the Symphony Orchestra of the University of Miami.

The following instruments are used: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings.

THE following information was furnished by the composer for early performances of the New England Triptych:

William Billings (1746–1800) is a major figure in the history of American music. The works of this dynamic composer capture the spirit of sinewy ruggedness, deep religiosity and patriotic fervor that we associate with the Revolutionary period. Despite the undeniable crudities and technical shortcomings of his music, its appeal, even today, is forceful and moving. I am not alone among American composers who feel an identity with Billings and it is this sense of identity which accounts for my use of his music as a point of departure. These

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



GUARD RINGS OF RUBIES, EMERALDS OR SAPPHIRES

in plain colors or combined with diamonds in platinum,

Left: Emerald and diamond braided design ring **$600**

Right: Sapphires alternating with diamonds **$325**

Bottom: Sapphire ring **$125**
With rubies **$200**

Prices include tax

Chestnut Hill, Northshore, Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

pieces do not constitute a "fantasy" on themes of Billings, nor "variations" on his themes, but rather a fusion of style and musical language.

I. *Be Glad Then, America*

Billings' text for this anthem includes the following lines:

> Yea, the Lord will answer
> And say unto his people — behold!
> I will send you corn and wine and oil
> And ye shall be satisfied therewith.
>
> Be glad then, America,
> Shout and rejoice,
> Fear not, O land,
> Be glad and rejoice.
> Hallelujah!

A timpani solo begins the short introduction which is developed predominantly in the strings. This music is suggestive of the "Hallelujah" heard at the end of the piece. Trombones and trumpets begin the main section, a free and varied setting of the words "Be Glad Then, America, Shout and Rejoice." The timpani lead to a middle fugal section stemming from the words "And Ye Shall be Satisfied." The music gains momentum and combined themes lead to a climax. There follows a free adaptation of the "Hallelujah" music with which

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

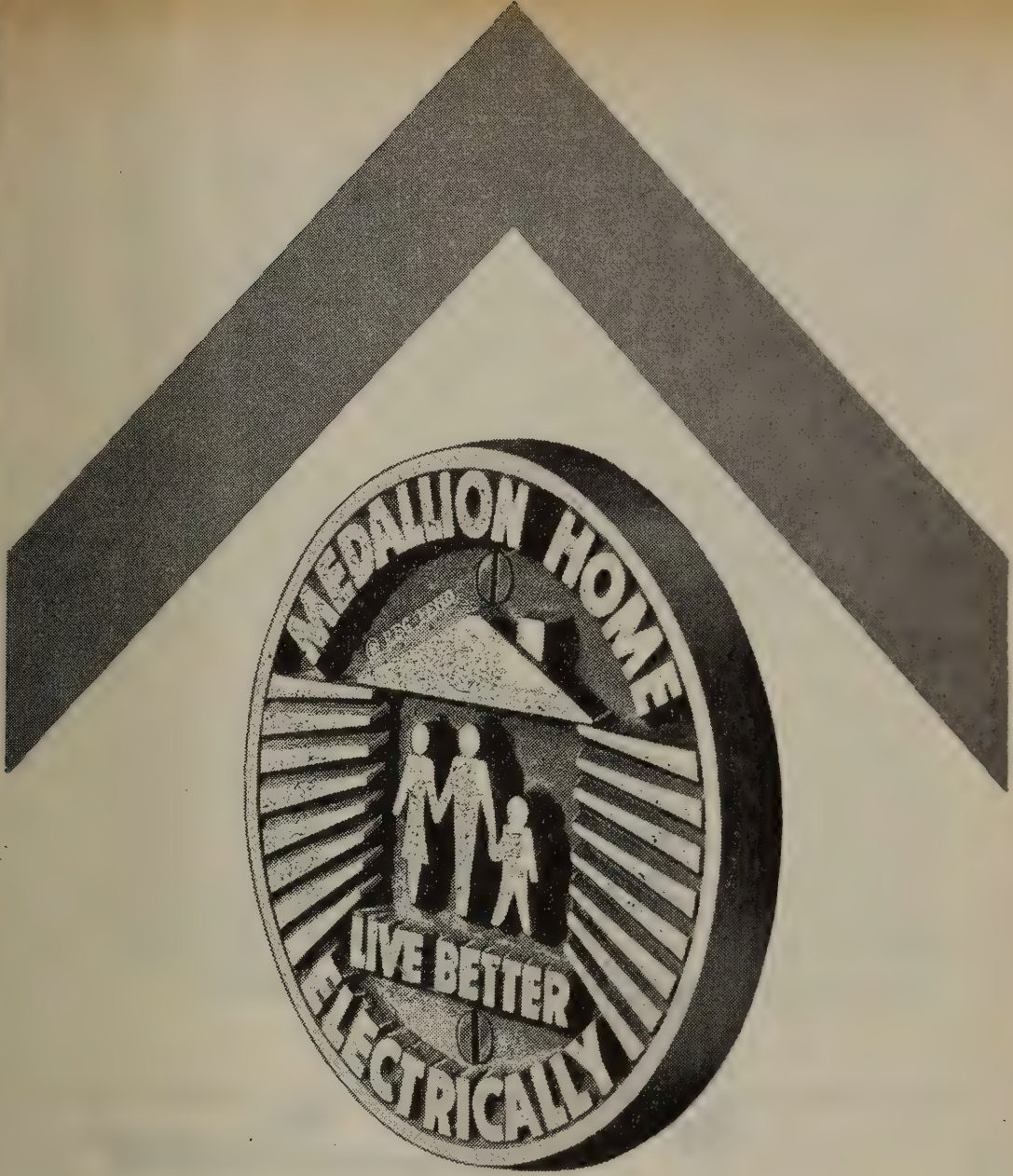
FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall



PASTENE WINES

Pastene offers a
complete assortment of
the choicest American wines,
bottled at the winery
in California —
for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

Billings concludes his original choral piece and a final reference to the "Shout and Rejoice" music.

II. *When Jesus Wept*

When Jesus wept, the falling tear
In mercy flowed beyond all bound;
When Jesus groaned, a trembling fear
Seized all the guilty world around.

The setting of the above text is in the form of a round. Here, Billings' music is used in its original form, as well as in new settings with contrapuntal embellishments and melodic extensions.

III. *Chester*

This music, composed as a church hymn, was subsequently adopted by the Continental Army as a marching song and enjoyed great popularity. The orchestral piece derives from the spirit both of the hymn and the marching song. The original words, with one of the verses especially written for its use by the Continental Army, follow:

Let tyrants shake their iron rods,
And slavery clank her galling chains.
We fear them not, we trust in God,
New England's God forever reigns.

The foe comes on with haughty stride,
Our troops advance with martial noise;
Their vet'rans flee before our youth,
And gen'rals yield to beardless boys.

for superb footwear by master craftsmen



Joseph Antell
Boston Wellesley

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET, BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $10,000.
Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

WILLIAM SCHUMAN

In *William Schuman,* a book published by G. Schirmer, Inc., Flora Rheta Schreiber gives a detailed account of the composer in the light of his creative career, and Vincent Persichetti gives a description of his style and his works until 1954. "It is the story," says the jacket blurb, in this case with unadorned truth, "of a man who suddenly found that what he wanted more than anything else was to compose music that would endure and who crammed into a few short years as much study as many composers require a third of a lifetime for."

The author tells us that until Schuman heard a symphony concert at the age of nineteen, which happened to be his first acquaintance with a symphony orchestra, he had been an industrious worker in the field of jazz. Until that point he had lived a normal schoolboy's life, keen in making the most of such casual encounters with music – always popular music – as came his way. From that moment all of his energies went towards the mastery of music in the larger sense, a quest which by its quick results proves an extraordinary amount of ambition intensively applied.

Both of Schuman's parents were born in New York City. They were

The New England Conservatory
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

Wed., Jan. 6 • 8:30 P.M.
RECITAL OF PIANO MUSIC BY CANDIDATES FOR THE ARTIST'S DIPLOMA
DEBUSSY RAVEL
BARTÓK MUSSORGSKY
No tickets required

Tues. and Wed., Jan. 12, 13
8:30 P.M.
Workshop Performances of
"THE MARRIAGE OF FIGARO"
By MOZART
Staged, directed and accompanied by
BORIS GOLDOVSKY
No tickets required

290 Huntington Ave., Boston 15

Stop & Shop Gourmet Quiz for Early Comers

1. How do you draw butter?
   a. sketch it b. melt it c. stretch it d. print it
2. What goes with shad roe?
   a. Meshach and Abednego b. Porgy and Bess c. fudge sauce and nuts d. asparagus and toast
3. What do you do with a goulash?
   a. marinate it b. freeze it c. stew it d. wear in on rainy days
4. There are 13 egg whites in Stop & Shop's recipe for:
   a. Egg Foo Yung b. baked white fish c. a light snack d. Stop & Shop Angel Cake

ANSWERS:
1) b. melt it 2) d. asparagus and toast 3) c. stew it 4) d. Stop & Shop Angel Cake

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT
STOP & SHOP SUPER MARKETS

in moderately comfortable circumstances, valued the arts, and encouraged music to the degree that a piano in the house or an old-style acoustical phonograph could be put to use. They arranged to have "Bill" take lessons on the violin. Bill reached the point of playing small pieces at a pupils' recital, but at the time he was more interested in baseball. In high school he formed a jazz band, learned to play several instruments, to sing with it, to manage it. These activities undoubtedly gave him a sort of musical experience, which, however rudimentary, would serve him later. Its more immediate effect was to interest him in composing popular music. With his friend Edward B. Marks, Jr., and later with Frank Loesser, as lyricists, he wrote many songs and was active in night clubs and such. Loesser was to become famous in this territory, but Schuman was soon to abandon it. "If Schuman had held on, he might have become a Tin Pan Alley success. But in the back of his mind was a growing suspicion that he didn't really know what he was doing, that perhaps he was not 'chording' his melodies satisfactorily. There was a hankering to know how, yet the hankering somehow remained vague and repressed."

He was nineteen when his sister (who played piano) led him to a New York Philharmonic concert (April 4, 1930), and there he was

For information about
ADVERTISING
in the
Boston Symphony Orchestra
publications
write or call
Advertising Department
Symphony Hall
CO 6-1492



first confronted with the music of Wagner, Kodaly and the other Schumann.* "Particularly exciting to him," writes Miss Schreiber, "was the way all the fiddlers bowed together and the force with which they could attack a chord. . . . The evening meant discovery. It was poignant, pregnant with things to come, and baffling."

He forthwith enrolled in the Malkin Conservatory of Music, plunged into harmony with Max Persin, and entered the domain of counterpoint with Charles Haubiel. It need hardly be pointed out that to master these subjects thoroughly and as a working composer at the age of twenty, and with no technical equipment to build upon, is an appalling task. Schuman gave eight or ten hours a day to it while holding a job, attending Teachers' College (Columbia) and continuing to turn out and "plug" popular songs. It would be interesting to know whether his fourteen-part exercises were any help in his collaborations with Loesser, which continued until 1934. By 1935 he had composed Four Canonic Choruses, a Canon and Fugue for piano trio, a Choreographic Poem for seven instruments. Whether or not these works were of great importance, there could be no denying their grasp of contrapuntal manipulation and the handling of voices and instruments.

His attendance at Teachers' College was the first evidence of his interest in education. His appointment in 1935 to teach music at the Sarah Lawrence College in Bronxville showed at once that his idea of the best development of a musician was not the conventional

* The spelling of William Schuman's name was modified by his grandfather from the original "Schuhmann."



A Distinctive Selection of
Imported Gifts and Fine Antiques

CARRIAGE TRADE

164 Newbury St., Boston COpley 7-9137

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: Telephone: HAncock 6-5050

academic way. His own experience of having worked directly in the medium, even before any technical instruction, probably convinced him that those who acquire theoretical rules before they are sufficiently at home with tones as a living art are wasting their time. He has no use for what he has called "the kind of indoctrination by which traditional and formal procedures nourish smug acquiescences."

Mr. Schuman's success in his unorthodox venture at Sarah Lawrence came to the attention of the Juilliard School of Music and resulted in his appointment as President in 1945, an obligation which eventually overrode his duties as director of publication for G. Schirmer, an appointment which meant not only good composer-publisher relations, but generally fruitful results. At the Juilliard School his principles of education in music as a live and rounded art have been vindicated as not only sound principle but successful practice. His administrative ability has undoubtedly increased his value to the school.

One of the best single words to describe William Schuman is "purposeful." Miss Schreiber refers to this trait when she writes that "his Faustian restlessness has always propelled him on." He has composed steadily and consistently through the years since 1932. His early efforts, including the first two symphonies and his first string quartet, he with-

SAVE TIME CONVENIENT
PARK YOUR CAR
AT THE
WESTLAND AVE. GARAGE
WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy "Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ
World's Greatest Toy Store
40 Newbury Street, Boston Telephone: COmmonwealth 6-5101
Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

drew for revision, a natural consequence of his increasing mastery of his craft.

These years of acquiring, soon to prove so remarkable in the result, are matter for wonderment by any average student. We are told that Schuman spent the summer of 1935 at the Mozarteum in Salzburg; that, returning, he studied most profitably with Roy Harris; that he attended many concerts; that he learned to play the different instruments well enough to be at home with them as a composer; that he formed and conducted a chorus at Sarah Lawrence. All these pursuits signify that he was seeking various experience and turning it to a single end.

The Boston Symphony Orchestra, thanks to the inquiring eye of Serge Koussevitzky, was the first large orchestra to perform his music. After a performance of the Second Symphony, in February, 1939, Dr. Koussevitzky asked him to compose a piece for an "American Festival" concert in the following autumn. The *American Festival Overture* was the result. Dr. Koussevitzky continued to introduce his new works as they came forth. These included his first choral score with orchestra —*A Free Song* on the text of Whitman. Meanwhile these and other works were performed on all sides. He expanded into ballet with *Undertow* (1945) and *Night Journey* (1947), combined an orchestra

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. **EXport 6-2224**
Members of Piano Technicians Guild



Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT

ON

ANGEL



VON KARAJAN

Time Magazine calls Herbert von Karajan the "Generalmusikdirektor of the Continent of Europe" . . . for he holds no fewer than six major European conducting posts. To them, as to his recordings for Angel, he brings "his singular passion for orchestral clarity, his determination to get the maximum detail" (High Fidelity Magazine).

RECORDED IN EUROPE FOR

ANGEL RECORDS

MOUSSORGSKY (orch. Ravel):
Pictures at an Exhibition
with The Philharmonia Orchestra *35430**

DVORAK:
Symphony No. 5 in E Minor, Op. 95, "New World"
SMETANA: "The Moldau"
with the Berlin Philharmonic Orchestra *35615**

BRUCKNER:
Symphony No. 8 in C Minor
with the Berlin Philharmonic Orchestra *3576-B*

RESPIGHI:
The Pines of Rome, Symphonic Poem
(also includes Berlioz: Roman Carnival Overture and Liszt: Les Preludes)
with The Philharmonia Orchestra *35613**

BIZET:
L'Arlesienne Suites Nos. 1 and 2
Carmen Suite No. 1
with The Philharmonia Orchestra *35618**

** also available in Stereo*

with a dancer in *Judith* (1949). He was at last ready to try his hand at opera with *The Mighty Casey* (1951-53), the light-hearted musical venture of a baseball fan.*

The individuality and power of Schuman at his best are indisputable. Persichetti describes the "strong-flavored energy" which pervades his music. "Much of his music," he writes, "is linear and its melodic contour forms huge arcs of sound. . . . Enthusiasm, drive, and bite in a melodic frame give Schuman's music its power of projection." He stresses the "melodic" as the basis of all. It is possible that Schuman's melodic sense as first exercised in tin pan alley has stood him in good stead. The striking part of it is that, emerging from a medium which frankly caters to crowd attention and the "craze" of the moment, he could not have made a more irreproachable reform in his æsthetic principles. He has been uncompromisingly true to his own concepts of musical purity.

In spite of the fact that his unorthodoxy and his frequently aggressive texture are hardly of the sort to woo the timorous ear, Schuman has had ready recognition. Let those who protest that an American composer of talent is allowed to languish unperformed and unrewarded examine his record. The performances here and abroad as listed in the biography have been constant, and so have the commissions and awards. Composers must in almost every case teach or find other occupation for a living. This one is fortunate in his abilities. His service to musical education is prodigious, surely congenial to himself, nor does it seem to interfere with his creative projects. His latest orchestral work is *New England Triptych,* after William Billings.

* "Baseball?" he said in an interview at the time. "I love it. As a young man I played rather well. I was a catcher—a good one, but not outstanding."

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

The works performed at the Friday and Saturday concerts of the Boston Symphony Orchestra are as follows:

1939	(Feb.	17)	Symphony No. 2
	(Nov.	17)	"American Festival Overture" (The first performance was at an "ASCAP" concert by this Orchestra, October 6, 1939.)
1941	(Oct.	17)	Symphony No. 3 (First performance)
1943	(Mar.	26)	"A Free Song," Secular Cantata No. 2 (First performance)
	(Nov.	12)	Symphony for Strings (First performance)
1944	(Oct.	6)	"Prayer in Time of War"
1947	(Oct.	17)	Symphony No. 3
	(Dec.	19)	Symphony for Strings
1948	(Dec.	31)	"American Festival Overture"
1950	(Feb.	10)	Violin Concerto (First performance)
1952	(Apr.	18)	Symphony No. 3
1957	(Mar.	1)	Credendum
1960	(Jan.	1)	New England Triptych

J. N. B.



BOSTON BOOK and ART SHOP

Books on Fine and Applied Art

PRINTS • PICTURE FRAMING

657 Boylston Street

TEL. KENMORE 6-5762

STAR MARKETS

Greater Boston's Outstanding Food Stores

11 Large Supermarkets

WATERTOWN MT. AUBURN
NEWTONVILLE BROOKLINE
WELLESLEY STONEHAM
MEDFORD PORTER SQUARE
CHESTNUT HILL NORWOOD
AUBURNDALE

ROUNDS FOR STRING ORCHESTRA

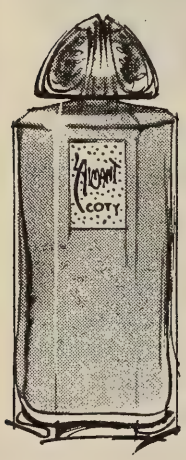
By DAVID DIAMOND

Born in Rochester, New York, July 9, 1915

"Rounds for String Orchestra" was composed in June and July, 1944, by commission for Dimitri Mitropoulos, and was first performed by this conductor and the Minneapolis Symphony Orchestra, November 24 of that year. It was performed by the New England Conservatory Orchestra, Malcolm Holmes conducting, in Jordan Hall, December 12, 1945. It was performed by the Boston Symphony Orchestra April 5–6, 1946.

AT THE very outset of the first movement, so the composer explains, "the different string choirs enter in strict canonic fashion as an introduction for the main subject, which is played by the viola and soon restated by the cellos and basses. The *Adagio* is an expressive lyric movement, acting as a resting-point between the two fast movements. The last movement again makes use of characteristic canonic devices, though it may more specifically be analyzed as a kind of fugal


International Flavor
• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry
ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.


Nothing makes a woman more feminine to a man
L'AIMANT
PARFUM DE COTY
COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.
3.50 to 100.00, plus tax



ANSWERING THE GIFT QUESTION** WITHOUT A QUIZ****

*All answers known in advance. **All questions known in advance. ***We have a way of fixing things without quizzes.

Last year at this time we told you how Radio Shack sells more LP albums of Handel's "Messiah" than all our rivals put together. This was not meant to be taken literally as meaning that we'd acquired a messianic complex, although we *have* been singularly blessed this year with good friends and good business. Obviously the reason we do so splendidly with "The Messiah" on disks is that our prices are lower and we always have it in stock. Now that there's a "Messiah" for stereophiles as well as monophiles—*Hallelujah! Hallelujah!*—we have set our sights on such expanded volume this season that instead of requesting we're *insisting* that you give one of our "Messiahs" to someone this Christmas regardless of your other commitments.

However, our basic (all right: *base*) purpose today is to delineate certain other Radio Shack bargains and, as an added feature, to suggest someone worthy of each gift. An ancient Senator once said: "Beware of added features," but it is clear now that he was referring to the $64,000 Challenge and not, as first supposed, to our addenda.

8-Transistor Radio, $29.95. This is an exclusive Radio Shack importation in genuine leather and cannot be equalled at one ruble under $50. Ideal for Ted Williams to hear the rest of the game on after Stephens goes to left in the 6th.

40-Watt Stereo Amplifier, $79.50. Another Radio Shack exclusive; can't be duplicated under $139.95 because we're the Houdini's of hi-fi. Give one to the Sheriff of Cambridge — one channel for Harvard, one channel for Radcliffe, excellent separation.

Miniature f3.5 35mm Camera, $13.97. At least half what you'd expect to pay, and if anyone else in Greater Trafficjam can match this bargain we'll eat the lens, element by element, in Kenmore Square or the bottleneck of your choice. Recommended for Foster Furcolo—he'll want to catch the expression on "Salty's" face if he decides to run against him.

Battery-Operated H-O Train Set, $5.99. An excellent toy for the operating scale-model set. Can't give it to John Robert Powers—he likes the full size. But how about railroader Alpert as a small token of commuter esteem?

Krazy Klok, $5.88 plus tax. An electric clock whose numbers read the wrong way, hands run counterclockwise, yet keeps perfect time. Give one to Mayor-elect Collins as a constant reminder that things in Boston are perfectly mad . . . also maddeningly imperfect.

Stromberg-Carlson Coaxial Speaker, $39.95. Chrome and red hi-fi 15″ loudspeaker that sells everywhere for $99.95 except at Radio Shack. Give two for stereo to Prof. Jules Wolffers of B. U. for reviewing both sides of the record. Also give a pair to Sen. Wayne Morse for sounding off at both parties.

40-Cup Electric Percolator, $17.99. The carton says $39.95, so you'll look extra lavish; the truth will be our little secret. One each to Bruin goalies Simmons and Lumley, for seeing so many flying saucers and stopping so few.

800X Microscope, $9.95. Our own "i-beam" with the built-in substage light, excellent for comparing cigarette filters, western and eastern cranberries, etc. Satellite expert Dr. Fred Whipple might like one for closer scrutiny of that Russian picture of the other side of the moon. Is it valid? To us it looks like something Kraft sells ready-sliced.

Limitations of inclination prevent us from exploring other creative gift possibilities — such as giving one of our *24-Light Twinkling Christmas Tree Strings ($1.79)* to every Harvard player who played against Yale, then taking one *away* from every Harvard player who played against Brown.

Radio Shack's most positive concept of the season is to convince you it is not a shop devoted solely to long-haired technicians and short-haired music lovers. True: we cherish their patronage, enjoy their company. But we also have much to please cooks, clock-watchers, grandparents, various species of carpenter, PTA members, unshaved men, careful children, and all ye faithful who cannot open cans without extravagant ($14.99) devices. If you personally know (or know of) such a person, kindly pass along this easily-memorized 19-word motto: A Gift From Radio Shack Is Usually Something That Lasts The Whole Year, Always Something That Costs You Less.

RADIO SHACK CORPORATION
167 WASHINGTON STREET, BOSTON 8, MASS.
730 COMMONWEALTH AVENUE, BOSTON 17, MASS.

movement cast in rondo form. The rhythmic device which opens the first movement is again utilized in the last movement as a kind of counter-subject for the principal thematic ideas, so helping to 'round' out the entire work and unify the entire formal structure."

Mr. Willi Apel, whose "Harvard Dictionary of Music" is invaluable when a precise but adequate definition of a musical form is required, has this to say about the round: "Common name for a circle canon, *i.e.,* a canon in which each singer returns from the conclusion of the melody to its beginning, repeating it *ad libitum.* The result of a three-voice round is indicated in the following scheme:

a	b	c	‖	a	b	c		
	a	b	‖	:c	a	b:		
		a	‖	b	c	a		

It appears that the melody of a round always consists of sections of equal length which are so designed as to make good harmony with each other. . . . The earliest and most famous round is the Sumer-canon of the thirteenth century which is designated as *rota* (wheel). The rondellus of the thirteenth century was much the same thing, possibly lacking the initial imitation, *i.e.,* with all the voices starting simultaneously (after the repeat sign). . . . Rounds enjoyed an extreme popularity in England, particularly in that variety known as catch."

• •

David Diamond studied with André de Riboupierre at the Cleveland Institute of Music (1928–1929), with Bernard Rogers at the Eastman School of Music (1930–1934), at the New Music School of New York for the two years following, and later with Roger Sessions and with Paul Boepple in New York, and with Nadia Boulanger at Fontaine-

W. W. WINSHIP INC.

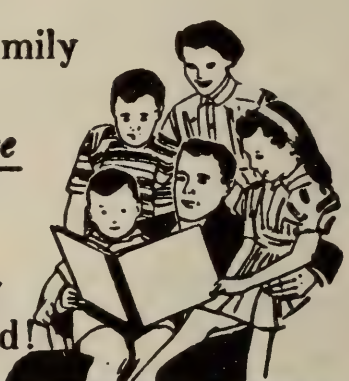
Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

The real family man buys *before* need . . . and is gratefully remembered!



KNOLLWOOD

MEMORIAL PARK • CANTON, MASSACHUSETTS

NON-SECTARIAN • BUDGET PLAN • FREE BOOKLET



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer – light as a melody by Mozart . . . Red Cap ale – robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

bleau and Paris. He has had two Guggenheim fellowships and other awards.

Peggy Glanville-Hicks has thus characterized David Diamond in Grove's Dictionary:

"Diamond's music has a notable emotional impetus, and such dissonance as there is in his style is almost continually present in his monochrome harmonic colour scheme: it is seldom used as a dynamic contrast. Structurally and stylistically Diamond's works are all very similar, from the earlier to the later pieces. His expression is personal, lyric-romantic and intense, and has not changed much, or passed through very divergent working methods, in spite of his many and varied teachers. His expressive equilibrium appears to be set and his technical command fully accomplished."

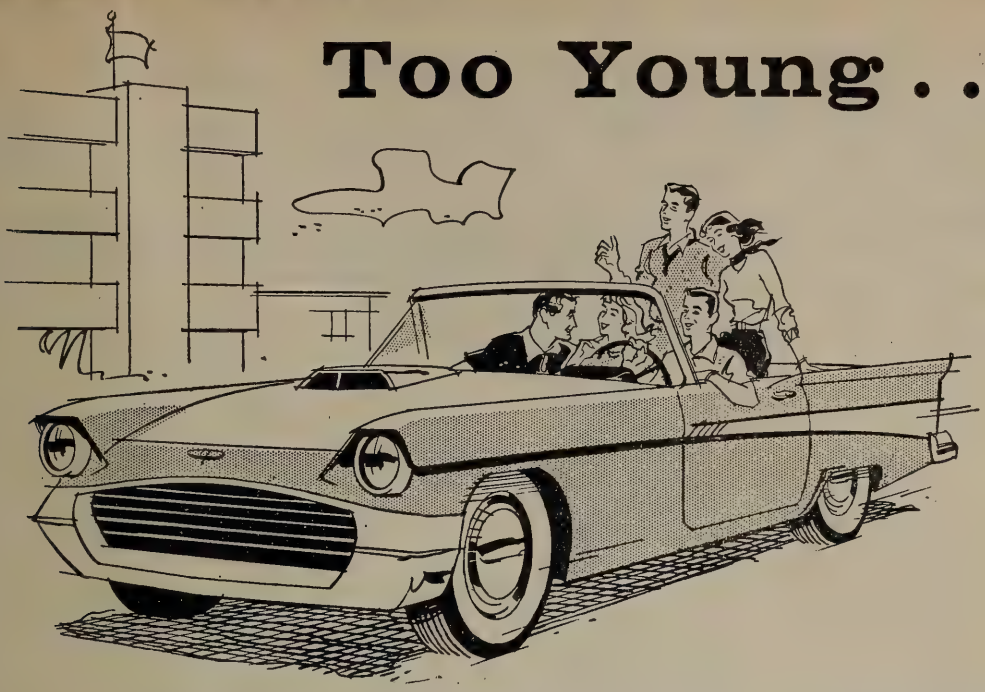
Mr. Diamond's six symphonies date from 1940 to 1954 (the Fifth is not yet completed*). He has written orchestral works of lesser proportions, choral works (mostly *a cappella*), ballets, music in chamber combinations. Recent works are a *Sinfonia Concertante* and *Ahavah* for narrator and orchestra. He has written incidental music for Shakespeare's *Romeo and Juliet* and *The Tempest,* Tennessee Williams' *The Rose Tattoo,* and music for documentary films.

* The Fifth Symphony was completed in 1957.

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

Since 1832
J. S. WATERMAN & SONS
FUNERAL SERVICE

Too Much . . . Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

The following works by David Diamond have been performed by the Boston Symphony Orchestra:

1944 (Oct. 13) Symphony No. 2 (First performance)
1946 (April 5) Rounds for String Orchestra
1948 (Jan. 23) Symphony No. 4 (First performance; conducted by Leonard Bernstein)
1950 (July 30) "Timon of Athens," A Symphonic Portrait (after Shakespeare) (Berkshire Festival Concert; conducted by Leonard Bernstein)
1950 (Nov. 30) Symphony No. 3 (First performance)
1957 (Mar. 8) Symphony No. 6 (First performance)



PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $4.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast

** – Affiliates of WQXR, New York

FIRST SYMPHONY

By Aaron Copland

Born in Brooklyn, New York, November 14, 1900

Aaron Copland composed his first symphony, which he called his Organ Symphony, in Paris in 1924. It was first performed on January 11, 1925, by the Symphony Society of New York under the direction of Walter Damrosch. A performance by the Boston Symphony Orchestra followed on February 20. He rescored the work, omitting the organ, and this version was published in 1931 and first performed by L'Orchestre de la Suisse Romande in December of that year under the direction of Ernest Ansermet in a program of contemporary American composers. The first American performance of the revised work was by the Orchestra in Chicago, Frederick Stock conductor, January 18, 1934. It was performed by the Boston Symphony Orchestra on February 15, 1935.

The orchestration of the revised version is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, alto saxophone, 8 horns, 5 trumpets, 3 trombones and tuba, kettledrums, side drum, tambourine, wood block, cymbals, bass drum, gong, xylophone, glockenspiel, celesta, piano, 2 harps and strings.

Mr. Copland dedicated the original score to Mlle. Nadia Boulanger.

• PIANOS
• RADIOS
• ORGANS
• MUSICAL TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

The following description of the symphony, furnished by the composer when his Organ Symphony was first played, is still applicable since the revision involves changes only in instrumentation:

"The three movements of the symphony are loosely connected by a recurrent motto based on the tones of the minor triad. Unlike most musical mottoes, however, it is not immediately recognizable as such. At first, it plays a seemingly inconsequential part as mere accompaniment, but as the work progresses its real significance is made clear.

"The first movement (Andante, 6-8) is quite short and bears no relation to the traditional first movement of a symphony. It is rather an introductory reverie with some incidental material for solo instruments of the orchestra. Its formal structure is very simple; there is but one theme (solo flute with lower strings accompanying and with clarinet entering at the ninth measure).

II. Scherzo (Molto Allegro, 3-4 time). "In the first section of the Scherzo two themes are exposed, the first by the oboe, the second — of a more sustained character — by the woodwind, with imitations by the strings. A climax for the full orchestra is gradually effected, giving free play to what was originally the oboe theme. This is suddenly interrupted by the motto announced by a solo horn and imitated by a trumpet. A repetition by a bassoon and flute leads to the middle sec-

AN EXHIBITION OF PAINTINGS

by

BOSTON AND CAMBRIDGE SUBSCRIBERS

and

FRIENDS AND MEMBERS OF

THE BOSTON SYMPHONY ORCHESTRA

will be held in the

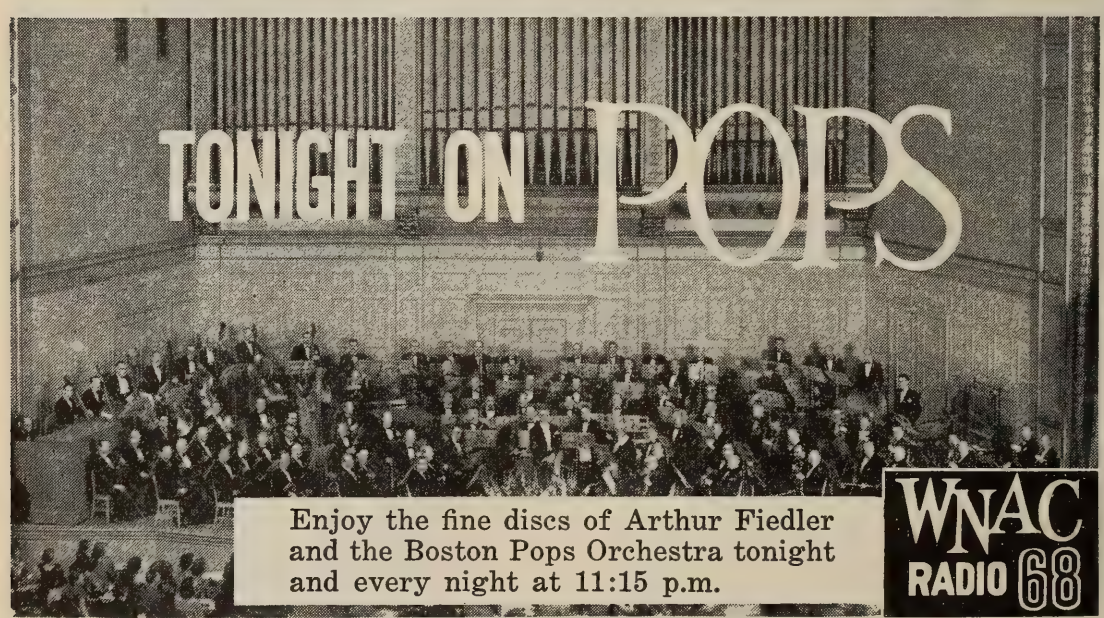
SYMPHONY HALL GALLERY

beginning December 22, 1959

tion, Moderato 4-4. This is set forth by the strings and saxophone, with occasional references by the clarinet to the first theme of the movement. Suddenly, without warning, the brass bursts in, and the repetition of the first section is engendered in slightly modified form. A short coda brings the movement to a close, fortissimo.

III. "The Finale (Lento, Allegro Moderato, 4-4) corresponds to the usual first movement of a symphony, being cast approximately in sonata form. Without any introduction, the first theme is given out in unison by the violas. The first three notes of this theme are the first three notes of the motto. This motive is immediately worked up into a stretto by all the strings, then by trumpets and trombones, and finally by all the brass, tutti forza. The entrance of the kettledrum brings with it the second, more vigorous theme, played by violins and violas on the G string over a double-bass pizzicato accompaniment, which is nothing more than the motto used as basso ostinato. There follows an episode, fortissimo, for the full orchestra, based on a fragment of the second theme. This brings a sudden quieting down, when, over the same relentless basso ostinato, there is a contrapuntal interweaving of themes by oboe, English horn and violas. A gradual crescendo brings to a climax the exposition section, the second theme being chanted fortissimo, against the motto in augmentation in trumpets and trombones.

"What might be termed the development section begins in the full orchestra. As counterpoint the solo violin evolves from the motto a new, vivacious theme which later plays an important part. The development is not very long. It merges imperceptibly into the recapitulation, which in this case is merely a final simultaneous announcement of the four main elements of the Finale. The symphony ends with a brief coda."

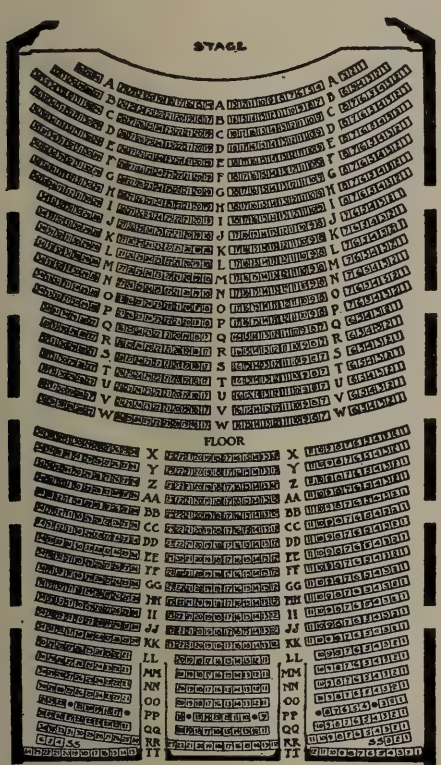


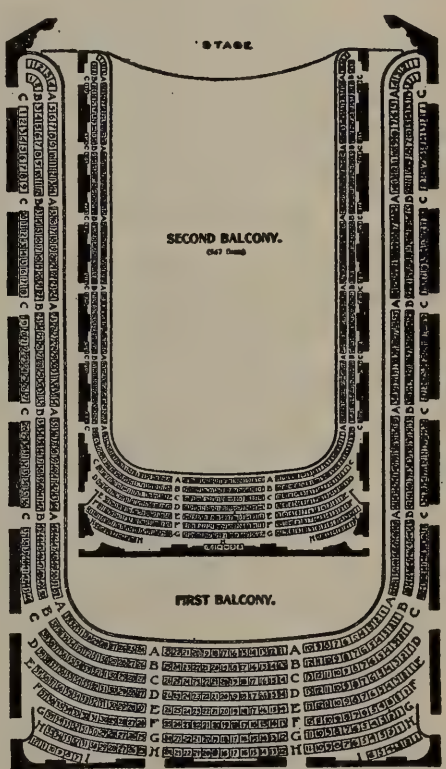
"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800





Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198*
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233*
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066*
	Violin Concerto (HEIFETZ)	LM-1992*
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228*
BLACKWOOD	Symphony No. 1	**LM-2352***
BLOCH	"Schelomo" (PIATIGORSKY)	**LM-2109**
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274*
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111*
	"Prelude to the Afternoon of a Faun"	LM-1984*
	Three Images	LM-2282*
DUKAS	The Apprentice Sorceror	LM-2292*
ELGAR	Introduction and Allegro	LM-2105*
FRANCK	Symphony No. 1 in D minor	LM-2131*
HAIEFF	Symphony No. 2	**LM-2352***
IBERT	"Escales" (Ports of Call)	**LM-2111***
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271*
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (HEIFETZ)	LM-2314*
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314*
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237*
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984*
	"Mother Goose" Suite	LM-2292*
	Piano Concerto (HENRIOT-SCHWEITZER)	LM-2271*
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292*
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239*
	Serenade for Strings	LM-2105*
WAGNER	Excerpts (EILEEN FARRELL)	LM-2255*
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109

* Also a stereophonic recording.

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski
Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

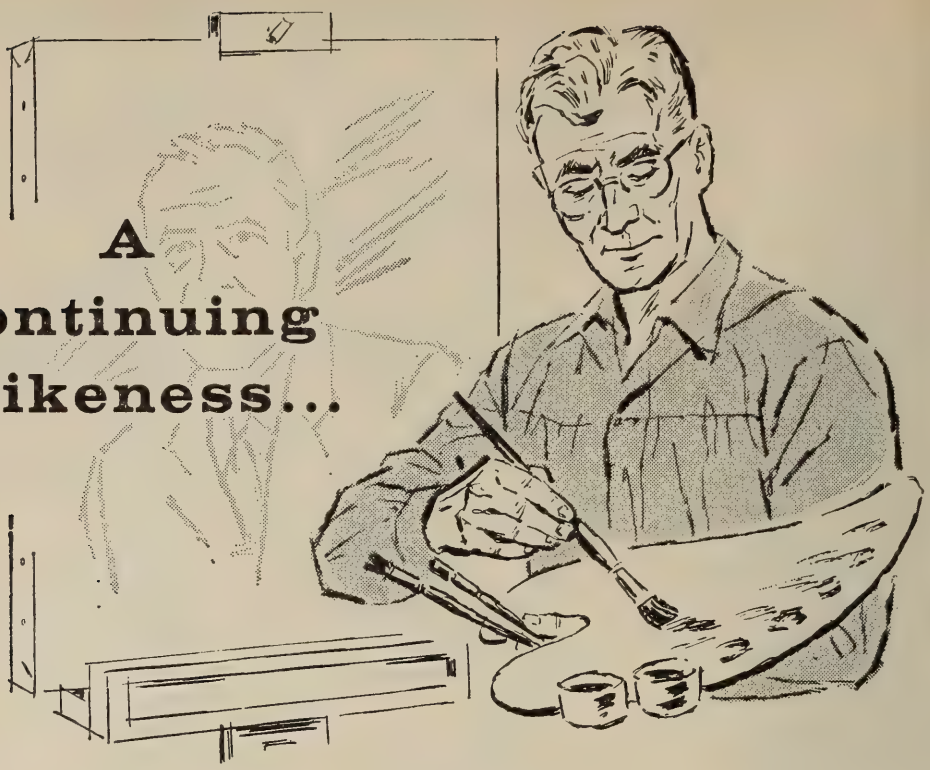
Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler



A continuing likeness...

When you commission a portrait, you want a likeness that has the special quality of yourself.

And when you appoint an executor-trustee, to carry out your plans for the future of your family—you want to provide a "continuing likeness" of how you want these tasks performed.

For more than three quarters of a century, this Company has concentrated on managing the property of New Englanders and their families. Our purpose: to attain that character of administration that has the individual quality sought by the person who created the estate.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Twelfth Program

FRIDAY AFTERNOON, JANUARY 8, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 9, *at* 8:30 *o'clock*

WILLIAM STEINBERG, *Guest Conductor*

HAYDN ..... Symphony in E-flat, No. 99

I. Adagio; Vivace assai
II. Adagio
III. Minuetto (Allegretto)
IV. Vivace

STRAUSS ..... "Tod und Verklärung," Tone Poem, *Op.* 24

INTERMISSION

MAHLER ..... Symphony in D major, No. 1

I. Langsam. Schleppend wie ein Naturlaut
II. Kräftig bewegt, doch nicht zu schnell
III. Feierlich und gemessen, ohne zu schleppen
IV. Stürmisch bewegt

These concerts will end about 4:20 o'clock on Friday Afternoon; 10:35 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

Five thousand and YOU

There are 5,000 Friends of the Boston Symphony Orchestra—individuals who feel that the Orchestra is important enough, both to them and to the entire community, to warrant extra support.

This year, the Boston Symphony Orchestra again calls on the support of its Friends. $250,000 is needed to meet the Symphony's deficit.

While this is a large amount, it is modest when compared to the Orchestra's total annual budget of nearly $2,000,000.

No other orchestra in the country has a more favorable ratio between earned income and expenses. No major orchestra anywhere pays its own way.

Help keep great music in Boston! Send in your contribution and be a Friend.

THE FRIENDS
of the
BOSTON SYMPHONY ORCHESTRA
SYMPHONY HALL
BOSTON 15, MASSACHUSETTS

Thirteenth Program

FRIDAY AFTERNOON, JANUARY 15, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 16, *at* 8:30 *o'clock*

WILLIAM STEINBERG, *Guest Conductor*

WAGNER ..... Overture to "Tannhäuser"

HINDEMITH ..... Pittsburgh Symphony

I. Molto energico
II. Slow march
III. Ostinato

(First performance at these concerts)

INTERMISSION

SCHUBERT ..... *Symphony No. 2, in B-flat major

I. Largo; Allegro vivace
II. Andante
III. Minuetto: Allegro vivace
IV. Presto vivace

STRAVINSKY ..... Suite from the Ballet, "L'Oiseau de feu"

Introduction: Kastchei's Enchanted Garden and Dance of the Fire Bird
The Princesses Play with Golden Apples
Dance of the Princesses
Infernal Dance of All the Subjects of Kastchei
Berceuse
Finale

These concerts will end about 4:10 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO *RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE – CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1960, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

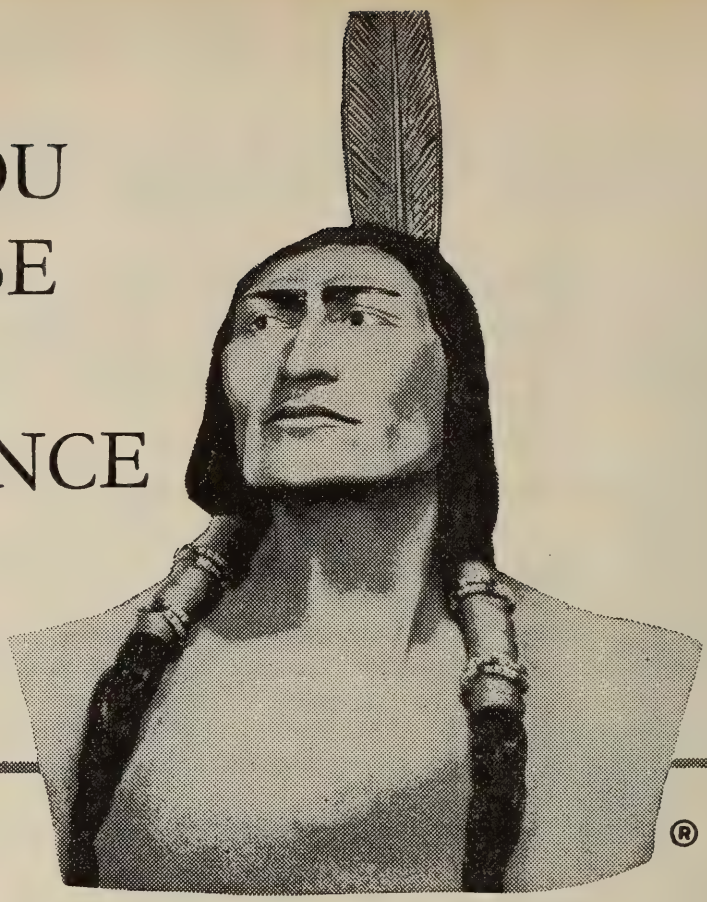
NORMAN S. SHIRK
Assistant Manager

LEONARD BURKAT
Music Administrator

JAMES J. BROSNAHAN
Business Administrator

ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (January 8–9) 711
Program (January 15–16) . . . 765
Program (January 29–30) . . . 767

NOTES

Haydn (Symphony in E-flat) . . 713
Strauss ("Tod und Verklärung") . 722

ENTR'ACTES

Haydn's Orchestra in London (*Reginald Nettel*) 730
Don Pablo (*Norman Cousins*) . . 740
Gustav Mahler and his First Symphony (*Bruno Walter*) . 748

NOTES

Mahler (Symphony in D major, No. 1) 752

Symphoniana

EXHIBITION OF PHOTOGRAPHS

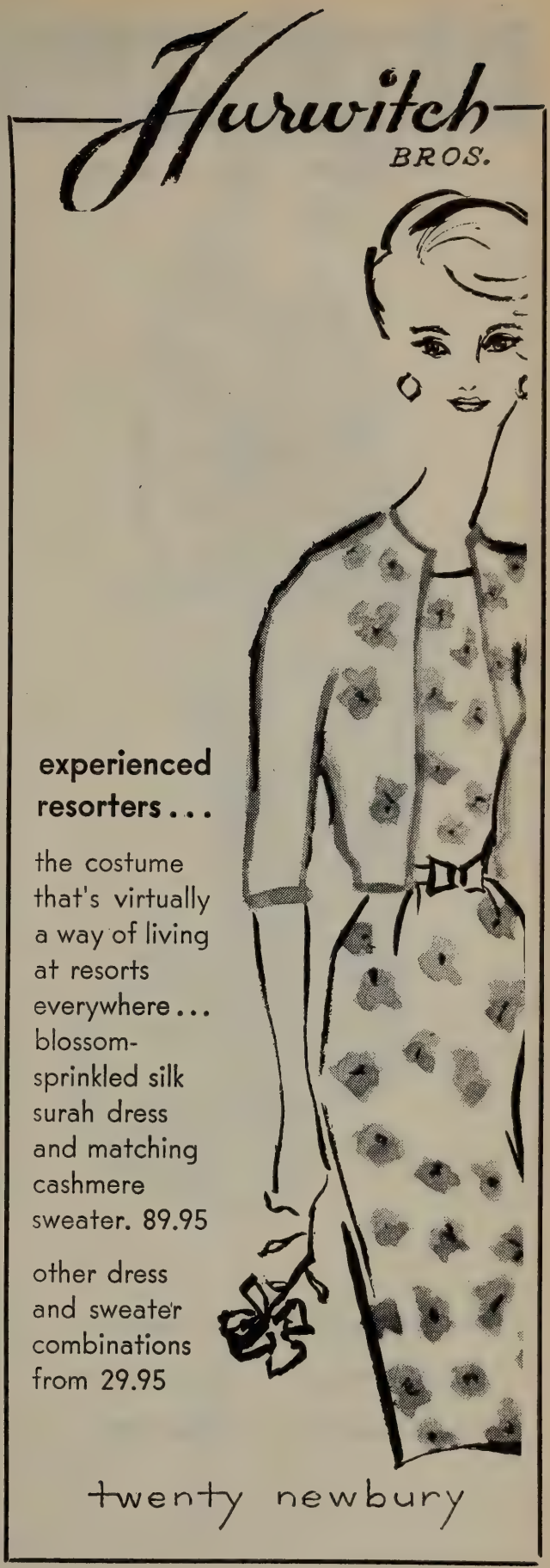
An exhibition of photographs is in the gallery and will be shown this week and next. Four Boston artists are represented: Nick Dean, John Brook, Paul Caponigro and Fred Stone. Art galleries which represent painters and sculptors likewise show the work of these photographers, Mr. Dean in the Nova Gallery, Mr. Caponigro in the Spiral Gallery, and Mr. Brook in the Kanegis Gallery.

• •

WILLIAM STEINBERG

William Steinberg, who is making his first appearances here this week as guest conductor of the Boston Symphony Orchestra, has been the regular conductor of the Pittsburgh Symphony Society since 1952.

Born in Cologne, Germany, August 1, 1899, he showed an interest and talent for music as a boy, studying violin, piano, and trying his hand at composition. He became a violinist in the Cologne Municipal Orchestra under Hermann Abendroth, who gave him his first instruction in conducting. Graduating from the Conservatory of Cologne in 1920, he became the assistant to Otto Klemperer at the Cologne Opera and in



MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON

To

Our Many Friends

a Very

Joyous New Year



416 Boylston St.
Boston 16, Mass.
KEnmore 6-6238

54 Central St.
Wellesley, Mass.
CEdar 5-4530

1924 became the first conductor. In the following year he conducted the Opera at Prague and was soon made its director. It was in 1927 that he married Susanne Jicha, a first singer of the Prague Opera Company. In 1929 he went to Frankfurt and became the general music director of the Opera there, conducting also the State Opera in Berlin. In 1933 the Nazi government deprived him of activity in his native country and he went to Palestine. There he became a co-conductor of the Israel Philharmonic with Bronislav Huberman. It was with this orchestra that he visited the United States and conducted a number of its concerts on tour. In 1938 he was established in New York, conducting the NBC Symphony and numerous orchestras as guest. He was appointed the conductor of the Buffalo Philharmonic in 1945 and in 1952 took his present position in Pittsburgh. In 1958 he became a co-conductor of the London Philharmonic.

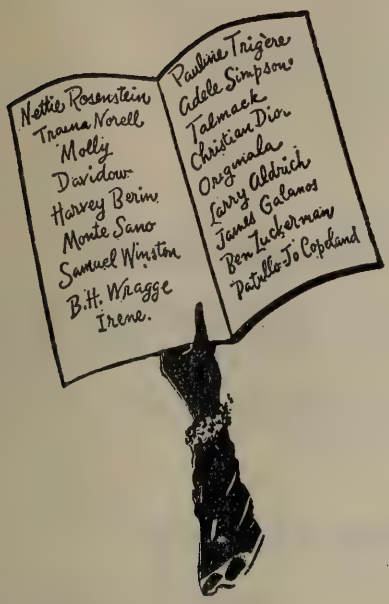
• •

COMING CONCERTS

Ruggiero Ricci will play for the first time with this Orchestra when he appears at the concerts of January 29–30, after the Orchestra's third New York tour. He will also appear in the Sunday afternoon concert on January 31 and the concert in Cambridge on February 2.

Gregor Piatigorsky will be the soloist in the regular series in the same week (February 5–6) and at the Tuesday concert on February 9. On February 12–13, "Attis," a new work by Robert Moevs for orchestra and male chorus, will be performed with the Harvard Glee Club assisting. There will be an Open Rehearsal on the Thursday preceding. On February 26–27 Richard Burgin will conduct Mahler's Second ("Resurrection") Symphony with the Chorus Pro Musica and soloists. Another concert with chorus will take place in Holy Week. Dr. Munch will present Mozart's Requiem on Thursday, April 14 and Saturday, April 16.

Filene's French Shops
Boston





A Monte-Sano coat

is always new in shape,

exciting in fabric,

rich in color

Prophetic pace setter from a magnificent winter collection . . . the stained glass plaid reefer dipped in glowing colors illuminated by the sun shining through cathedral windows . . . in richly textured mohair tweed.

The French Shop's coat collection, from $125.

The Monte-Sano coat collection, from $250.



Madam, don't you believe it!

"Fat people are always jolly"

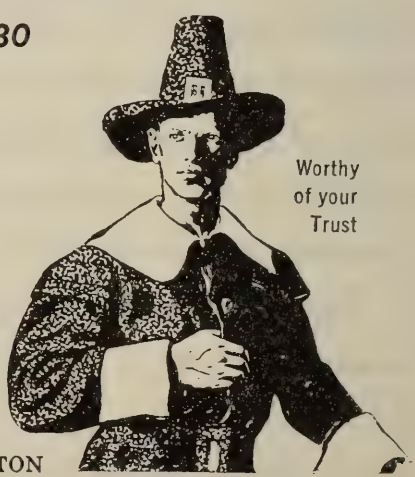
This monstrous untruth dates back centuries before slenderizing torture chambers, salt-free diets, tiny foreign cars and Jacques Fath (no pun intended). Today, the Size 12's are usually just as jolly.

"Trust officers never smile"

Grossly unfair. False. Not true. Ask our wives, daughters and daughters-in-law. Or ask the men and women who depend on Old Colony for sound advice and assistance. Really, we're a most friendly lot. Serious and conservative, of course. Unsmiling, never.

If you have any problems involving an estate or a trust, we offer you and your lawyer a most cordial invitation to drop in for a chat. Actually, we're even more famous for our financial judgment than for our delightful manners.

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:30



OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.

Allied with THE FIRST NATIONAL BANK OF BOSTON

Twelfth Program

FRIDAY AFTERNOON, JANUARY 8, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 9, *at* 8:30 *o'clock*

WILLIAM STEINBERG, *Guest Conductor*

HAYDN . . . . . Symphony in E-flat, No. 99

I. Adagio; Vivace assai
II. Adagio
III. Minuetto (Allegretto)
IV. Vivace

STRAUSS . . . . . "Tod und Verklärung," Tone Poem, *Op.* 24

INTERMISSION

MAHLER . . . . . Symphony in D major, No. 1

I. Langsam. Schleppend wie ein Naturlaut
II. Kräftig bewegt, doch nicht zu schnell
III. Feierlich und gemessen, ohne zu schleppen
IV. Stürmisch bewegt

These concerts will end about 4:10 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS


sun savoir-faire
— everywhere at
R.H. Stearns
Boston • Chestnut Hill

SYMPHONY IN E-FLAT MAJOR, NO. 99

By JOSEPH HAYDN

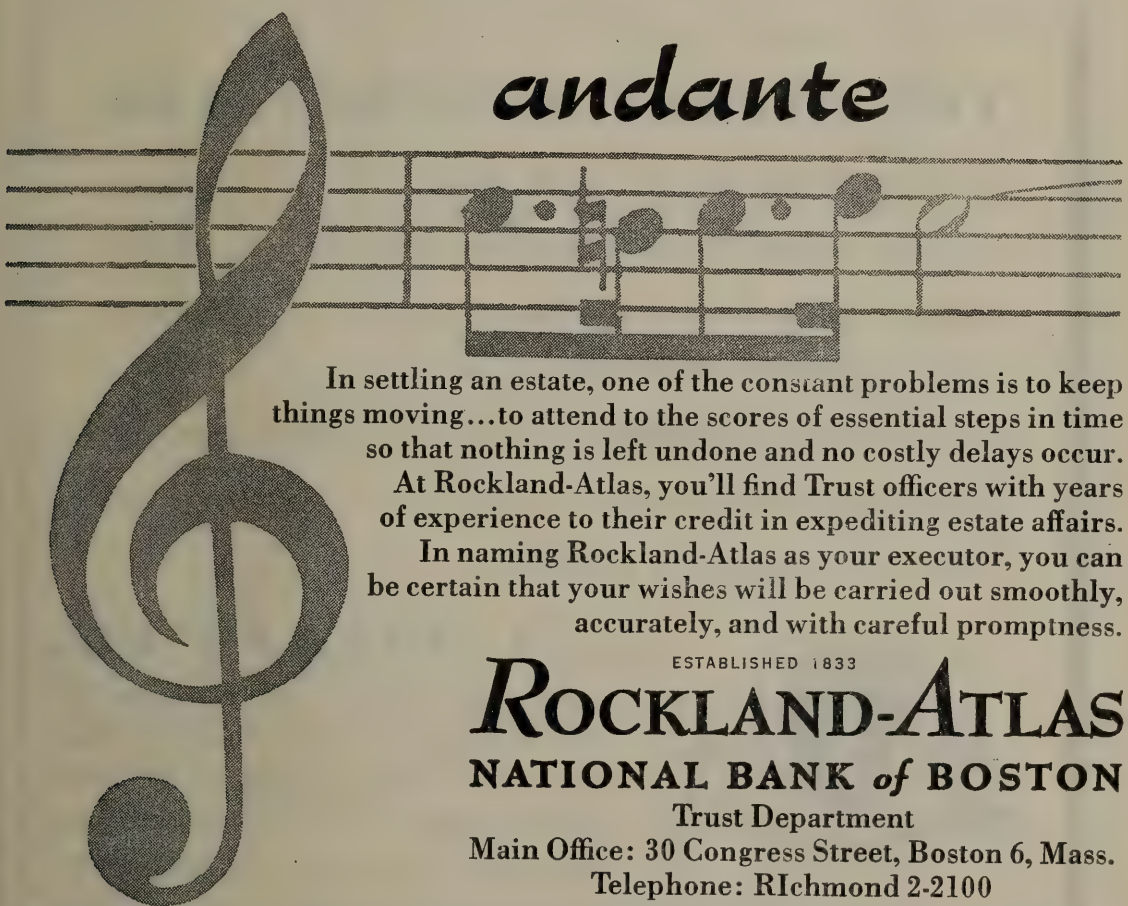
Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

This symphony began the second series of six each which Haydn composed for the Salomon concerts in London. It was conducted there February 10, 1794.

The first performance in Boston was by the Harvard Musical Association on February 1, 1872, Carl Zerrahn conductor. The Symphony was performed at the Boston Symphony concerts on January 30, 1886, under Wilhelm Gericke, and by Dr. Koussevitzky, October 22, 1926, February 21, 1936 and December 3, 1937. Richard Burgin conducted it November 19–20, 1948.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

IN VIENNA, in 1793, Haydn composed this Symphony in preparation for his second visit to London and added five more (Nos. 100–104) to be introduced at the second series of six concerts under the management of Johann Peter Salomon. This one was duly performed at the opening concert in the Hanover Square Rooms on February 10, 1794. The concert was announced as follows in the morning papers:



In settling an estate, one of the constant problems is to keep things moving...to attend to the scores of essential steps in time so that nothing is left undone and no costly delays occur. At Rockland-Atlas, you'll find Trust officers with years of experience to their credit in expediting estate affairs. In naming Rockland-Atlas as your executor, you can be certain that your wishes will be carried out smoothly, accurately, and with careful promptness.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

MR. SALOMON most respectfully acquaints the Nobility and Gentry, that his FIRST CONCERT will be on MONDAY next, the 10th Instant.

PART I.

Grand Overture, Rosetti
Aria, Mr. Florio, jun.
(being his first Performance at these Concerts.)
New Concerto, Piano Forte, Mr. Dussek.
Scena, Madame Mara.

PART II.

New Grand Overture, Haydn.
Aria, Madame Mara.
New Concerto, Violin, Signor Viotti.
Scena and Duetto, Madame Mara and Mr. Florio.
Finale.
Dr. Haydn will direct his Compositions at the Piano Forte.

The reviews were ecstatic. The critic of the *Morning Chronicle*. wrote: "This superb Concert was last night opened for the season, and with such an assemblage of talents as make it a rich treat to the amateur. The incomparable HAYDN, produced an Overture of which it is impossible to speak in common terms. It is one of the grandest efforts of art that we ever witnessed. It abounds with ideas, as new in

TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 TREMONT ST. • 478 BOYLSTON ST.
133 BROOKLINE AVE. • CHESTNUT HILL
NORTHSHORE SHOPPING CENTER • BELMONT
NEWTON CENTRE • COOLIDGE CORNER
WELLESLEY • WEST HARTFORD

DO YOU KNOW...

THAT seats for the Boston Symphony's 20th Season, 1900-1901, were sold at public auction... that the bidders' interest was greatly stimulated by the fact that this was the Orchestra's premiere season in Symphony Hall... that the highest bid—$1120 for two first balcony seats—came from the agent of an unnamed music lover whose identity was the subject of the most intense speculation... that the buyer was subsequently revealed as none other than the flamboyant Mrs. Jack Gardner?

DO YOU KNOW THAT the great but eccentric pianist, Vladimir de Pachmann, once performed the entire Chopin F Minor Concerto in Symphony Hall while squinting doggedly at the score on the piano rack—which was upside down... that Conductor Wilhelm Gericke, enraged by this behavior, pointedly snubbed de Pachmann at the close of the performance... whereupon the pianist turned and bowed, not to the conductor, but to the piano?

DO YOU KNOW THAT "La Mer" of Debussy was the subject of a spirited controversy by Boston critics when it was first performed by the Orchestra, under Dr. Karl Muck, in 1907... that one critic quipped, "It was terrible while it lasted," and another dubbed the work "Le Mal de Mer"... that, on one occasion, Dr. Muck, who had been impatiently awaiting Paderewski's emergence from his dressing room, said loudly, "Tell the King of Poland I am waiting for him!"

DO YOU KNOW THAT, when you're planning investments, The Trust Department of The Merchants National Bank of Boston can provide truly professional assistance—based on long experience and thorough research—and the careful analysis that a well-balanced portfolio demands.

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831

Offices
29 STATE ST.
31 MILK ST. • SOUTH STATION
513 BOYLSTON ST. • 642 BEACON ST.
30 BIRMINGHAM PARKWAY, BRIGHTON

member F.D.I.C.

where the man you talk to *is* the bank

music as they are grand and impressive; it rouses and affects every emotion of the soul. — It was received with rapturous applause."

The *Sun* reported on February 11 that "the grand instrumental trial of last night was a New Overture by HAYDN, a composition of the most exquisite kind, rich, fanciful, bold, and impressive." The "New Overture," which was the E-flat Symphony, was repeated a week later.

This was the first of Haydn's symphonies in which he used clarinets (he also used them in Nos. 100, 101, 103 and 104). He had used clarinets in his *lira* concertos and *notturni*. Karl Geiringer writes: "How well the master understood the possibilities of this wind instrument is shown in the very first bars of the score. The sonorous chalumeau register of the clarinet provides an effective bass for the stringed instruments. Daring modulations give this introduction a decidedly modern character. In the main section of the movement the second subject is of greater significance than the first, and a similar romantic preponderance of the subsidiary idea may be noted in the following adagio, which is one of the deepest and most stirrring pieces written by Haydn. As in the preceding symphony, the mood changes completely with the beginning of the minuet. This scherzo-like movement and still more the finale employ all the devices of instrumentation and counterpoint to create pictures of uncontrollable gaiety."

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

As almost without exception in his London symphonies, Haydn opens this one with a reflective and free adagio, no pompous or ceremonious portal, but tender and mysterious, foreshadowing Beethoven. The principal difference, in this case, is that instead of leading the hearer by a subtle transition into the main body of the movement, Haydn dismisses the introductory mood with not so much as a gesture, as he breaks into the sprightly theme of his vivace assai. The second theme is for violins and clarinet, an instrument which takes its place in these later symphonies. The development progresses through chameleon-like modulations with a wit and daring which almost equals the whimsical fancy and legerdemain of the finale. The adagio, in G major, opens with a theme for the first violins, cantabile, which is ornamented with passages in the woodwinds, the flutes predominating. The second theme is inseparable from the elaboration of sixteenth notes upon which its sustained songfulness subsists. This is a slow movement of lyric intensity with aspects of nineteenth-century romanticism, and there is a passage in stormy triplets which again almost makes one exclaim "Beethoven!" There is a lusty minuet, allegretto,



ONLY *the* STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

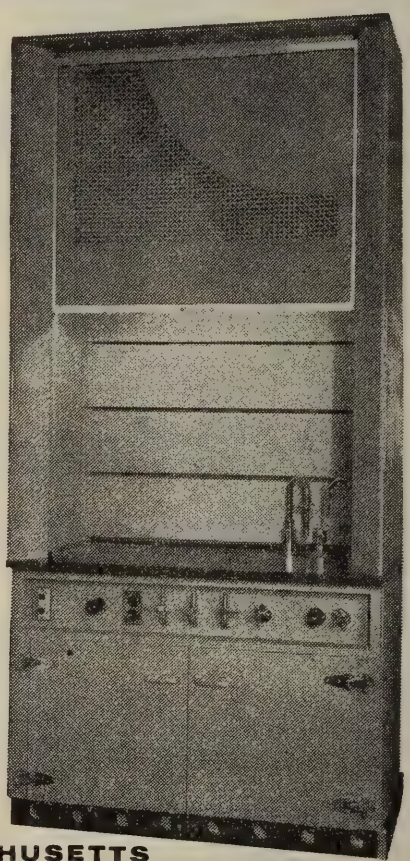
We act as Trustee, Executor, Agent and Custodian

based upon a simple descending chord of E-flat. In the trio the oboe, cantabile, is combined with the strings. The final rondo, vivace, brings a more independent and distinct use of the various woodwind voices. There is the characteristic pause of suspense upon the main theme, slowed to adagio and played by the first violins, before the coda.

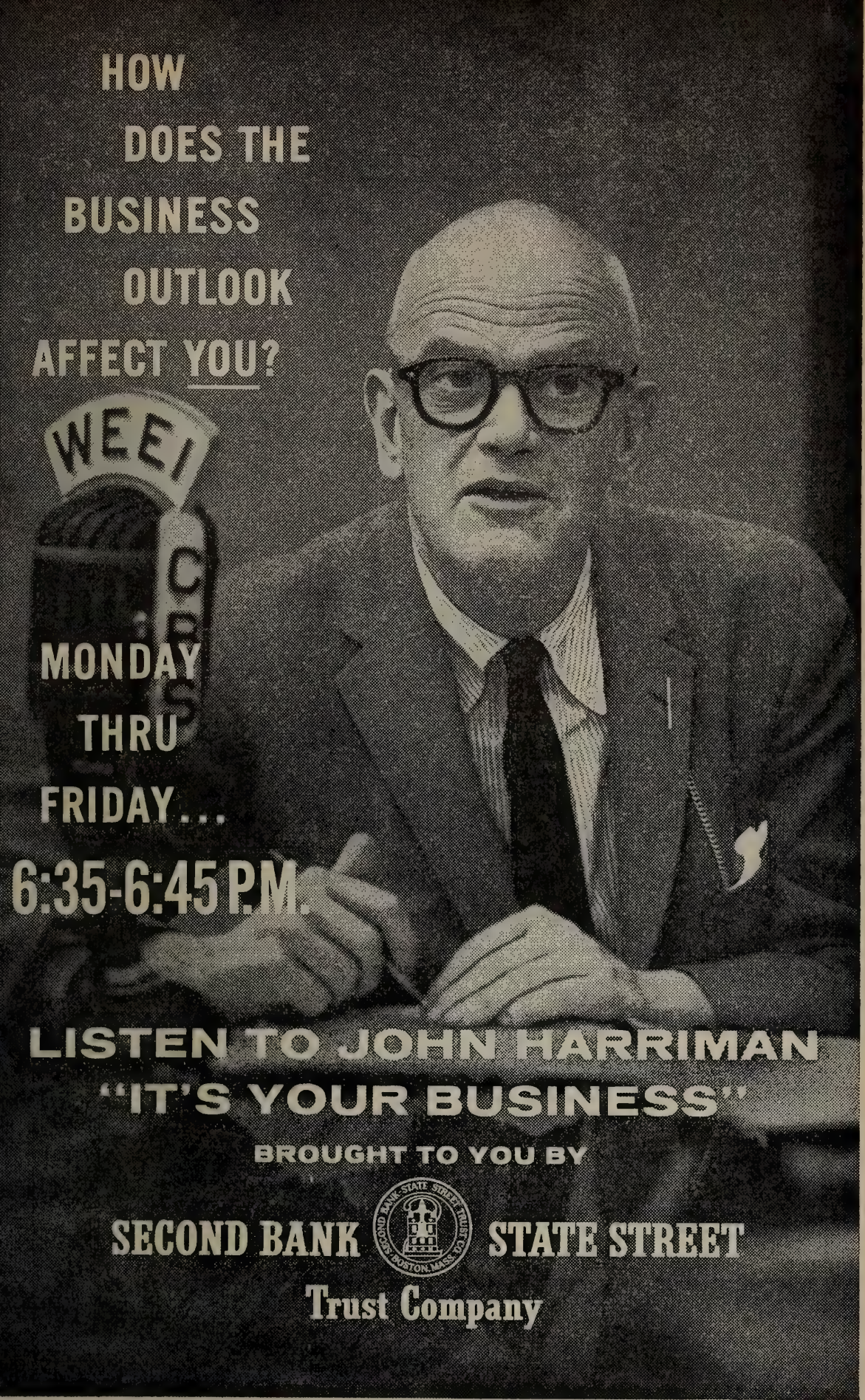
For Consultation on Design
of your Science Laboratory

A. B. Stanley Company *Incorporated*

Furniture for Science Laboratories



230 BOYLSTON STREET (Route 9)
CHESTNUT HILL 67 (Newton), MASSACHUSETTS
Telephone DEcatur 2-2112


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

"TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE POEM, *Op.* 24

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

Tod und Verklärung was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his *"Burleske"* was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced it at the Boston Symphony concerts, February 6, 1897.

The most recent performances in this series were January 10–11, 1958, when Pierre Monteux conducted.

The tone-poem is dedicated to Friedrich Rösch and scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 harps, gong, strings.

WHEN *Death and Transfiguration* first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "program music." The verses, it was

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Alla breve

Skilled control of your entire Trust program can be assured by planning now with the United States Trust Company and your counsel. Our Trust Department specialists will carry forward your program with understanding guidance and you'll have peace of mind in the knowledge of a securely planned future.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



orchestration

...is as important to the performance of a symphony bassoonist as Home Office support and cooperation are to your local insurance agent. Companies of the Boston Insurance Group bring this cooperation to more than 8,000 Independent Insurance Agents throughout the United States, its Territories and Canada. An organization of 68 strategically located Boston "Local Home Offices" helps agents serve Boston policyholders better.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT "SERVES YOU BEST"

Equitable Fire Insurance Company, Charleston, South Carolina

Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analysts forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of *"Musik als Ausdruck."* Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon program music with the *Aus Italien* which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *Macbeth, Don Juan,* and *Tod und Verklärung,* all within the space of four years.*

• •

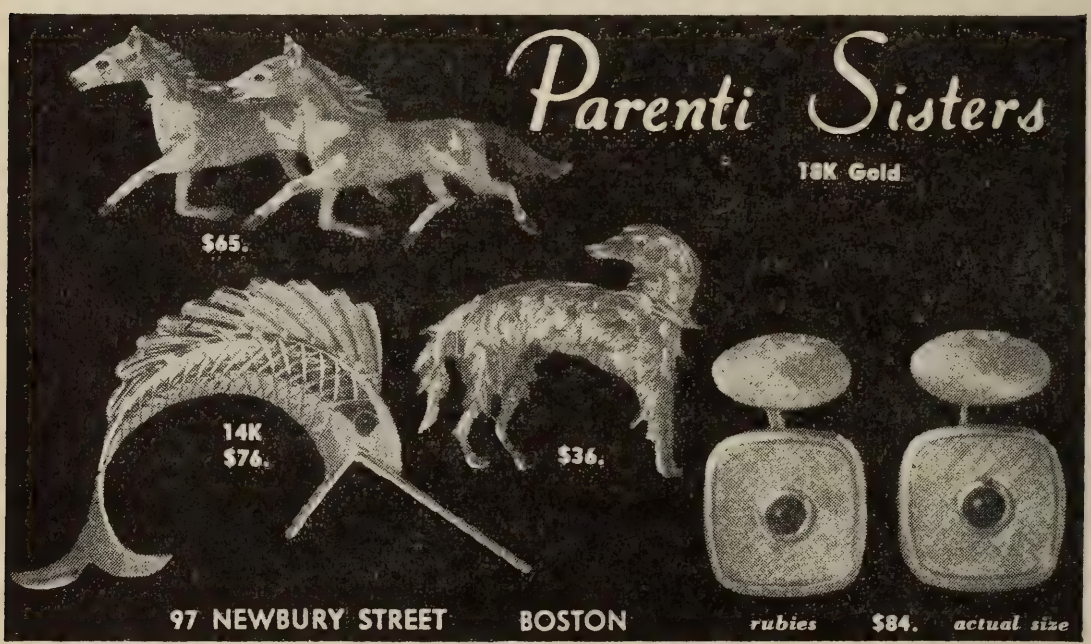
The work divides naturally into four parts:

1. In a dark room, silent except for the ticking of the clock, is a dying man. He has fallen asleep and is dreaming of childhood.

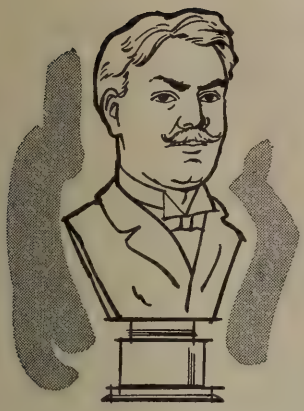
* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *Aus Italien,* is the connecting link between the old and the new methods."

Aeolian-Skinner Organ Company

Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
Joseph S. Whiteford, President and Tonal Director



IN 1893...



...Edward MacDowell continued to work in Boston and heard his symphonic poem, *Hamlet and Ophelia*, performed as a whole for the first time by the Boston Symphony Orchestra. Three years later he accepted a post as professor of music at Columbia.



...New England Life continued its growth under the direction of its Boston headquarters in spite of a depression that swept the country depleting the gold supply and leaving the nation close to bankruptcy. Through five major wars and seven depressions the stability of New England Life has remained unshaken.

NEW ENGLAND
Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

2. The struggle between life and death begins anew.
3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, *"Welterlösung, Weltverklärung":* "World-redemption, world-transfiguration."

The poem of Alexander Ritter has been paraphrased as follows:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

But death will not long grant its victim sleep and dreams. Ominously it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.

Weary with struggling, bereft of sleep, in the delirium of fever he sees his life unrolled before him, stage by stage. First, the dawn of child-

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall
Good Parking Area

Good Food
Luscious Desserts
Moderate Prices

HIRE A
Cadillac
LIMOUSINE
from
ROBIE *Cadillac* **RENTING SERVICE**



434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company



From our exquisite spring and summer
collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

hood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act — this is the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path: if he deems the goal at hand, a voice of thunder bids him halt — "Let each hindrance be thy ladder," he thinks. "Higher, ever higher mount!" And so he climbs, and so he pushes on, breathless, with holy zeal. All that his heart had ever longed for, he seeks still in death's last sweat — seeks, but never finds! Though now he sees it more and more plainly; though now it looms before him, he can not yet embrace it wholly, nor put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell, enshrouds the vision with the pall of night.

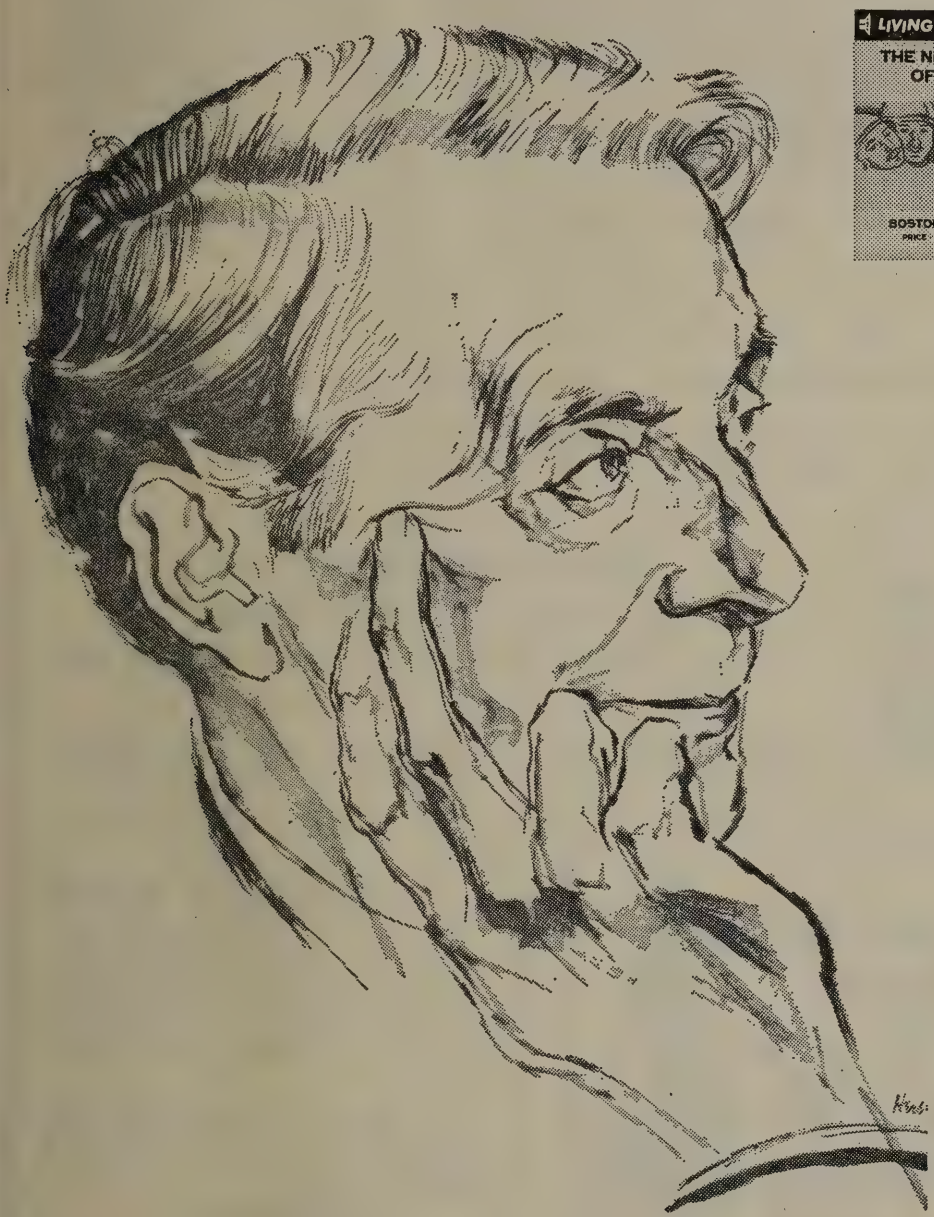
But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven greets him: Deliverance, Transfiguration!

BOOK CLEARING HOUSE
423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16
BOOKS ON ALL SUBJECTS (including latest technical and scientific)
Largest Selection of Paper Books
RECORDINGS (stereo and monaural) FOR ALL TASTES
Phone and Mail Orders Invited

Le Petit Pigalle
58 WESTLAND AVENUE
French Food at its Best
Open Sunday — Closed Monday
Lunch 11:30 - Dinner 5:30 - 9
Imported Wines and Beers
NEW DINING ROOM
Visit Café Pigalle 9 p.m. to midnight
CI 7-9370

Café Pigalle
58 WESTLAND AVENUE
A Little Bit of France in the Heart of Boston
9 p.m. to Midnight
(Closed Mondays)
Finest in French Pastries and Specialties
Croissant Brioches
Imported Wines and Beers
Visit Le Petit Pigalle for Lunch and Dinner
CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

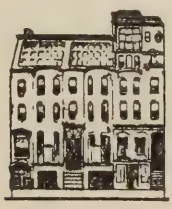
RCA VICTOR
RADIO CORPORATION OF AMERICA

HAYDN'S ORCHESTRA IN LONDON

(Quoted from "The Orchestra in England" by
REGINALD NETTEL — *Jonathan Cape, London)*

WHEN Haydn arrived in London in 1791, he stepped out of an environment where he had been a superior kind of domestic servant into one where he was a "good commercial risk." All the familiar forces of competitive business were brought to bear by his employer Salomon on his potential value as a popular composer of the best type. He was advertised in the newspapers, overwhelmed with social introductions, and accepted into learned associations with honor. His personal reactions to this strange life have been related by numerous biographers; they show him to be a man of simple tastes and simple honesty, seeking to escape from the noise of London streets and the distractions of innumerable social functions to the seclusion necessary for his work of composition, but drawn back again constantly by his associates in order to satisfy the public demands for his appearance.

It was not all unbiased, this honor paid to Haydn; Salomon had agreed to pay him £50 for each of twenty performances, and had to



JOHN MASON BROWN
***Lecture:* "Seeing Things"**
Tuesday, February 16, at 11 a.m. in John Hancock Hall
Tickets: $3.20 and $2.65 including tax at
THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

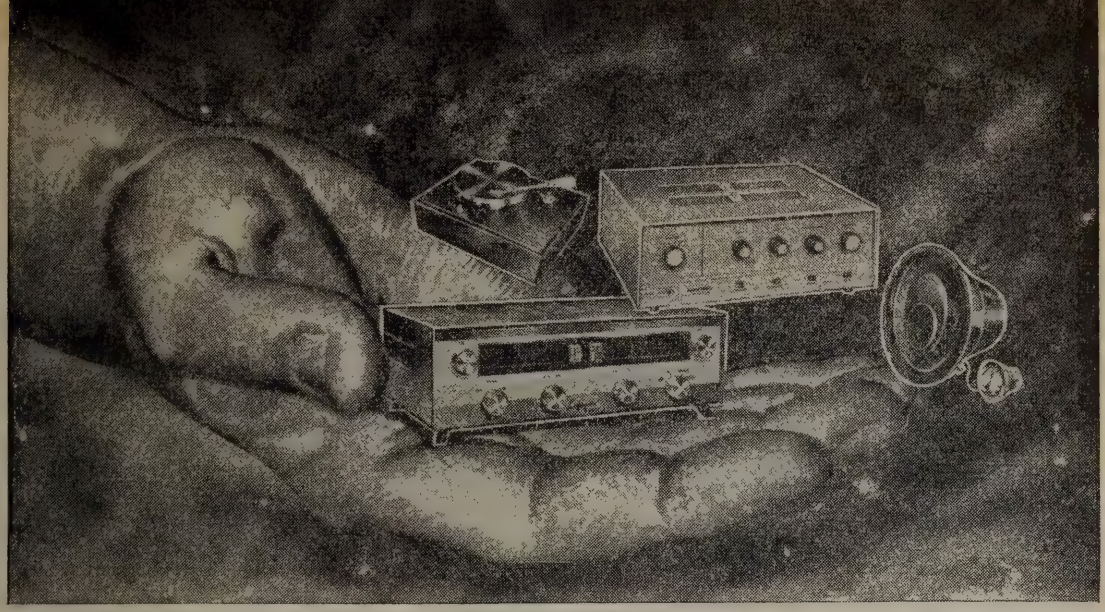
A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

make a profit for himself after defraying all other expenses. In addition, Haydn was to have the proceeds of two benefit concerts at each of which £200 was guaranteed to him. It was not to be expected that business rivals would make Salomon's task an easy one, yet the course of events shows that the fight was decided by a conflict of artistic and social forces rather than by purely financial interests.

London's musical supporters were divided into two groups — the conservative and the progressive. The former centered round the Concert of Antient Music and the Italian opera, which had now been transferred to the Pantheon, after the destruction by fire of the King's Theatre in 1789; the progressive faction centered round the Professional Concert, and Salomon. Gallini, who had tried to persuade Haydn to write an opera for a new opera house he was to open in the Haymarket, came into the fight as a business competitor of Salomon, involved willy-nilly in the social and artistic complications of the affair, but having to make the best bargain he could in his own financial interests.

King George III was a staunch supporter of the Concert of Antient Music; the king, too, held the view that a second opera house was unnecessary, so the Lord Chamberlain refused Gallini a license. This in turn frustrated Salomon's plans, for he had engaged two of Gallini's vocalists, Cappelletti and David, for his first Haydn concert. Cappelletti and David were under contract to Gallini not to sing in public before the opening of the new opera house, and Gallini held them at first to this contract. Salomon had therefore to postpone Haydn's first

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



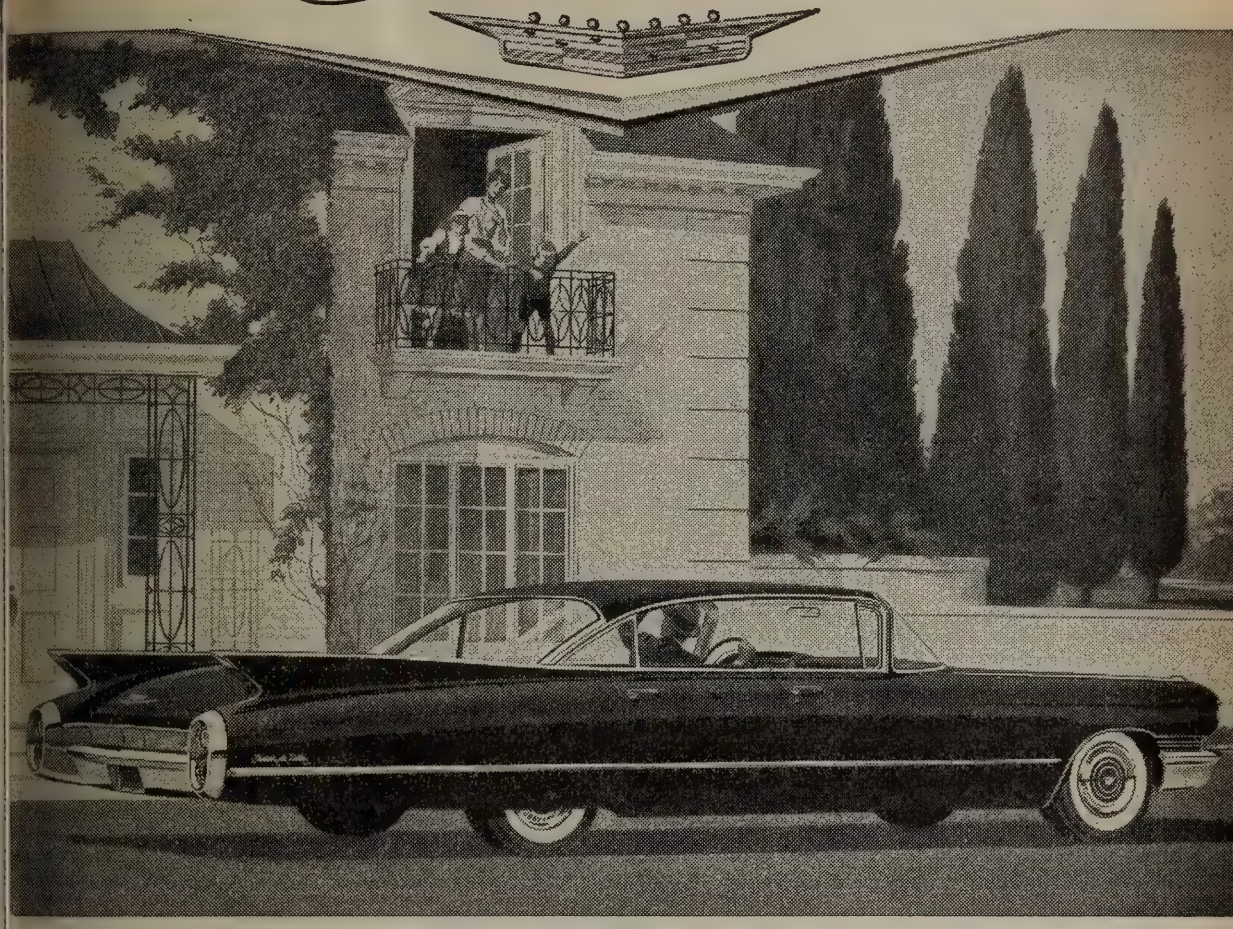
The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



Wonderful way to launch a decade!

Wouldn't it be thrilling to ride into the sixties with a new Cadillac car of your own?

Cadillac's new styling will set the pace in automotive design for years to come. Majestic and elegant, it has already won acclaim everywhere.

Its performance represents a rewarding departure from the past . . . so smooth, so quiet, so effortless and level in ride that it must be personally experienced to be fully understood and appreciated.

And, of course, careful design, quality materials and painstaking craftsmanship give it unduplicated dependability and endurance.

So if you're looking forward to the wonderful decade ahead—think how much more exciting it could be in the company of a 1960 Cadillac. See and drive it very soon.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

symphony concert until these singers should be available. Meanwhile Salomon's opponents made the most of the delay. The newspapers jibed at German musicians who came to this country with a great flourish of trumpets to "charm the money out of the pockets of John Bull." They did not hesitate to suggest that Haydn had met with little recognition in his own country, and would probably prove inferior to such players as Cramer and Clementi. Gallini, finding himself opposed by Salomon's enemies, made common cause with him; he applied for a licence for "entertainments of music and dancing" instead of opera, released David from his contract so that he could appear on March 11th "whether the Opera House was open or not" and engaged Haydn, Salomon, and his orchestra to appear at concerts in his new premises. So, after much delay, Haydn was allowed to prove his worth to the public.

Salomon's orchestra for the Haydn concerts was of good strength, varying in size from thirty-five to forty players, led by Salomon himself, with Haydn presiding at the keyboard. This orchestra, playing in the Hanover Square Rooms, which measured ninety-five feet by thirty-five feet, was the largest Haydn had ever had at his disposal.* The opening

* Larger orchestras had played Haydn's symphonies, e.g. the "Oxford" Symphony was written for the Concert Spirituel (60 players), but Haydn did not conduct it in Paris.



KLM is proud to be the Airline preferred by the

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.



KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355

concert used an orchestra of 16 violins, 4 violas, 3 cellos, 4 basses, flutes, oboes, bassoons, trumpets, and drums, for the Symphony in D, No. 93, which was enthusiastically received, and the slow movement encored, greatly to Haydn's satisfaction, for such an honor was rarely given to an instrumental movement.

There was good reason for the honor. Apart from the merit of the symphony, there was the quality of its performance, which Haydn had striven to bring up to the standard of his own orchestra at Esterhaz. Whether he did this or not will never be known, but Dies records in his *Biographische Nachrichten von Joseph Haydn* how the composer behaved at his first rehearsal with the Salomon orchestra. The first three notes were played much too loudly for Haydn, who promptly stopped the orchestra and called for less tone. Three times he did this without getting a satisfactory result. Then Haydn heard a German player whisper in his own language to his neighbor: "If the first three notes don't please him, how shall we get through all the rest?" Haydn gave up trying to explain in speech, borrowed a violin, and demonstrated the tone he wanted to be produced. After that he had no more trouble with the passage. . .

The cost of maintaining a private orchestra and a composer able to produce up-to-date music on request was considerable. So long as

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

Haydn and Mozart were experimenting with strings, harpsichord, two oboes and two horns, the resources at their disposal were ample, and Haydn was exceptionally fortunate under Prince Nicolaus Esterhazy, for he was able to add flutes, trumpets, and drums, bringing his orchestra up to a total of twenty-six players. The time came, however, when the technique of orchestration reached maturity under these masters; the harpsichord was no longer necessary to hold together the harmonic structure of an orchestral composition, for the full choir of strings was balanced by a full choir of wood-wind and brass. . . .

Haydn's contribution to symphonic progress lay in his flexibility of expression. The use of wood-wind instruments was at last freed from the conventional splitting up of forces into *concertino* and *ripieno,* as they had been in the *concerti grossi.* Now the instruments intermingled in ever-varying proportions, acting sometimes as soloists and the next moment blending with the others in the instrumental choir. The long singing style of Haydn's slow movements, ornamented in a style that relied on variation of solo tone-colors far more than on the flexibility of the players' digital technique, was the feature that attracted most the attention of the Londoners, but later admirers have thought more of Haydn's spirited rustic finales, his harmonic surprises

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



GUARD RINGS OF RUBIES, EMERALDS OR SAPPHIRES

in plain colors or combined with diamonds in platinum,

Left: Emerald and diamond braided design ring **$600**

Right: Sapphires alternating with diamonds **$325**

Bottom: Sapphire ring **$125**
With rubies **$200**

Prices include tax

Chestnut Hill, Northshore, Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

and his transformation of the stately minuet into the jocular scherzo. The twelve Salomon symphonies are the foundation of the popular modern conception of a Haydn symphony: they, almost alone of his symphonies, are remembered.* Yet their superiority over his earlier works in this form is so marked that the decline of his apprentice and journeyman efforts before the splendor of his master works is no cause for surprise. In them and the last symphonies of Mozart the glory of the eighteenth century shone at its brightest. The urge for formal perfection had been satisfied, but in the moment of this satisfaction a new need had become evident. It had been there all the time, but the intellectual fashions of an "age of reason" had obscured the end to which their search for formal perfection was aimed.

* And, of course, the "Oxford" Symphony.

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

DON PABLO

By Norman Cousins

(Quoted from the "Saturday Review," December 12, 1959)

San Juan, P.R.

Pablo Casals is regarded by the people of Puerto Rico as one of their leading assets, along with one of the most attractive climates in the world, a bountiful sun, a view on the sea, and a congenial system of taxation. They know him as one of the great men of his age – not just for his musicianship but for his warmth as a person and as a citizen-at-large of the Twentieth century.

Don Pablo lives with his wife in an attractive villa near the sea on the outskirts of San Juan. The fact that he is now eighty-three and is not in the best of health may have caused him to reduce his concerts and his public appearances but he still works intensively with his music; he is still very much a part of the world. He sees and feels no separation between human creativity and human freedom.

Music helps to express the human spirit, helps to knit man together and make him whole. But the habitat of society must have a wholeness, too, if it is to serve man well. Therefore, there must be no disconnection between the arts of man and his institutions.

Don Pablo is a giant among men in spirit and creative stature, but physically he is delicately built, almost frail. He is buoyantly sym-

for superb footwear by master craftsmen



Joseph Antell

Boston **Wellesley**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

Where You Are Always Welcome to Save Money

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

pathetic in manner, managing to involve himself very quickly in the concerns or problems of his friends or visitors. His responses are unhurried, genuine, full. He was showing some of his original music manuscripts by Bach, and he remarked that Bach meant more to him than any other composer.

This was only one of several things he had in common with Schweitzer, I observed.

"My good friend Albert Schweitzer shares with me the belief that Bach is the greatest of all composers," Don Pablo said, "but we like Bach for entirely different reasons. Schweitzer sees Bach in complex architectural terms; he acclaims him as a master who reigns supreme over the great and diverse realm of music. I see Bach as a great romantic. His music stirs me, helps me to feel fully alive. When I wake up each morning I can hardly wait to play Bach. What a wonderful way to start the day."

If Bach was his favorite composer, what piece of Bach, then, was his favorite composition?

"Strangely, it is not a piece by Bach," he said. "There are many compositions by Bach that I cannot live without, but the piece that means the most to me was written not by Bach but by Brahms. Here, let me show it to you. I have the original manuscript."

The New England Conservatory

A COLLEGE OF MUSIC

JAMES ALIFERIS, *President*

BACHELOR AND MASTER OF MUSIC
In All Fields
ARTIST'S DIPLOMA
In Applied Music

Performing Organizations
SYMPHONY ORCHESTRA
CHAMBER ORCHESTRA
SYMPHONIC WIND ENSEMBLE
OPERA • ORATORIO CHORUS
A CAPPELLA CHOIR
CHAMBER SINGERS

Member, New England Association of Colleges and Secondary Schools
Charter Member, National Association of Schools of Music

For information regarding admission and scholarships, write to the Dean.

290 Huntington Ave., Boston 15

Stop & Shop Gourmet Quiz for Early Comers

1. If you have basil in your kitchen, do you have:
   a. Mr. Rathbone b. a kettle drum c. a spice d. dense black rock
2. Which of the following is a processed cheese?
   a. Camembert b. American c. Brie d. Roquefort
3. What is Vichysoisse?
   a. battle of 1861 b. potato soup c. beet soup d. French actor
4. Where do you save cash on food . . . and get Top Value Stamps, too?
   a. Stop & Shop b. Stop & Shop c. Stop & Shop

ANSWERS:
1) c. a spice 2) b. American 3) b. potato soup 4) You're right!

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

He took down from the wall, where it had been framed behind glass, one of the most valuable music manuscripts in the world now in private hands — Brahms's B-flat Quartet.

"Interesting, how I happened to acquire it," he said. "Many years ago, I knew a man who was head of the Friends of Music in Vienna. His name was Wilhelm Kuchs. One night in Vienna — this was before the war — he invited several of his friends for dinner, myself included. He had what I believe may have been the finest private collection of original music manuscripts in the world. He also owned an impressive collection of fine musical instruments — violins by Stradivarius and Guarnieri, among them. He was wealthy, very wealthy; but he was a simple man and a very accessible one.

"Then the war came. He was in his eighties. He had no intention of spending the rest of his old age under Nazism. He moved to Switzerland when Hitler moved into Austria.

"After the war, I went to see him in Switzerland. He was then more than ninety. I was eager to pay my respects. Just seeing him again, this wonderful old friend who had done so much for music, was to me a very moving experience. I think we both wept on each other's shoulder. Then I told him how concerned I had been over his collec-

14th Season

NEW ENGLAND
OPERA THEATER

BORIS GOLDOVSKY
Artistic Director

presents

VERDI'S Rigoletto

MOZART'S Cosi Fan Tutte

January 21 - 30

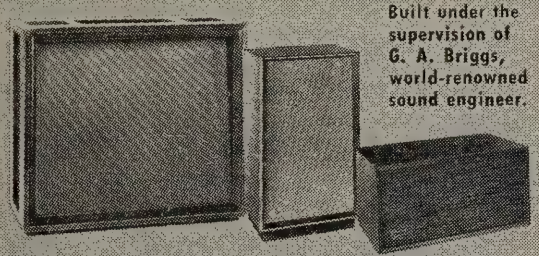
WILBUR THEATER
Boston

• •

Phone reservations BEacon 2-4245

Tickets at Wilbur Box Office
after January 17

STEREO/HIGH FIDELITY NOTE:
This is the
Wharfedale
Loudspeakers and Speaker Systems



Built under the supervision of G. A. Briggs, world-renowned sound engineer.

There is a Wharfedale system admirably suited to your own stereo and room requirements. Wharfedale speakers are preferred because they eliminate stridency and reproduce music naturally, without electronic, mechanical or acoustical coloration.

The Wharfedale line includes full range, bass and treble speakers, plus 2- and 3-way speaker systems.

Available in Boston at:
LAFAYETTE RADIO
110 Federal Street
THE LISTENING POST, INC.
161 Newbury Street
RADIO SHACK CORPORATION
730 Commonwealth Avenue
and other high fidelity dealers

A quality endorsed component of British Industries Corp. (BIC)
GARRARD • LEAK • WHARFEDALE • RJ • RIVER EDGE

tion of manuscripts. I had been terribly apprehensive that he might not have been able to keep his collection from falling into Nazi hands.

"My friend told me there was nothing to worry about; he had managed to save the entire collection. Then he went and got some items from the collection – some chamber music by Schubert and Mozart to begin with. Then he placed on the table before me the original manuscript of the Brahms B-flat Quartet. I could hardly believe my eyes. I stood transfixed. I suppose every musician feels that there is one piece that speaks to him alone, one which he feels seems to involve every molecule of his being. This was the way I had felt about the B-flat Quartet ever since I played it for the first time. And always I felt it was mine.

"Mr. Kuchs could see that when I held the B-flat Quartet manuscript in my hands, it was a very special and powerful emotional experience.

" 'It is *your* Quartet in every way,' Mr. Kuchs said. 'It would make me happy if you would let me give it to you.' And he did.

"I couldn't thank him adequately then, but I did write him a long letter telling him of the great pride and joy his gift had brought to my life. When Mr. Kuchs replied, he told me many things about the history of the B-flat Quartet I had not known before. One fact in particular stood out. It is that Brahms began to write the Quartet just nine months before I was born. It took him nine months to complete it. We both came into the world on exactly the same day, the same month, the same year."

As Don Pablo spoke, he seemed to relive the experience. His features, unmarred by any hard lines, were so expressive that his words seemed merely to confirm the image. Indeed, his face had the dramatic power of a full Ibsen cast.

I asked Don Pablo whether any other individual compositions had special meaning for him.



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

"Many pieces," he said, "but none that I felt owned me and expressed me as much as the B-flat Quartet. Yet, when I get up in the morning, I can think only of Bach. I have the feeling that the world is being reborn. Nature always seems more in evidence to me in the morning. And when I come back from my walk I always sit down at the piano and play Bach – generally the *'Wohltemperirte Klavier.'* Here is the passage I like."

He went over to the piano and began to play. I had forgotten that Don Pablo had achieved proficiency on several musical instruments before he took up the cello. He hummed as he played, then said that Bach spoke to him here – and he placed his hand over his heart.

"There is one other piece I must tell you about. This one, too, has special meaning. I think it is the piece I would like most to hear again during my last moments on earth. How lovely and moving it is. The second movement of Mozart's Clarinet Quintet."

Don Pablo played it. His fingers were thin and the skin was pale but they belonged to the most extraordinary hands I had ever seen. They seemed to have a wisdom and a grace of their own. When he played Mozart, he was clearly the interpreter and not just the performer; yet it was difficult to imagine how the piece could be played in any other way.

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston **Telephone: COmmonwealth 6-5101**

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

After he got up from the piano, he apologized for having taken up so much time in our talk about music instead of discussing the affairs of the world. I told him I had the impression that what he had been saying and doing was most relevant in terms of the world's affairs. In the discussion that followed, there seemed to be agreement on the proposition that the most serious part of the problem of world peace was that the individual felt helpless.

"The answer to helplessness is not so very complicated," Don Pablo said. "A man can do something for peace without having to jump into politics. Each man has inside him a basic decency and goodness. If he listens to it and acts it, he is giving a great deal of what it is the world needs most. It is not complicated but it takes courage. It takes courage for a man to listen to his own goodness and act on it. Do we dare to be ourselves? This is the question that counts — and not, must a man be helpless?"

New **PIANOS** **Rebuilt**



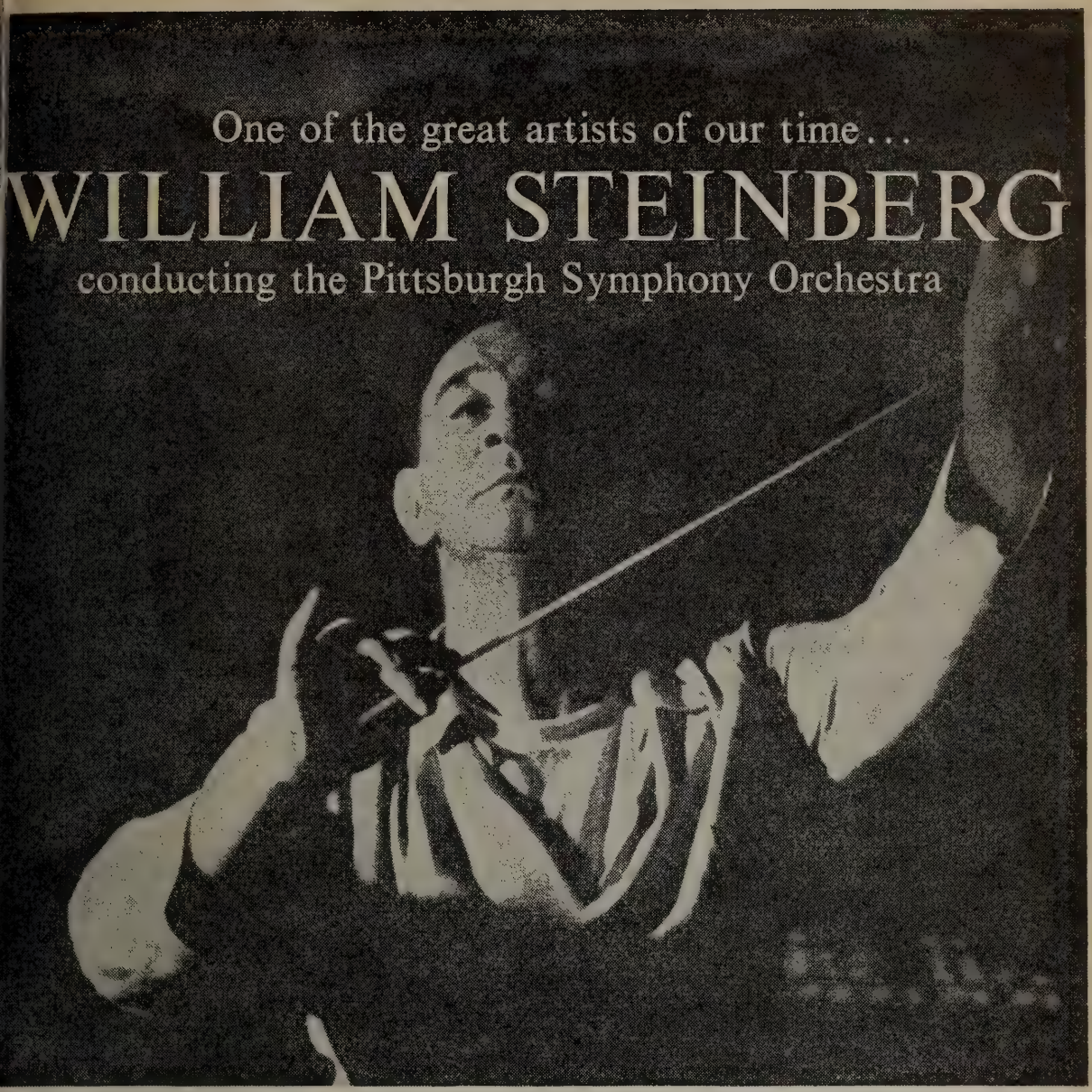
MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. **EXport 6-2224**
Members of Piano Technicians Guild



Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



Haydn: Symphony No. 94 in G Major, "Surprise"

Handel: Water Music Suite (arr. Harty)
available in Monophonic and Full Dimensional Stereo . . . . . *(S)P-8495*

Strauss: Suite from "Der Rosenkavalier"
Monophonic P-8423
available soon in Full Dimensional Stereo

the world's great artists are on Capitol RECORDS

GUSTAV MAHLER AND HIS FIRST SYMPHONY

By BRUNO WALTER

(Reprinted from the program of the Philharmonic Orchestra of Los Angeles)

IT WAS in June, 1894, that a cry of indignation rose from the musical press in Germany. Gustav Mahler's First Symphony had been performed at the Music-Festival in Weimar and had aroused a hurricane of excitement. I remember my passionate interest at reading those furious attacks against the violent work, particularly against the third movement, the grotesque funeral-march and the eruptive Finale. I instinctively felt that this kind of attack could have been caused only by a most important and original work. The reports fascinated me and there was nothing I desired more intensely than to hear the symphony, to know the man whose imagination had produced something so new as this funeral march.

Destiny granted me the fulfillment of this wish. In September of the same year I stood — a young musician of eighteen years — in the office of the Hamburg Opera House where I had been engaged as a "coach" and there entered the room with hasty steps a strange personality: a man (not tall) lean, with oblong ascetic face, the extremely high and steep forehead framed by waves of black hair, fiery deep eyes behind spectacles — the very image of the poet E. T. A. Hoffmann's demoniacal "Kapellmeister Kreisler" (musically immoralized by Schumann's "Kreisleriana").

His looks, his words, his gestures and behaviour corresponded perfectly to the picture my imagination had formed of the author of such a fantastic Symphony. So I recognized Mahler — then first conductor of the Hamburg Opera — and I felt I finally had met genius alive:

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

one of the great masters who until then had spoken to me only by their works had entered my life in person.

In a minute my shyness disappeared before the very friendly way he addressed me and talked to me. The rather inaccessible, vehement, unpredictable man showed from the beginning only kindness and benevolence to me. He took interest in my talent, he introduced me gradually into his creative realm. I could take part in the glowing spiritual life of this great Faustian nature that was so eager to embrace whatever man had thought and felt, and so began a friendship between the great master and the young musician that lasted until Mahler's death in 1911.

The majority of the people who came in touch with him felt embarrassed in his strong and imposing presence, despite the kindness which belonged to the basic structural features of his being. The abrupt changes in his moods did not help to make them feel more comfortable. He was subject to inner disturbances which suddenly interrupted his tranquillity of mind and his talk. An expression of suffering which appeared on his face was so impressive that silence spread over the whole room.

These drastic changes from serenity to gloom and the vehemence of his temperament had often an intimidating effect, even on persons near to him. The reason for these strange moods was that the undercurrent of creative activity, with its haunting visions and thoughts, was stronger within him than his participation in the actual happenings of the moment and further, that his character combined contrasts of friendliness and severity, naïveté and wisdom, melancholy and humour, and so one always had to expect from him the unexpected.

In later years, of course, the vehemence diminished and his mood



BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
11 Large Supermarkets
WATERTOWN
NEWTONVILLE
WELLESLEY
MEDFORD
CHESTNUT HILL
MT. AUBURN
BROOKLINE
STONEHAM
PORTER SQUARE
NORWOOD
AUBURNDALE

was often as described in his song *"Ich bin der Welt abhanden gekommen"* ("I am lost by the world"). Born romanticist and loving son of nature, he lived under the spell of her mysteries and more and more his life was dominated by one longing: he sought God. From his Second Symphony every work was an expression of his hopes, doubts, despair, visions, longing. But the First Symphony is not yet dictated by such feelings. In that confession of an exuberant youthful heart speaks the romanticist.

The first movement originally was named "spring and no end," gay as the second with its Austrian-Moravian dance-motives. Between the second and third movements we have to imagine the shock of a tragic event, from which originates that spectral-grotesque funeral march, a unique sound of despair, the deep hopeless night which is made still darker by the lightnings of irony and scorn.

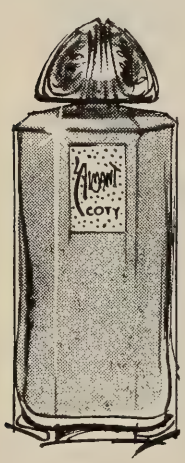
Then he unleashes the tempest of the Finale, a wild eruption, a life-and-death-struggle leading to a triumphant conclusion. And I am sure that this final triumph after a long struggle will prove symbolic for the fate of Gustav Mahler's work in its totality.

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: Telephone: HAncock 6-5050



Nothing makes a woman more feminine to a man

L'AiMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax



ANSWERING THE GIFT QUESTION** WITHOUT A QUIZ****

*All answers known in advance. **All questions known in advance. ***We have a way of fixing things without quizzes.

Last year at this time we told you how Radio Shack sells more LP albums of Handel's "Messiah" than all our rivals put together. This was not meant to be taken literally as meaning that we'd acquired a messianic complex, although we *have* been singularly blessed this year with good friends and good business. Obviously the reason we do so splendidly with "The Messiah" on disks is that our prices are lower and we always have it in stock. Now that there's a "Messiah" for stereophiles as well as monophiles—*Hallelujah! Hallelujah!*—we have set our sights on such expanded volume this season that instead of requesting we're *insisting* that you give one of our "Messiahs" to someone this Christmas regardless of your other commitments.

However, our basic (all right: *base*) purpose today is to delineate certain other Radio Shack bargains and, as an added feature, to suggest someone worthy of each gift. An ancient Senator once said: "Beware of added features," but it is clear now that he was referring to the $64,000 Challenge and not, as first supposed, to our addenda.

8-Transistor Radio, $29.95. This is an exclusive Radio Shack importation in genuine leather and cannot be equalled at one ruble under $50. Ideal for Ted Williams to hear the rest of the game on after Stephens goes to left in the 6th.

40-Watt Stereo Amplifier, $79.50. Another Radio Shack exclusive; can't be duplicated under $139.95 because we're the Houdini's of hi-fi. Give one to the Sheriff of Cambridge — one channel for Harvard, one channel for Radcliffe, excellent separation.

Miniature f3.5 35mm Camera, $13.97. At least half what you'd expect to pay, and if anyone else in Greater Trafficjam can match this bargain we'll eat the lens, element by element, in Kenmore Square or the bottleneck of your choice. Recommended for Foster Furcolo—he'll want to catch the expression on "Salty's" face if he decides to run against him.

Battery-Operated H-O Train Set, $5.99. An excellent toy for the operating scale-model set. Can't give it to John Robert Powers—he likes the full size. But how about railroader Alpert as a small token of commuter esteem?

Krazy Klok, $5.88 plus tax. An electric clock whose numbers read the wrong way, hands run counterclockwise, yet keeps perfect time. Give one to Mayor-elect Collins as a constant reminder that things in Boston are perfectly mad . . . also maddeningly imperfect.

Stromberg-Carlson Coaxial Speaker, $39.95. Chrome and red hi-fi 15″ loudspeaker that sells everywhere for $99.95 except at Radio Shack. Give two for stereo to Prof. Jules Wolffers of B. U. for reviewing both sides of the record. Also give a pair to Sen. Wayne Morse for sounding off at both parties.

40-Cup Electric Percolator, $17.99. The carton says $39.95, so you'll look extra lavish; the truth will be our little secret. One each to Bruin goalies Simmons and Lumley, for seeing so many flying saucers and stopping so few.

800X Microscope, $9.95. Our own "i-beam" with the built-in substage light, excellent for comparing cigarette filters, western and eastern cranberries, etc. Satellite expert Dr. Fred Whipple might like one for closer scrutiny of that Russian picture of the other side of the moon. Is it valid? To us it looks like something Kraft sells ready-sliced.

Limitations of inclination prevent us from exploring other creative gift possibilities — such as giving one of our *24-Light Twinkling Christmas Tree Strings ($1.79)* to every Harvard player who played against Yale, then taking one *away* from every Harvard player who played against Brown.

Radio Shack's most positive concept of the season is to convince you it is not a shop devoted solely to long-haired technicians and short-haired music lovers. True: we cherish their patronage, enjoy their company. But we also have much to please cooks, clock-watchers, grandparents, various species of carpenter, PTA members, unshaved men, careful children, and all ye faithful who cannot open cans without extravagant ($14.99) devices. If you personally know (or know of) such a person, kindly pass along this easily-memorized 19-word motto: A Gift From Radio Shack Is Usually Something That Lasts The Whole Year, Always Something That Costs You Less.

RADIO SHACK CORPORATION
167 WASHINGTON STREET, BOSTON 8, MASS.
730 COMMONWEALTH AVENUE, BOSTON 17, MASS.

SYMPHONY NO. 1 IN D MAJOR

By GUSTAV MAHLER

Born in Kalischt in Bohemia, July 1 (or 7), 1860; died in Vienna, May 18, 1911

Completed probably in 1888, Mahler's First Symphony had its initial performance at Budapest, November 20, 1889. It was performed in Hamburg in the autumn of 1892, and through the efforts of Richard Strauss at Weimar, in June, 1894. The symphony was heard in Berlin as part of a Mahler program, March, 1896.

The first performance in the United States was at a concert of the Philharmonic Society of New York, December 16, 1909, Mahler conducting. The symphony was introduced at the concerts of the Boston Symphony Orchestra on November 23, 1923, when Pierre Monteux conducted. Dimitri Mitropoulos conducted it January 31, 1935, Richard Burgin on November 6, 1942 and October 28, 1955.

The orchestration requires 4 flutes (with 2 piccolos), 4 oboes, English horn, 3 clarinets, 2 clarinets in E-flat, bass clarinet, 3 bassoons, contra-bassoon, 7 horns, 4 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, triangle, tam-tam, harp, and strings.

The symphony was published in 1898. The printed score showed considerable revision, and the entire omission of a second movement, "A Chapter of Flowers."

WHEN Mahler sketched out the vast proportions of his First Symphony, he was a youthful idealist of soaring artistic ambitions and little recognition. He had written much, but his music lay in manuscript, unperformed. He had lit his torch from Wagner and Bruckner, steeped himself in the romancers of Germany's past — her poets and philosophers. But while his head was in the clouds, his feet were planted before the conductor's desk of one provincial theater and another, where there fell to him the "second" choice of operas by Lortzing or Meyerbeer. When he had the opportunity to conduct Wagner and Mozart at Olmütz, he could not bring himself to "profane" their music with the sorry forces at his disposal. That Mahler profited by his conductorial apprenticeship is indicated by the detailed command of orchestration shown in this symphony; also by his sudden success and popularity as conductor when the opportunity came to

W. W. WINSHIP INC.
Established 1776
Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience
BOSTON
WELLESLEY • NORTHSHORE

Sharon
MEMORIAL PARK
"The Man Who Cares, Prepares"
EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-3890



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

him in Leipzig in 1884. Mahler probably worked upon his First Symphony in the years 1883 and 1884, when he was second conductor at Cassel. The *"Lieder eines fahrenden Gesellen"* ("The Songs of a Journeyman," voice and orchestra) were also written about this time, and one of them found its way into the symphony.

His duties as conductor were far from inspiring. Where his heart lay is indicated by a pilgrimage to Bayreuth, where he was deeply moved by the disclosure of "Parsifal," and another to Wunsiedel, to sense the landscape of Jean Paul Richter. Having become a conductor of outstanding fame through engagements at Leipzig and at Prague, Mahler became Director of the Royal Opera at Pesth in 1888, and in 1889 had the opportunity to perform his symphony at a Philharmonic concert (November 20), before a public which had come to admire and respect his abilities in the highest degree. It must be reported that, with every good will towards their conductor, the Hungarian audience found the symphony perplexing.

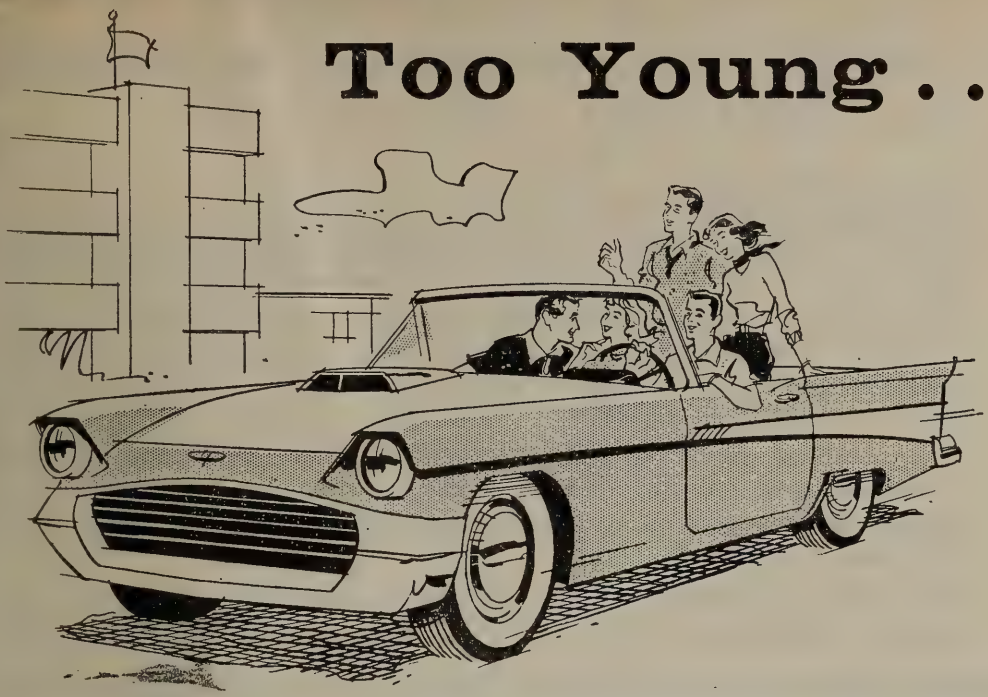
It was with later experience that Mahler learned to abhor "programs" for his symphonies. This one was first heard with fanciful titles sanctioned by the composer. At the original Budapest performance, it was named as a "Symphonic Poem in two parts." Mahler, hoping perhaps to induce an understanding of his emotional approach, gave out a title for the subsequent performances in Hamburg and Weimar: "The Titan," referring to the novel of that name by Jean Paul, and these indications of the movements:

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

Since 1832
J. S. WATERMAN & SONS
FUNERAL SERVICE

Too Much . . .

Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

"PART I. Days of Youth. Youth, flowers and thorns.

1. Spring without end. The introduction represents the awakening of nature at early dawn. [In Hamburg, it was called 'Winter Sleep.']
2. A Chapter of Flowers. [This movement, an *andante,* was omitted altogether after the Weimar performance.]
3. Full sail! (Scherzo.)

PART II. *Commedia umana.*

4. Stranded. A funeral march *à la* Callot. [At Weimar it was called 'The Hunter's Funeral Procession.'] The following remarks may serve as an explanation, *if necessary.* The author received the external incitement to this piece from a pictorial parody well known to all children in South Germany, 'The Hunter's Funeral Procession.' The forest animals accompany the dead forester's coffin to the grave. The hares carry flags; in front is a band of Gypsy musicians and music-making cats, frogs, crows, etc.; and deer, stags, foxes, and other four-footed and feathered denizens of the forest accompany the procession in comic postures. In the present piece the imagined expression is partly ironically gay, partly gloomily brooding, and is immediately followed by
5. *Dall' Inferno al Paradiso (allegro furioso),* the sudden outbreak of a profoundly wounded heart."

Mahler, composing, no doubt, in a spirit of romantic fantasy, probably wrote down such word images as occurred to him, in something of the free and ranging mood of Jean Paul, who, describing the intoxicating idealism and godlike virtue of his hero, could catch up a

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $3.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast ** – Affiliates of WQXR, New York

listener sufficiently attuned into a sympathetic transport. It was a state of mind in which Jean Paul, a Callot engraving, and a naïve French canon could merge into a single musical episode without inconsistency. Mahler had cause to learn that the general understanding was not so fancy free and pliable. There are those who must have the full story, if there is any hint of one. If there is a funeral march they demand the full particulars — and ask, "Who is being buried?"

Bruno Walter, a Mahler apostle early and late, thus describes the First Symphony in his sympathetic book on Gustav Mahler*:

"I should like to call the *First Symphony* Mahler's *Werther.* In it he finds artistic relief from a heart-rending experience. He does not illustrate in sound that which he had experienced — that would be 'program music.' But the mood of his soul, engendered by memory and present feeling, produces themes and influences the general direction of their development without, however, introducing itself forcibly into the musical issue. In that manner, a compact composition

* *Gustav Mahler*, by Bruno Walter, translated by James Galston. Greystone Press, N.Y., 1941.

• PIANOS
• RADIOS
• ORGANS
• MUSICAL TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

is born which, at the same time, is an avowal of the soul. It is not my intention to speak individually of the separate parts of the symphony.

"The brilliant first movement, with its youthful fervor, and the vigorous scherzo, with the charming trio, need no explanatory words and, in fact, could not be benefited by them in view of their musical abundance.

"The third movement, however, was, at the time, a new sound in music and its importance justifies a discussion. In the *Funeral March in the Manner of Callot* and the following finale the spiritual reaction to a tragic occurrence is transformed into music. In it the young composer relieves himself of his experience. In the vehemence of his emotions, Mahler was not conscious of his daring in expressing gloomily brooding despair and biting pain by this spectrally prowling canon, or by that music full of brazen derision and shrill laughter. The composition bears the imprint of ingenious inspiration, novelty, and unreserved veracity, and we need not be surprised at the fact that the first performance caused a great deal of perplexed wonderment. In the fourth movement, the raging vehemence of Mahler's nature breaks forth and, with relentless force, gains a triumphant victory over life.

• •

BACH CHOIR OF BETHLEHEM, PA.

ANNUAL MAY FESTIVAL

MAY 13 - 14 and 20 - 21

IFOR JONES, *Conducting*

CANTATAS, MOTET AND MASS IN B MINOR

COURSE TICKETS $14.00 and $18.00

6 W. Broad St. – Room 207 Phone UN 6-4382

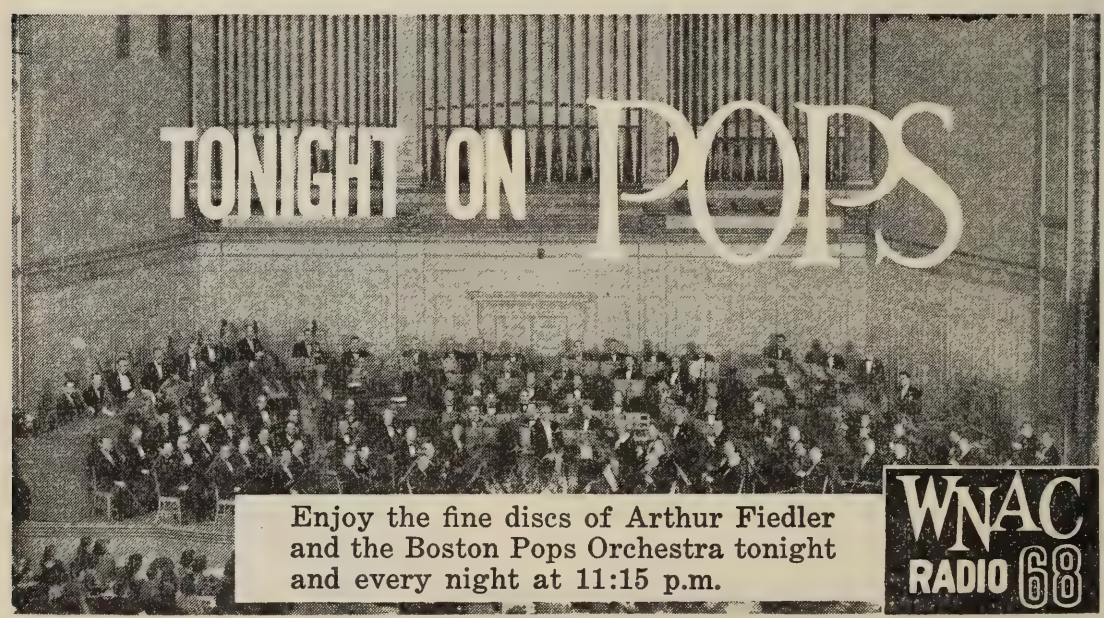
"Approximately in December, 1909 — that is, in the last year but one of his life — Mahler wrote me from America after a performance of the *First:* '. . . On the other hand, I was quite satisfied with this youthful sketch. How strangely I am affected by these works whenever I conduct them! A burning and painful sensation is crystallized. What a world this is that casts up such reflections of sounds and figures! Things like the funeral March, and the bursting of the storm which follows it, seem to me a flaming indictment of the Creator. . . .'

"This shows how the elemental power of expression of this music was able deeply to affect the composer after an interval of a number of years during which he had not heard it. The symphony has the typically unique power which the youthful work of a genius is able to exert by means of its superabundance of emotions, by the unconditional and unconscious courage to use new ways of expression, and by the wealth of invention. It is alive with musical ideas and with the pulse-beat of fervent passion."

• •

"Here is art," wrote Paul Stefan of the First Symphony in his "Gustav Mahler," "understandable in images, but still, at least in intention, severely symphonic. A 'program' is unnecessary. Apart from the digressions of the last movement, the work is not more difficult for hearers than for players, and one which stimulates a genuine interest in Mahler. It arouses a desire to become acquainted with his other works.

"How beautiful the introduction is, suggesting the melancholy of the Moravian plains over a long-sustained A, down to which the minor theme in oboe and bassoon dreamily sinks! Thereupon the upstriving fanfare of the clarinets; the fourth becomes a cuckoo-call



in the wood wind, a lovely song in the horns; then, still over the pedal A, a gradual rolling movement, first in the divided 'celli and basses, like the reawakening of the earth after a clear summer's night. The tempo quickens, the cuckoo's call becomes the first notes of the first *Lied eines fahrenden Gesellen: 'Ging heut' morgen über's Feld'* ('O'er the fields I went at morn'). The whole melody, here in symphonic breath, is sung softly by the strings, turns into the dominant, mounts in speed and strength, sinks back *pianissimo,* and is repeated. An actual repeat-sign; save in the scherzo-form, there is only one other example of this in Mahler, in the Sixth Symphony. A kind of development-section follows, but it really rather confirms the theme. The leap of the fourth now becomes a fifth, developed melodically through major and minor; the 'awakening' is repeated, the harp taking the tune; once again D major over the pedal A. A new tune in the horns; modulation, livelier play of the motives, with many an unrelated succession of ideas. Suddenly, in the wood wind, a theme of the last movement, immediately followed by a Brucknerish climax, on whose summit is heard the introductory fanfare, then abruptly the horn-theme and the fourths of the commencement. Then comes a kind of *reprise,* altered as Mahler nearly always does in later works

"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

(preferably shortened, not recommencing with the beginning!). Merrier still, ever livelier until the end; always in the principal key. The *Lied eines fahrenden Gesellen* fixes the entire character; no secondary theme, scarcely a development. But the music, dewy fresh, strikes the goggles from the nose of the peering critic. There follows a merry, dancing scherzo, an Austrian *Ländler* like those of Bruckner and Schubert, exquisitely harmonized and scored. A horn leads into the oldentime Trio. The *fahrender Gesell* has discovered a hidden village where people are happy as of yore. But precisely this merry-making recalls his own sad flight from love. After a long pause begins the third part with the rugged canon *'Frère Jacques.'** Muted drums beat out the 'fourth'; it sounds like the rhythm of a grotesque funeral *à la* Callot. A muted double-bass begins, a bassoon and 'cello follow, then bass tuba and a deep clarinet. An oboe bleats and squeaks thereto in the upper register. Four flutes with the canon drag the orchestra along with them; the shrill E-flat clarinet quacks; over a quiet counterpoint in the trumpets the oboes are tootling a vulgar street-song; two E-flat clarinets, with bassoon and flutes, parodistically pipe wretched stuff, accompanied by an *m-ta,* in the percussion (cymbals attached to the big drum, so as to sound thoroughly vulgar) and in the strings (scratched with the sticks). Discordant everyday life, which never lets go its hold. Then harps and wind take up a soft D, treat it as dominant, add the major third of G, and the violins sing the lay of the sheltering linden-tree. — Deliverance: *'Da wusst ich nicht wie das Leben tut, war alles, alles wieder gut.'* ('Then knew I not how life might be, and all again was well with me.') But the barrel-organ canon straightway starts up again, dies away finally and leads directly into the last movement. Raging, a chromatic triplet rushes downward, a theme from the development of the first movement announces itself, everything ferments and fumes, clinging fast to the key of F minor. Over a pedal on D-flat, the 'cello movement and the 'fourth' motive from the first part now sound triumphantly in D major. This relationship and similarity of the themes in different movements is still more emphatically developed by Mahler than by his predecessors. An even louder climax, where seven horns must be heard above everything, even the trumpets. They sound like a chorale from paradise after the waves of hell. Saved!"

* French nursery songs have apparently formed no part of the erudition of the German musical scholars. Ludwig Scheidermair, in his analysis (1902), seems to regard the theme as original with Mahler, remarking that it "suggests Mozart." Locating the theme, commentators have failed to remark on the grotesque character Mahler has given the bright tune by casting it in the minor mode, and introducing it in the double-bass, at a solemn pace.

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler



A LIFE IS IN HIS HANDS...

In the crisis of an operation, the patient's life depends upon the surgeon's knowledge, skill and experience acquired over a lifetime of specialization.

If a crisis develops in your family's future, your plans should also be administered by specialists. When you appoint Boston Safe Deposit and Trust Company executor and trustee, you can be sure your family's security is inskilled hands. This specialized organization has devoted over 80 years to administering estates and trusts.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Thirteenth Program

FRIDAY AFTERNOON, JANUARY 15, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 16, *at* 8:30 *o'clock*

WILLIAM STEINBERG, *Guest Conductor*

WAGNER ..... Overture to "Tannhäuser"

HINDEMITH ..... Pittsburgh Symphony

I. Molto energico
II. Slow march
III. Ostinato

(First performance at these concerts)

INTERMISSION

SCHUBERT ..... *Symphony No. 2, in B-flat major

I. Largo; Allegro vivace
II. Andante
III. Minuetto: Allegro vivace
IV. Presto vivace

STRAVINSKY ..... Suite from the Ballet, "L'Oiseau de feu"

Introduction: Kastchei's Enchanted Garden and Dance of the Fire Bird
Dance of the Princesses
Infernal Dance of All the Subjects of Kastchei
Berceuse
Finale

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

The Friends of the Boston Symphony Orchestra are an integral part of a family that has created and nurtured orchestral music in this city.

The Orchestra would not command the international position which it does if each member of the family did not continue to fulfill his unique function.

You are invited to become a Friend of the Boston Symphony Orchestra.

The Friends would not exist without the Orchestra. The Orchestra could not exist without the Friends.

THE FRIENDS

of the

BOSTON SYMPHONY ORCHESTRA

Symphony Hall Boston 15

Fourteenth Program

(Following a tour of Newark, New York, Baltimore and Brooklyn, January 19–23)

FRIDAY AFTERNOON, JANUARY 29, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 30, *at* 8:30 *o'clock*

LOPATNIKOV . . . . . Music for Orchestra, *Op.* 39
(First performance at these concerts)

SIBELIUS . . . . . Concerto for Violin and Orchestra, in D minor, *Op.* 47

I. Allegro moderato
II. Adagio di molto
III. Allegro ma non tanto

INTERMISSION

BEETHOVEN . . . . . *Symphony No. 5, in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. Allegro; Trio
IV. Allegro

SOLOIST

RUGGIERO RICCI

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO *RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE – CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1960, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

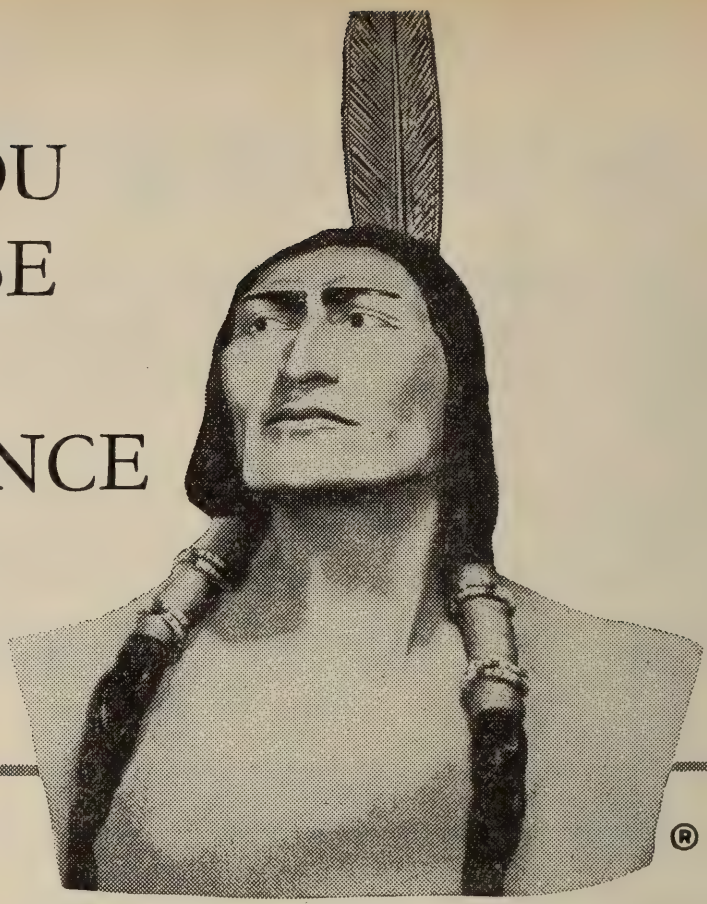
NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

LEONARD BURKAT
Music Administrator

ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (January 15–16) . . . 775
Program (January 29–30) . . . 829
Program (February 5–6) . . . 831

NOTES

Wagner (Overture to Tannhäuser) 777
Hindemith (Pittsburgh Symphony) 780

ENTR'ACTES

Paul Hindemith — Master of Many Trades (*Eric Salzman*) 790
Apropos "Le Sacre Du Printemps" (*Igor Stravinsky*) 798

NOTES

Schubert (Symphony No. 2) . . 809
Stravinsky ("The Fire-Bird") . . 818

Symphoniana

EXHIBITION OF PHOTOGRAPHS

An exhibition of photographs is in the gallery. Four Boston artists are represented: Nicholas Dean, John Brook, Paul Caponigro and Fred Stone. Art galleries which represent painters and sculptors likewise show the work of these photographers, Mr. Dean in the Nova Gallery, Mr. Caponigro in the Spiral Gallery, and Mr. Brook in the Kanegis Gallery.

• •

WILLIAM STEINBERG

William Steinberg, who is making his first appearances here as guest conductor of the Boston Symphony Orchestra, has been the Music Director of the Pittsburgh Symphony Society since 1952.

Born in Cologne, Germany, August 1, 1899, he showed an interest and talent for music as a boy, studying violin, piano, and also composing. He also became a violinist in the Cologne Municipal Orchestra under Hermann Abendroth, who gave him his first instruction in conducting. Graduating from the Conservatory of Cologne in 1920, he won the Wüllner Prize of the City of Cologne, became the assistant to Otto Klemperer at the Cologne Opera and in 1924 became the first conductor. In the following year he conducted the Opera at



MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON

To

Our Many Friends

a Very

Joyous New Year



416 Boylston St.
Boston 16, Mass.
KEnmore 6-6238

54 Central St.
Wellesley, Mass.
CEdar 5-4530

Prague and was soon made its director. In 1929 he went to Frankfurt and became the general music director of the Opera there and the Museums-Konzerte, and at the same time guest conductor of the State Opera in Berlin. In 1933 the Nazi government deprived him of his position.

In 1936 he became the founder-conductor of the Palestine Symphony Orchestra, now the Israel Philharmonic Orchestra. In 1938, he was invited by Toscanini to become Associate Conductor and in the next year regular Conductor of the NBC Orchestra in New York. He also conducted numerous orchestras in America as guest. He was appointed Music Director of the Buffalo Philharmonic in 1945 and in 1952 took his present position in Pittsburgh. In 1958 he became Music Director of the London Philharmonic, a position which requires him to divide his time between this country and England.

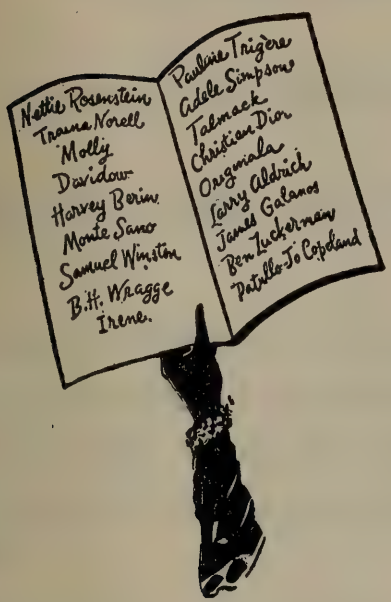
• •

COMING CONCERTS

Ruggiero Ricci will play for the first time with this Orchestra when he appears at the concerts of January 29–30, after the Orchestra's third New York tour. He will also appear in the Sunday afternoon concert on January 31 and the concert in Cambridge on February 2.

Gregor Piatigorsky will be the soloist in the regular series in the same week (February 5–6) and at the Tuesday concert on February 9. On February 12–13, "Attis," a new work by Robert Moevs after the poem by Catullus and set for orchestra with a small chorus and tenor solo, will have its first performance, singers from the Harvard and Radcliffe choruses assisting. There will be an Open Rehearsal on the Thursday preceding. On February 26–27 Richard Burgin will conduct Mahler's Second ("Resurrection") Symphony with the Chorus Pro Musica and soloists. Another concert with chorus will take place in Holy Week. Dr. Munch will present Mozart's Requiem on Thursday, April 14 and Saturday, April 16.

Filene's French Shops
Boston





A Monte-Sano coat

is always new in shape,

exciting in fabric,

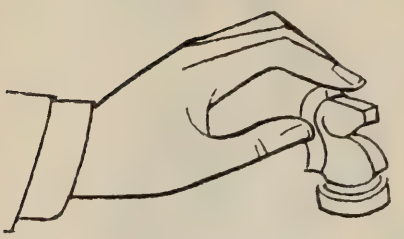
rich in color

Prophetic pace setter from a magnificent winter collection . . . the stained glass plaid reefer dipped in glowing colors illuminated by the sun shining through cathedral windows . . . in richly textured mohair tweed.

The French Shop's coat collection, from $125.

The Monte-Sano coat collection, from $250.

To the chess player



who makes his moves thoughtfully, slowly, surely

Winning chess is not often played by restless men or small boys. Each move must be evaluated, alternatives investigated and decisions made with farsighted deliberation.

Sort of like investment management, wouldn't you say? *We* would.

That's why we suggest you thoughtfully, slowly and surely consider the investment services of Old Colony. You will like the cool, collected way we attack your problems to reach the financial goals you set for yourself.



Between games, take a quick look at "Investment Management," an informative little booklet we'd like very much to send you.

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:30

OLD COLONY
TRUST COMPANY
One Federal St., Boston 6, Mass.



Allied with THE FIRST NATIONAL BANK OF BOSTON

Thirteenth Program

FRIDAY AFTERNOON, JANUARY 15, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 16, *at* 8:30 *o'clock*

WILLIAM STEINBERG, *Guest Conductor*

WAGNER ..... Overture to "Tannhäuser"

HINDEMITH ..... Pittsburgh Symphony

I. Molto energico
II. Slow march
III. Ostinato

(First performance at these concerts)

INTERMISSION

SCHUBERT ..... *Symphony No. 2, in B-flat major

I. Largo; Allegro vivace
II. Andante
III. Minuetto: Allegro vivace
IV. Presto vivace

STRAVINSKY ..... Suite from the Ballet, "L'Oiseau de feu"

Introduction: Kastchei's Enchanted Garden and Dance of the Fire Bird
Dance of the Princesses
Infernal Dance of All the Subjects of Kastchei
Berceuse
Finale

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS


sun savoir-faire
— everywhere at
R.H. Stearns
Boston • Chestnut Hill

OVERTURE TO *"TANNHÄUSER"*

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner composed the Overture to *"Tannhäuser und der Sängerkrieg auf Wartburg,* Romantic Opera in three acts," in the spring of 1845. The Opera had its first production in Dresden on October 19 of that year under Wagner's direction. The Overture was first heard separately as a concert piece when Mendelssohn conducted it from the manuscript February 12, 1846, at a Pension Fund Concert by the *Gewandhaus* Orchestra in Leipzig.

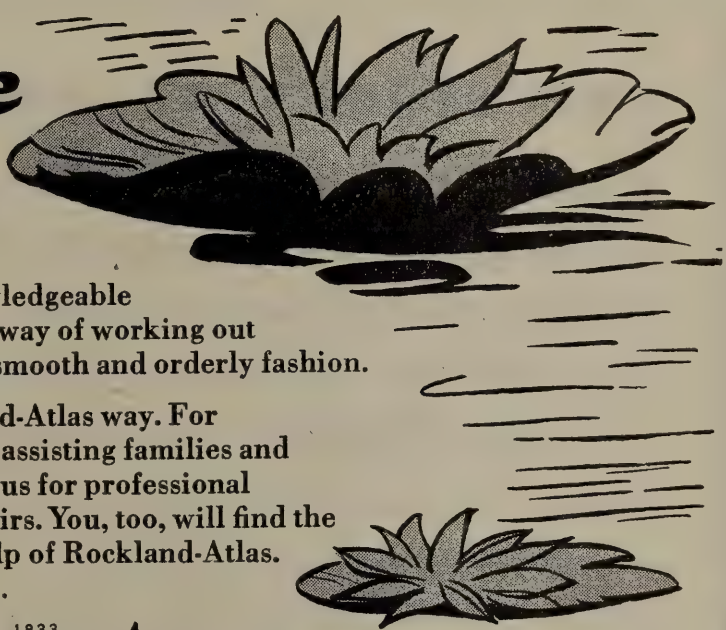
The Overture is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, cymbals, triangle, tambourine and strings.

The most recent performances in this series were on March 15–16, 1957.

WHEN Wagner was rehearsing the Orchestra at Zürich for a performance of the Overture, he wrote at the request of the players a descriptive program which was published in the *Neue Zeitschrift* of January 14, 1853.

"At first the orchestra leads us into the Pilgrims' Chant; it comes nearer, swells into a mighty outpouring of sound and at last fades

sempre legato



There's a knack to knowledgeable money-management—a way of working out financial problems in a smooth and orderly fashion.

That way is the Rockland-Atlas way. For generations, we've been assisting families and individuals who look to us for professional aid in their banking affairs. You, too, will find the going easier with the help of Rockland-Atlas. Come in and see us soon.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

away. — Evening dusk: last echoes of the song. As night falls we behold magic shapes: a rosy mist arises, joyous outcries assail us; the motions of a voluptuous dance take shape. These are the seductive spells of the 'Venusberg,' which appear in the night to those who are susceptible to their charm. . . . Drawn by these enticements, we discern the shapely form of a man — Tannhäuser, the Singer of Love. He addresses the voluptuous revelers with a love song of his own, and they respond wildly as the luminous mist envelops him. . . . Venus herself appears. The blood in his veins is enflamed with desire. . . . But the Pilgrims' Chant is heard again, and gradually intrudes upon the scene as the shadows are gradually subdued by the coming of day. . . . At length the sun rises in splendor, and the Pilgrims' Chant reaches the power of a joyous proclamation. Salvation is won for all that lives and moves upon the world. The strains of the Venusberg itself are redeemed from the curse of impiety. In the chorus of redemption, the two elements, the soul and the senses, God and Nature, are reunited by the atoning kiss of holy Love."

TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.

S.S.P.CO. PURITAS ET CURA ESTABLISHED 1831 INCORPORATED 1894

S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford



OBOE: Once dubbed "*an ill wind that nobody blows good*" by Danny Kaye, the oboe is a descendant of the ancient *aulos*, the highly developed two-reed instrument used to accompany the Greek drama. During the Dark Ages it regressed to the cruder form of the *shawm*, a keyless woodwind with a strident tone; after the Renaissance, it was gradually refined into the French hautbois ("high wood"), or oboe, a boxwood or ivory woodwind whose delicate, expressive tone made it a favorite of Baroque and Rococo composers. After a fall from favor during the Classic period, it returned to prominence among the Romantics. In 1880, the archetypes of the modern oboe, made of ebony and rosewood and equipped with a complex key mechanism, were constructed in Paris. Today, the oboe literature is voluminous and growing, and the instrument's place is finally secure.

OFFICES: *We have six.* No fewer than *three* offices of The Merchants, at Dock Square, South Station, and in Brighton, offer walk-up and drive-in banking service 10 hours a day, from 8 a. m. to 6 p. m. And all of our offices are equipped to render a full range of banking services. You always get *personal* service from our family and company bankers, because the man you talk to *is* the bank at any Merchants office.



where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

PITTSBURGH SYMPHONY

By PAUL HINDEMITH

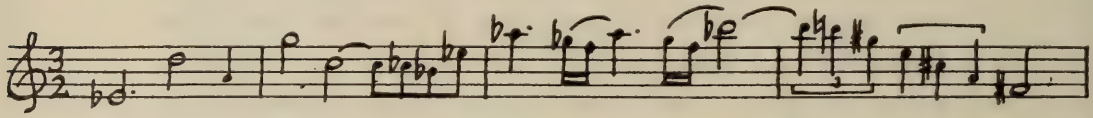
Born in Hanau, Germany, November 16, 1893

This Symphony was composed to honor the Bicentennial Celebration of Pittsburgh, which took place last season. It was first performed by the Pittsburgh Symphony Orchestra under the direction of the composer, January 30, 1959.

The orchestra is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, 2 snare drums (at different pitches), bass drum, cymbals, small cymbal, triangle, glockenspiel, small gong, tambourine, tom tom, wood block, castanets and strings.

WHEN Paul Hindemith conducted his Pittsburgh Symphony in the city for which it is named, the following description, prepared by him, appeared in the program books:

For a more facile appreciation of the Pittsburgh Symphony, I am quoting here – instead of giving a detailed analysis – the main melodic tone lines as they will occur to each listener. In the first movement (molto energico), the following theme is prominent:



la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS



ONLY *the* STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

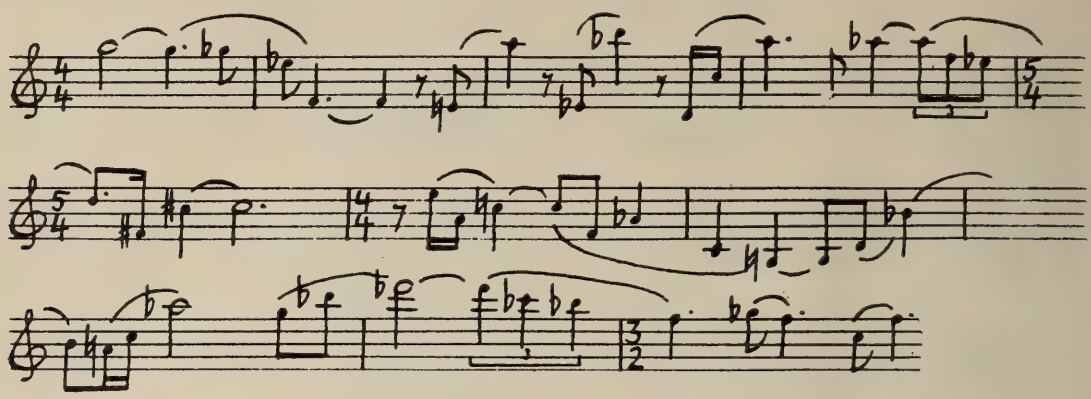
ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

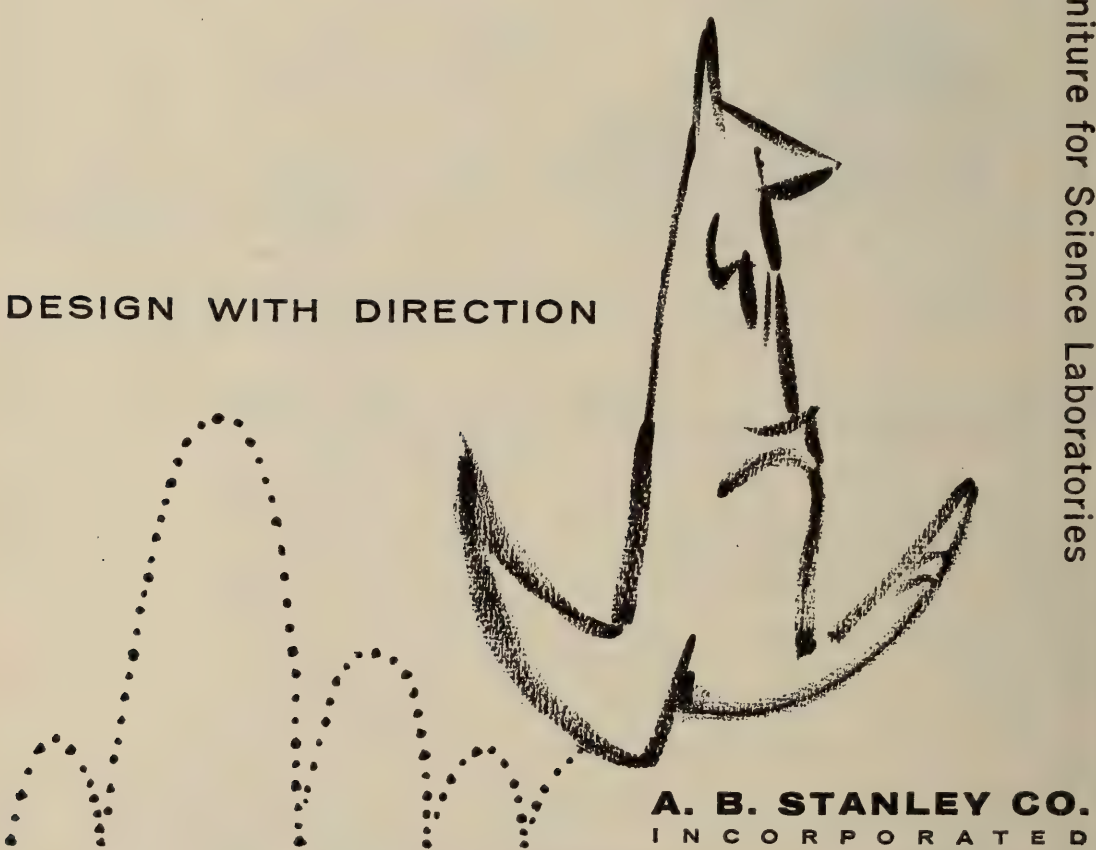
The entire movement consists essentially of several repeats of this line – each one differently colored – and of its inversion.

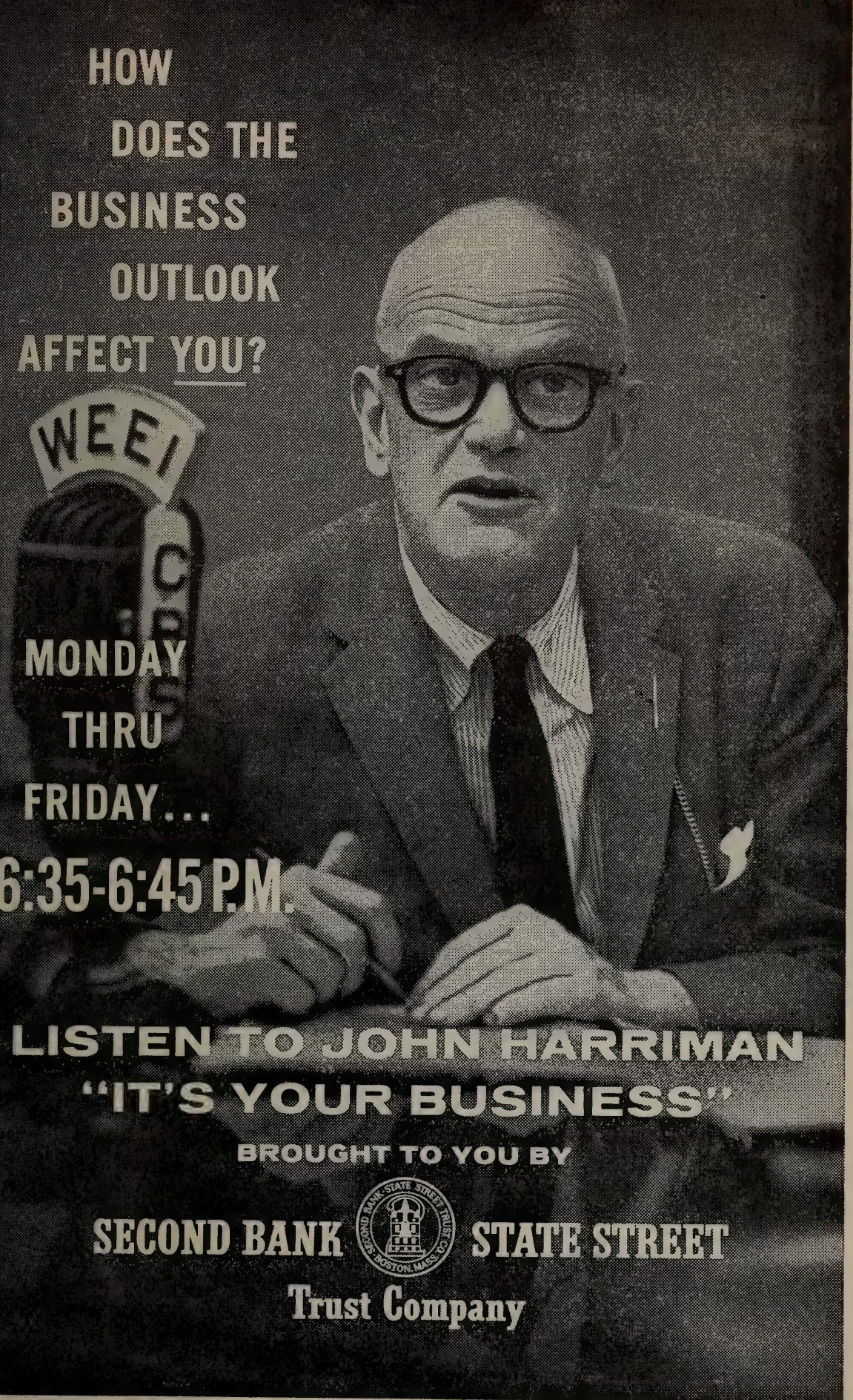
In the second movement (slow march) the chief material is an oboe melody, very slowly drawn, accompanied by march rhythms,



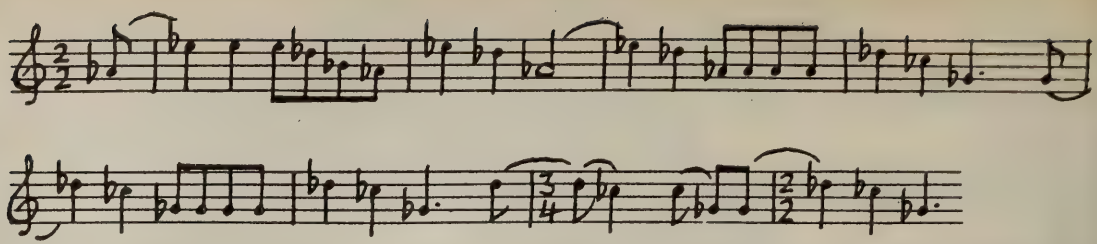
which is consequently taken over by the horns. A coda winds up this section.

A Pennsylvania Dutch ditty – *"Hab lumbedruwwel mit me lumbeschatz"* – follows as serene contrast:




HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.



It is driven through six-fold variants of instrumentation. The last of these bridges again to the initial, broad melodic part, which at this time is accompanied by the ditty *"Lumbedruwwel."* This group, too (and thus the movement), are concluded by the aforementioned coda.

In spite of its light weight, and its grotesque mood, I would like to consider this song the core of the symphony. The "Dutch" are very familiar to me; their German dialect is almost the same as that of my old home. I have always been acquainted with their way of life. And their Lieder are those which to this very day are sung in the countryside where they once originated.

I did not want to omit setting a tonal monument — in a musical piece addressing the inhabitants of Pennsylvania — to this very blend of the early American colonial scene with the southern German language and the southern German style of life. This integration played a crucial part in the shaping of Pennsylvania, but it has escaped (and

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

A la variazione

The many varied services of the United States Trust Company meet every kind of personal or commercial need. You'll find the service you want for your particular banking requirements at the United States Trust Company.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



direction...

that skillfully unites every musical element
in the Boston Symphony Orchestra has its counterpart in the
progressive leadership which the Boston Insurance Group
brings to more than 8,000 Independent Insurance Agents
throughout the U.S., its Territories and Canada. These Agents
rely on the knowledge, interest and experience of **Boston** men
in 68 "Local Home Offices" to help them bring complete,
modern insurance protection to every **Boston** policyowner.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

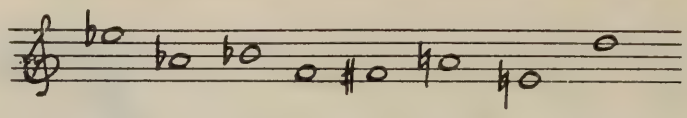
87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT
"SERVES YOU BEST"

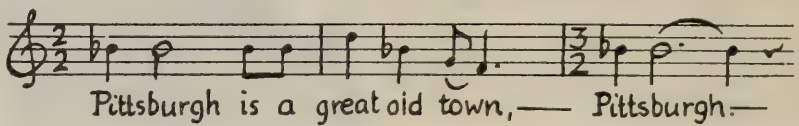
Equitable Fire Insurance Company, Charleston, South Carolina
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

still does) general attention because of the super-structure of the English element.

The last movement (ostinato) is based on the tonal sequence:



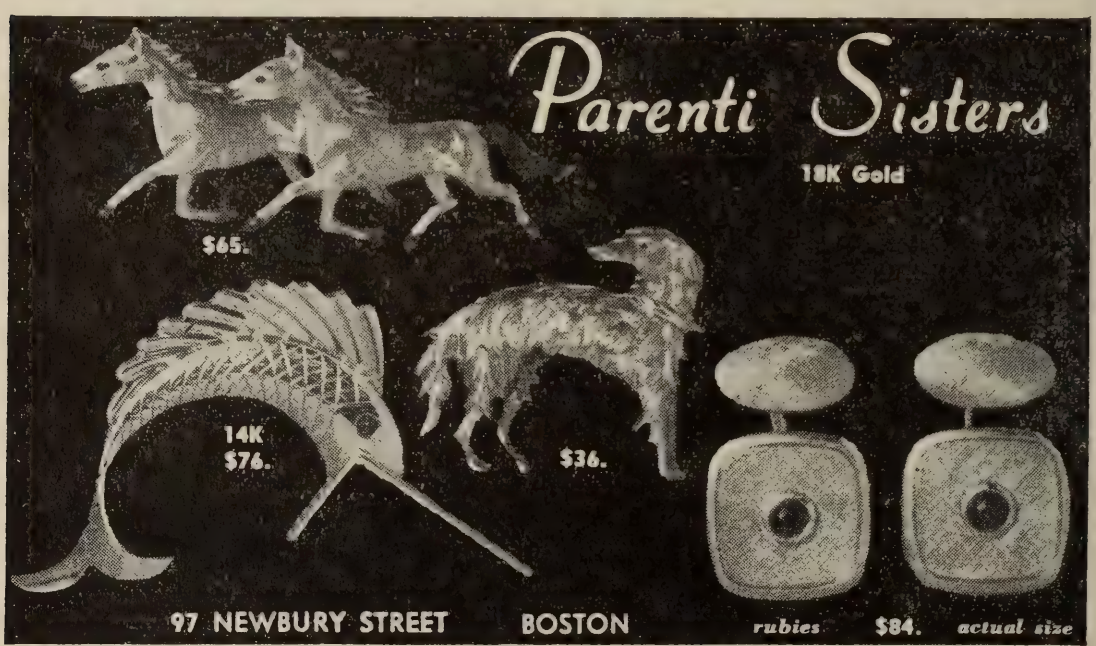
It appears constantly, partly as bass, partly as middle or upper voice, rhythmically torn apart, or compressed, and permanently changing the tone colors. With it and against it, run once more six different groups of materials. Into their form (concentrated toward the end of the movement and sounding together with the ostinato) rings, after a short transition, the signal-like glorification of the celebrating city:



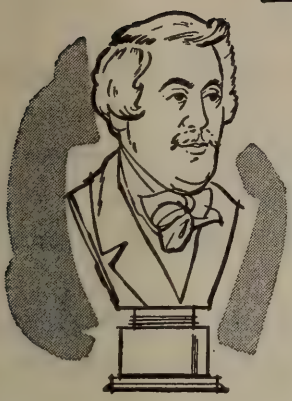
And thus are juxtaposed old Pennsylvania — forthright, bound by tradition, agricultural, adhering to her old face and old customs — with new Pennsylvania — restless, industrial, progressive. They are contrasted here in terms of tonal symbolism.

Aeolian-Skinner Organ Company

Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC
Joseph S. Whiteford, President and Tonal Director



IN 1835...



...Gaetano Donizetti came to Naples to accept the appointment as professor of counterpoint at the Royal College of Music. It was during 1835, too, that he wrote his brilliant *Lucia Di Lammermoor.*



...mutual life insurance came to America to Boston, specifically, as New England Life became the first such company to receive its charter in the New World. Today, from its offices in Copley Square, New England Life extends this promise to policyholders throughout the nation and in Hawaii: *a better life for you.*

NEW ENGLAND

Mutual LIFE Insurance Company
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA—1835

PAUL HINDEMITH—MASTER OF MANY TRADES

(In anticipation of the return to New York of Paul Hindemith, after an absence of five years, to conduct a concert by the National Artists' Chamber Orchestra on February 15, 1959, the following interview by Eric Salzman appeared in the "New York Times" on that date.)

WHOEVER writes the definitive biography of Paul Hindemith ought to call it "The Composer as Musician."

In the old days, a composer wasn't merely a music-scribbler — he played his own concertos, conducted his latest symphonies, accompanied some of his songs at the keyboard and dashed off an instruction manual for his students in the meanwhile.

But the old days are gone. Like many other human activities, music has been caught up in the age of specialization and a composer is a composer is a composer.

Except for a few still made the way they used to make 'em — like violist, teacher, musicologist, theoretician, composer and conductor Paul Hindemith.

Hindemith, who is back in this country after a five-year absence, will appear in the last two capacities at Town Hall this afternoon.

JOSEPH SILVERSTEIN, *Soloist*
NORTH SHORE PHILHARMONIC ORCHESTRA
ROLLAND TAPLEY, *Conductor*
Tchaikowsky Violin Concerto; music from "Scheherazade," "La Gioconda"
MEMORIAL AUDITORIUM, LYNN CITY HALL
Tickets at Door — $1.20 Unreserved January 24, 8:15 P.M.

HIRE A
Cadillac
LIMOUSINE
from
ROBIE Cadillac **RENTING SERVICE**



434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company



From our exquisite spring and summer
collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

Two weeks ago he led a pair of concerts in Pittsburgh that included the première of his "Pittsburgh Symphony 1958," a work written for that city's 200th anniversary celebration.

"You know it's very hard to escape being stereotyped. Everyone thinks that a composer should only conduct his own works. But right now in this country I am doing Schumann, Bruckner and Reger.

"Of course, I do my own works, too. I like to record them so as to show how they should be done."

Hindemith, who is 63 years old, spent the war years in the United States and taught a whole generation of American composers at Yale. Naturally, his animated English is excellent and he has maintained his interest in the American musical scene.

After the war, Hindemith began to spend some time in Europe every year. As his conducting and teaching engagements there began to increase, he tried to work out a commuting schedule. But gradually the stretches spent on each side became longer and longer.

So the Hindemiths bought a house in Switzerland, a kind of retreat hidden away in the mountains where the composer can cut himself off from the world and write music.

"We had to do that, otherwise Paul wouldn't get enough composing done." The composer's wife, Gertrud, entered the conversation with a sigh. "It's not so easy to get away. We set aside a few weeks a year and even so, we always have well-meaning friends who find us out and drop in to see us."

BOOK CLEARING HOUSE

423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16

BOOKS ON ALL SUBJECTS (including latest technical and scientific)

Largest Selection of Paper Books

RECORDINGS (stereo and monaural) FOR ALL TASTES

Phone and Mail Orders Invited

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

Hindemith is still doing some teaching at the University of Zurich.

"But I hope it fades away. I think thirty years of teaching is quite enough for one lifetime. I'm really not a scientific man but I'm more for practical work."

If he is cutting down on teaching he has taken up playing the viola in public again (at his wife's insistence, he says) and he still hopes to finish his "Craft of Musical Composition" of which two volumes have already appeared.

Hindemith has written a sonata for virtually every instrument in the orchestra and it is said that he can blow or bow at least a scale on most of them.

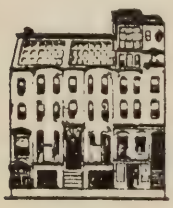
"Well, I wouldn't play them in public. But it's important for a composer to know the feel of the various instruments. Playing, playing, always the practical."

Hindemith has always written music for special occasions and specific purposes.

"Come look at the piece for Pittsburgh." He got up and brought over the music.

"Here is a work written for an occasion," he added flipping the pages. "This is an old Pennsylvania Dutch tune 'Hab lumbedruwwel mit me lumbeschatz.' "

He said the title (which might be translated as "My Little Rag Doll



JOHN MASON BROWN
***Lecture:* "Seeing Things"**
Tuesday, February 16, at 11 a.m. in John Hancock Hall
Tickets: $3.20 and $2.65 including tax at
THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

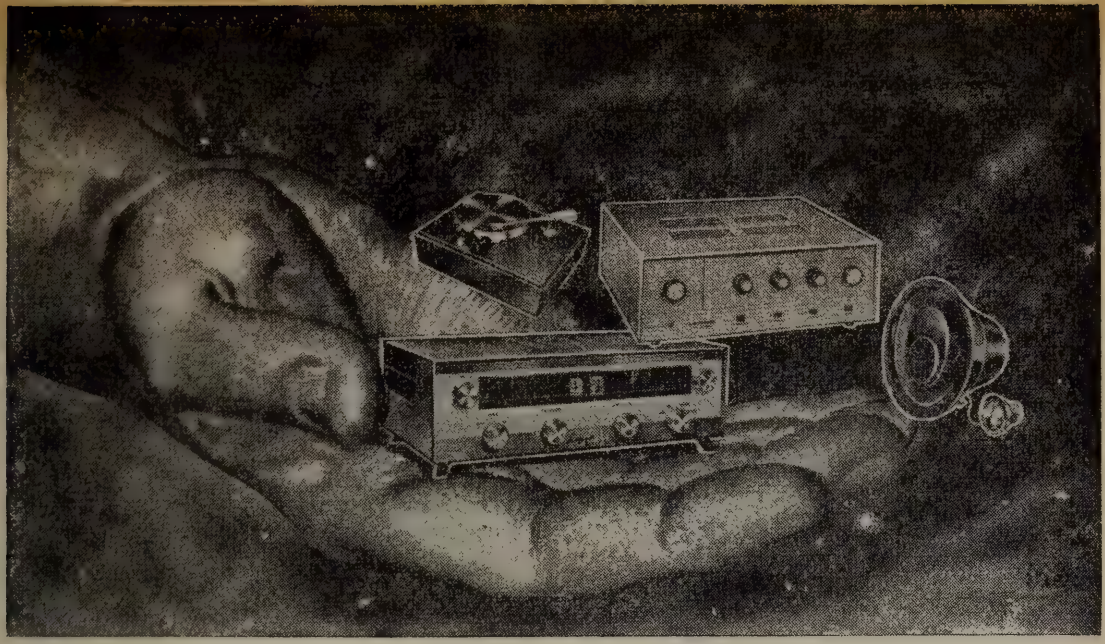
A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

[795]

is Running me Ragged") with so much gusto and inflection that this reporter couldn't help wondering out loud if he knew the language.

"Of course," he cried, "that's the dialect of where I come from — near Frankfurt.

"Look here," he continued, "you remember this tune? . . . it was so popular during the war . . ." He was turning the pages of the score again. " 'Pittsburgh is a great old town' " he hummed along, " 'Pittsburrrrrrgh is a great old town' . . . it makes an exciting finale."

Hindemith spoke volubly and with obvious pleasure. There is a kind of suspicion around, possibly deriving from certain slightly grim photographs, that he is a stern, forbidding person. Nothing of that was in evidence. He spoke warmly and charmingly with a ready smile and laugh.

There was nothing particular in the way of composition in the workshop but there would be soon enough. Hindemith is not always busy at writing music but when he writes he writes very quickly. It has been reported that he has written out certain works in the instrumental parts without making a score.

"Well, I always compose in my head. Then, when the piece is finished, it just becomes a matter of writing it down. Of course, I would make a score for a big orchestral piece. But it is not so hard to write down chamber music in the parts. Remember that in the fifteenth and sixteenth century they never used scores at all."

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



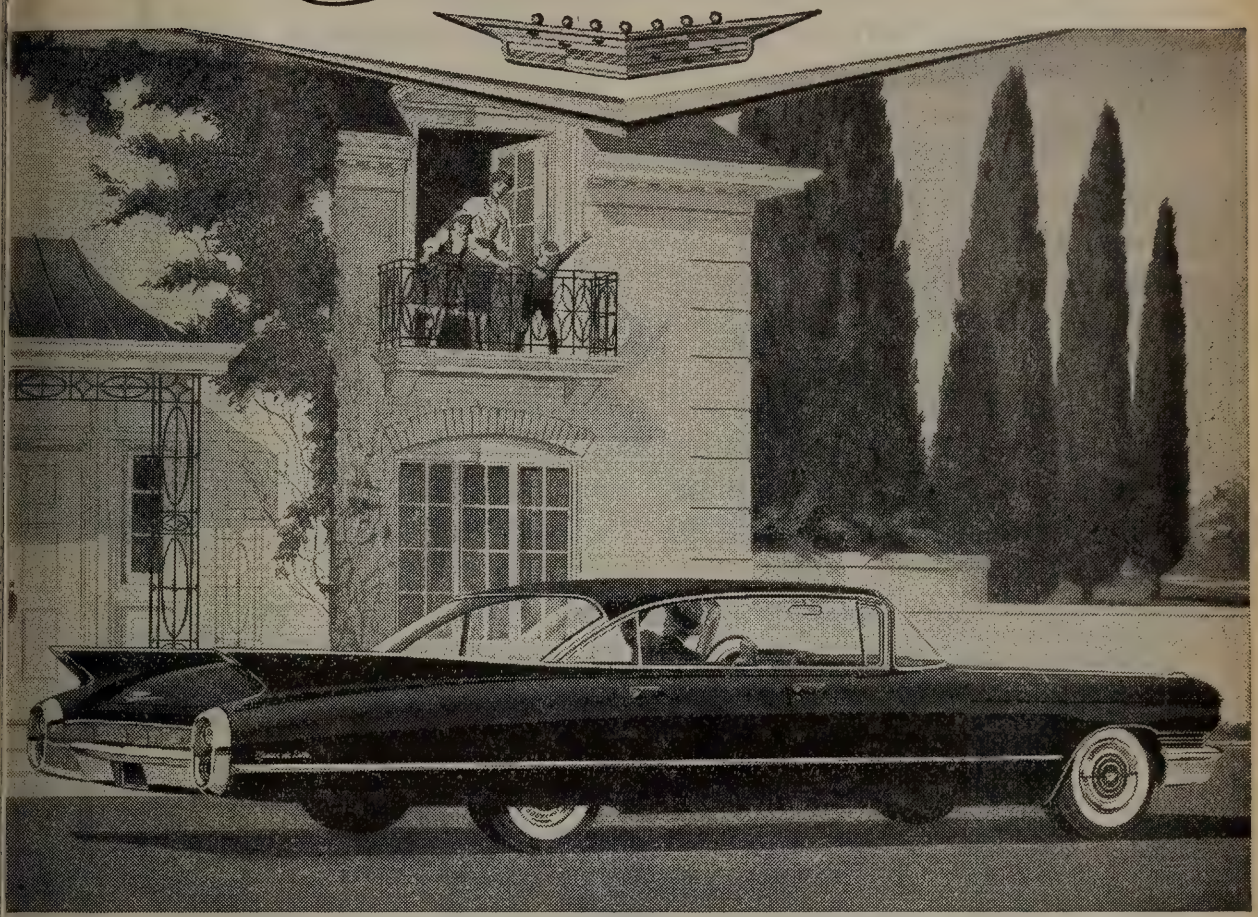
The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



Wonderful way to launch a decade!

Wouldn't it be thrilling to ride into the sixties with a new Cadillac car of your own?

Cadillac's new styling will set the pace in automotive design for years to come. Majestic and elegant, it has already won acclaim everywhere.

Its performance represents a rewarding departure from the past . . . so smooth, so quiet, so effortless and level in ride that it must be personally experienced to be fully understood and appreciated.

And, of course, careful design, quality materials and painstaking craftsmanship give it unduplicated dependability and endurance.

So if you're looking forward to the wonderful decade ahead—think how much more exciting it could be in the company of a 1960 Cadillac. See and drive it very soon.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

APROPOS "LE SACRE DU PRINTEMPS"

By IGOR STRAVINSKY

(Quoted from the Saturday Review, *December 26, 1959)*

THE idea of "Le Sacre du Printemps" came to me while I was still composing "The Firebird." I had dreamed a scene of pagan ritual in which a chosen sacrificial virgin dances herself to death. This vision was not accompanied by concrete musical ideas, however, and as I was soon impregnated with another and purely musical conception that began quickly to develop into, as I thought, a *Konzertstück* for piano and orchestra, the latter piece was the one I started to compose. I had already told Diaghilev about "Le Sacre" before a visit of his to me in Lausanne at the end of September 1910, but he did not know about "Petroushka" – which is what I called the *Konzertstück,* thinking the style of the piano part suggested the Russian puppet. Though Diaghilev may have been disappointed not to hear music for "pagan rites," in his delight with "Petroushka," which he encouraged me to develop into a ballet before undertaking "Le Sacre du Printemps," he did not show it.

I first became conscious of thematic ideas for "Le Sacre" in the



***KLM** is proud to be the Airline preferred by the*

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



summer of 1911. ("Petroushka" had been performed in June, 1911, in Oustiloug, our summer home in Volhynia.) The themes were those of "Les Augures Printanières," the first dance I was to compose. Reaching Switzerland in the fall, I rented a house in Clarens for my family and began to work. The entire "Sacre du Printemps" was written in a tiny room of this house, an eight-feet-by-eight closet, rather, whose only furniture was a small upright piano which I kept muted, a table, and two chairs. I began with the "Augures Printanières," as I said, and composed from there to the end of the first part; the Prelude was written afterward. The dances of the second part were composed in the order in which they now appear, and composed very quickly, too, until the "Danse Sacrale," which I could play but did not, at first, know how to write. The composition of "Le Sacre" was completed by the beginning of 1912 and the instrumentation — a mechanical job, largely, since I always compose the instrumentation when I compose the music — took me four more months in the late spring.

I had pushed myself to finish "Le Sacre," as I wanted Diaghilev to produce it in the 1912 season. At the end of January I went to Berlin, where the Ballet then was, to discuss the performance with him. I found him in a state of upset about Nijinsky's health. He would talk about Nijinsky by the hour, but all he ever said about "Le Sacre" was

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for
Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

that he could not mount it in 1912. He saw my disappointment and tried to console me by inviting me to accompany the Ballet to Budapest, London, and Venice, its next stops. I did journey with him to those cities — all three were new to me then, and all three I have loved ever since — but the real reason I accepted the postponement of "Le Sacre" so easily was that I was already beginning to think about "Les Noces." Incidentally, at this Berlin meeting Diaghilev encouraged me to use a huge orchestra for "Le Sacre," promising that the size of our orchestra would be greatly increased in the following season. I am not sure my orchestra would have been as large otherwise.

That the first performance of "Le Sacre du Printemps" was attended by a scandal must be known to everybody. I was unprepared for the explosion myself. The reactions of the musicians who came to the orchestra rehearsals betrayed no intimation of it. (Debussy, who might well have been upset by "Le Sacre," was, in fact, much more upset by the success of it a year later.) Nor did the stage spectacle seem likely to precipitate a riot. The dancers had been rehearsing for months; they knew what they were doing, at least, even though what they were doing often had nothing to do with the music. "I will count to forty while you play," Nijinsky would say to me, "and we will see where we

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



GUARD RINGS OF RUBIES, EMERALDS OR SAPPHIRES

in plain colors or combined with diamonds in platinum,

Left: Emerald and diamond braided design ring **$600**

Right: Sapphires alternating with diamonds **$325**

Bottom: Sapphire ring **$125**
With rubies **$200**

Prices include tax

Chestnut Hill, Northshore, Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES
110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

come out." He could not understand that though we might at some point "come out" together, this did not mean we had been together on the way. The dancers followed Nijinsky's count, too, rather than the musical count; he spoke Russian of course, and as Russian numbers above ten are polysyllabic – eighteen, for example, is *vosemnadsat* – in the fast tempo movements neither he nor they could keep up.

At the performance, mild protests against the music could be heard from the beginning. Then, when the curtain opened on a group of knock-kneed and long-braided Lolitas jumping up and down ("Danses des Adolescents"), the storm broke. Cries of *"ta gueule"* came from behind me. I left the hall in a rage. (I was sitting on the right near the orchestra, and I remember slamming the door.) I have never again been that angry. The music was so familiar to me; I loved it, and I could not understand why people who had not yet heard it wanted to protest in advance. I arrived backstage in a fury. There I saw Diaghilev switching the house lights on and off in the hope that this might quiet the hall. For the rest of the performance I stood in the wings behind Nijinsky and holding the tails of his *frac,* while he stood on a chair shouting numbers to the dancers, like a coxswain.

I remember with more pleasure the first concert performance of "Le Sacre" the following year, a triumph such as few composers can have known the like of. Whether the acclaim of the young people who filled the Casino de Paris was more than a mere reversal of the verdict of bad manners a year before is not for me to say, but it seemed to me much more. (Incidentally, Saint-Saëns, a sharp little man – I had a good view of him – was present at *this* performance; I do not know who invented the story that he was present at, but soon walked out of, the première.) Monteux again conducted, and the musical realization

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

was ideal. He had been doubtful about programming "Le Sacre," in view of the original scandal, but he had had a great success with a concert performance of "Petroushka," and was proud of his prestige with avant-garde musicians; I argued that "Le Sacre" was more symphonic, more of a concert piece, than "Petroushka." Let me say here that Monteux never cheapened "Le Sacre," or looked for his own glory in it, and he was always scrupulously faithful to the music. At the end of the "Danse Sacrale" the entire audience stood up and cheered. I came on stage and hugged Monteux, who was a river of perspiration — it was the saltiest hug of my life. A crowd swept backstage. I was hoisted to anonymous shoulders, carried out into the street this way, and up to the Place de la Trinité. A policeman pushed his way to my side, in an effort to protect me. It was this policeman Diaghilev later fixed upon in his accounts of the story: "Our little Igor now needs police escorts out of his concerts, like a prize fighter." (Diaghilev was verdantly envious of any success of mine outside of his Ballet.)

I have seen only one stage version of "Le Sacre" since 1913, and that was Diaghilev's 1921 revival. Music and dancing were better coordinated this time than in 1913 — they could hardly have been otherwise — but the choreography (by Massine) was still too gymnastic and Dalcrozian to please me. I decided then that I prefer "Le Sacre" as a concert piece.

I conducted "Le Sacre" myself for the first time in 1928, in a recording by English Columbia. My concert début with it came the following

for superb footwear by master craftsmen



Joseph Antell

Boston **Wellesley**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

year, in Amsterdam, with the Concertgebouw, and thereafter I conducted it frequently throughout Europe. One of the most memorable (to me) performances of these years was in the Salle Pleyel, an official occasion, with official speeches to me pronounced by the President of the Republic, M. Poincaré, and by his First Minister, M. Herriot. I have conducted "Le Sacre" only once in the United States, however, and that was twenty years ago, in April, 1940. [It is programmed for the concert of January 3, 1960, in Carnegie Hall.]

In 1937 or 1938 I received a request from the Disney office in America for permission to use "Le Sacre" in a cartoon film. The request was accompanied by a gentle warning that if permission were withheld the music would be used anyway ("Le Sacre," being "Russian," was not copyrighted in the United States), but as the owners of the film wished to show it abroad (i.e., in Berne Copyright countries) they offered me $5,000, a sum I was obliged to accept (though, in fact, the "percentages" of a dozen crapulous intermediaries reduced it to $1,200). I saw the film with George Balanchine in a Hollywood studio at Christmas time, 1939. I remember someone offering me a score, and, when I said I had my own, the someone saying "But it is all changed." It was indeed. The order of the pieces had been shuffled and the most difficult of them eliminated – though this didn't help the musical performance, which was execrable. I will say nothing about the visual complement (for I do not wish to criticize an unresisting imbecility), but the musical point of view of the film involved a dangerous misunderstanding.

I have twice revised portions of "Le Sacre," first in 1921 for the Diaghilev performances, and again in 1943 (the "Danse Sacrale" only) for a performance (unrealized) by the Boston Symphony Orchestra. The differences between these revisions have been much discussed,



though I think they are not well known or even often perceived. In at least two of the dances the bar lengths were longer in the 1913 original. At that time I tried to bar according to the phrasing, but my 1921 experience had led me to prefer smaller divisions (a comparison of the "Evocation des Ancêtres" in the two versions, although I think I possess the only copy of the original, should show the principle of subdivision applied in the later one). The smaller bars did prove more manageable for the conductor and clearer for the orchestra. I also felt that they clarified the scansion of the music. (I was thinking about a similar question yesterday while reading a quatrain from one of the "Sonnets to Orpheus"; did the poet write the lines at this length or, as I think, did he cut them in half?) My main purpose in revising the "Danse Sacrale" was to facilitate performance by means of an easier-to-read unit of beat. But the instrumentation has been changed, too – improved, I think – in many ways. For example, the music of the second group of four horns has been considerably amended in the later version; I was never satisfied with the horn parts. The muted horn note following the five-note trombone solo has been given to the much stronger bass trumpet in this version, too, and the string parts have been to a great extent rewritten. Amateurs of the older versions have been dis-

Stop & Shop Gourmet Quiz for Early Comers

1. What is a Northern Spy?
   a. Benedict Arnold b. a sneaky Eskimo c. frozen apple d. a variety of apple
2. A California Mission is a
   a. resort b. journey c. orange d. date
3. Where are English walnuts grown?
   a. England b. America c. India d. South America
4. What makes Stop & Shop Louisiana Ring Cake different?
   a. a southern accent b. its square shape c. chopped liver filling d. fresh orange bits throughout

ANSWERS:
1) d. a variety of apple 2) d. date 3) b. America 4) d. fresh orange bits throughout

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

STEREO/HIGH FIDELITY NOTE:
This is the
Garrard
World's Finest Record Changer



B I C ENDORSED QUALITY

Engineered and wired for Stereophonic & Monaural records
• quiet, professional performance
• non-resonant aluminum tone arm
• correct tracking at lightest proper weight
• foolproof pusher platform
• manual and automatic operation
• economical—far less than turntable plus arm.
Models $32.50 to $89.00

Available in Boston at:
Audionics Company, Inc., 1348 Boylston Street
The Listening Post, Inc., 161 Newbury Street
DeMambro Hi Fi Center, 1095 Comwlth. Ave.
Radio Shack Corporation, 730 Comwlth. Ave.
Lafayette Radio, 110 Federal Street
and other high fidelity dealers

A quality endorsed component of British Industries Corp. (BIC)
GARRARD • LEAK • WHARFEDALE • RJ • RIVER EDGE

turbed by the fact that the last chord has been changed. I was never content with this chord, however; it was a noise before and is now an aggregation of distinct pitches. But I would go on revising my music forever, were I not too busy composing more of it, and I am still not content with everything in "Le Sacre." (The first violin part in the "Cortège du Sage," for example, is badly over-balanced.)

I was guided by no system whatever in "Le Sacre du Printemps." When I think of the music of the other composers of that time who interest me – Berg's music, which is synthetic (in the best sense), and Webern's, which is analytic – how much more *theoretical* it seems than "Le Sacre." And these composers belonged to and were supported by a great tradition. Very little immediate tradition lies behind "Le Sacre du Printemps," however, and no theory. I had only my ear to help me; I heard and I wrote what I heard. I am the vessel through which "Le Sacre" passed.

BIGELOW · KENNARD CO ·

· jewelry · silver · china and glassware
· leather items · clocks · gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

· Caffè Espresso · Imported Teas,
Dutch Cocoa · French Parfaits,
Sandwiches · Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

SYMPHONY NO. 2 IN B-FLAT MAJOR

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797;
died in Vienna, November 19, 1828

Schubert wrote his Second Symphony between December, 1814, and March, 1815. Records do not reveal a public performance before it was played from the manuscript at the Crystal Palace Concerts in London on October 20, 1877 (a newspaper then stated that it was being "produced probably for the very first time since its birth"). The Symphony was performed in New York by the Philharmonic-Symphony Society under the direction of John Barbirolli, on November 22, 1936. It was performed at the Boston concerts of the Boston Symphony Orchestra December 22–23, 1944, Dimitri Mitropoulos conducting, and December 16–17, 1949, Richard Burgin conducting.

The manuscript was published in 1884. The orchestration requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

WHEN this Symphony was performed by the New York Philharmonic-Symphony Society in 1936, Lawrence Gilman, conjecturing that this was probably the first performance in America, proposed a pointed question:

"Granted that the two most frequently played of Schubert's symphonies are masterpieces; that the public loves and delights to hear

SAVE TIME CONVENIENT
PARK YOUR CAR
AT THE
WESTLAND AVE. GARAGE
WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy "Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ
World's Greatest Toy Store
40 Newbury Street, Boston Telephone: COmmonwealth 6-5101
Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

them; that there is always a new generation to encounter them, a new crop of concert-goers to whom they are a novel experience; granting all this, the question persists: Why need the other symphonies of Schubert — those that show revealingly the progress and ripening of his art, that are in themselves full of delightful and surprising things — why need they be left unplayed, gathering unmerited dust on the shelves of orchestral librarians?"

Boston is unfortunately not exempt from this reproach. The performance of Schubert's Second Symphony in 1944 was very likely the first in this city.* There have been reassuring, if belated, answers to the above question in performances of this symphony by other orchestras. The definitive answer, of course, lies in the music itself and what it may contain of youthful charm and traits prophetic of the two later and better-known symphonies of Schubert, the "Unfinished" and the great C major.

The introductory Largo opens with broad chords, gradually subsiding to pianissimo. The vivace discloses the principal subject which is to dominate the movement without cessation — a smooth-running

* Nor has the Boston Symphony Orchestra performed Schubert's First Symphony. His Third has been performed once under Igor Markevitch (February 22–23, 1957). The Fourth has been performed once since 1928—by Charles Munch, April 27–28, 1951. The Sixth was last heard under Gericke in 1886.

New **PIANOS** **Rebuilt**



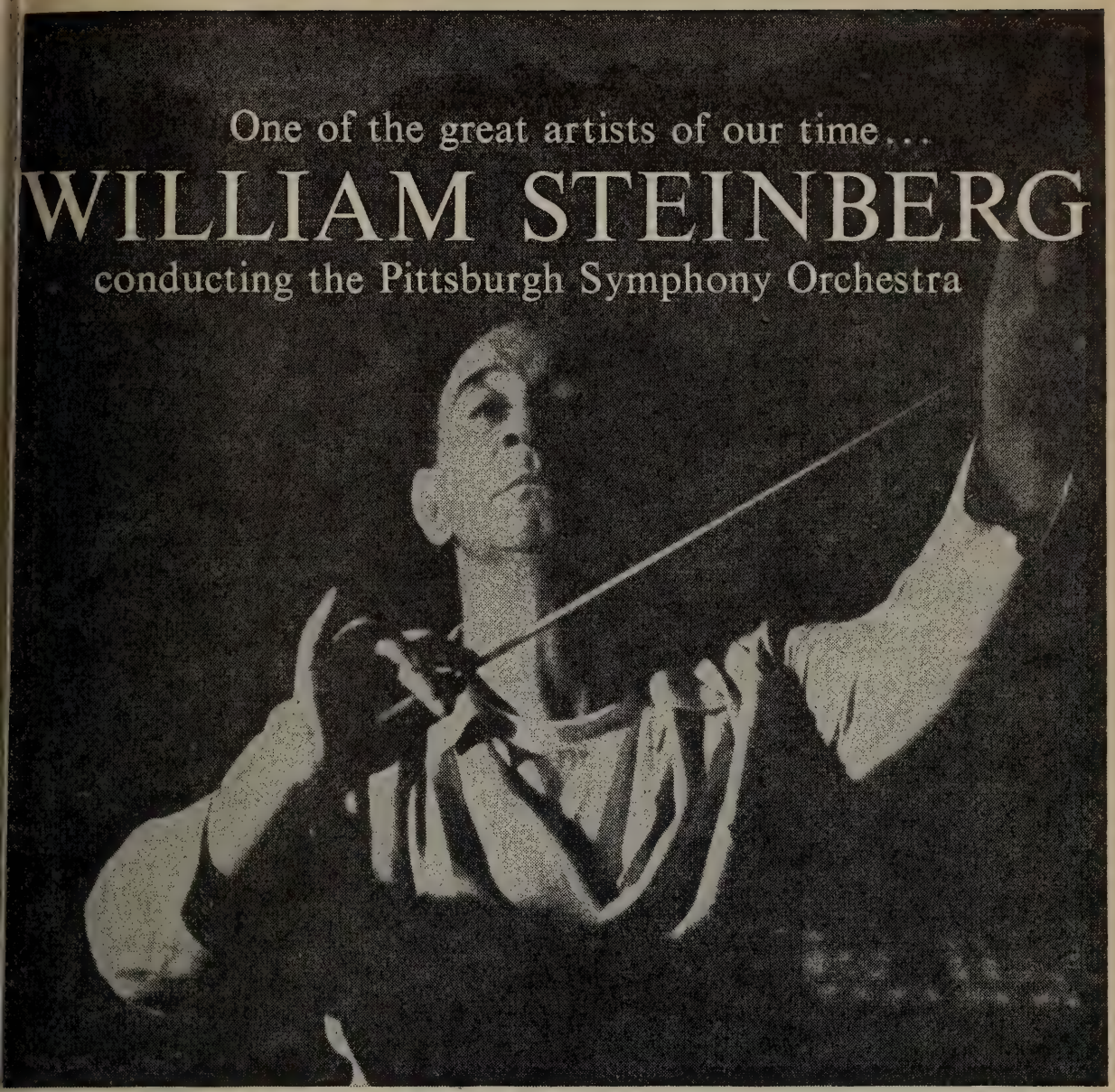
MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. **EXport 6-2224**
Members of Piano Technicians Guild



Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



Steinberg Conducts Wagner

"Siegfried Idyll" and excerpts from "Parsifal," and "Die Meistersinger" *P-8368**

Hindemith: "Mathis der Maler" (Matthias the Painter)

Toch: Symphony No. 3, Op. 75 . . . . . *P-8364**

**Also available in Full Dimensional Stereo*

the world's great artists are on Capitol RECORDS

figure in the violins which gives the whole its brilliant quality, its marked string accentuation. The movement is swift, adroit, extended in sheer exuberant resource. The Andante (in E-flat) is more docile, making no attempt to unseat the accepted ways of a century past. The theme could be called Haydnesque, naïve. There are five variations and a Coda. The Minuet (in C minor) shows renewed vigor, with a contrasting quiet trio in the major, where the oboe has the melody and the clarinet takes it in imitation. The finale, a true presto vivace, rides its full course on a reiterated rhythm, at first subdued, gathering thrust and impact. Albert Roussel once wrote of this finale, "To my mind the final presto contains the most interesting passages of the whole symphony. The first bar of the opening theme of this presto afterward gives opportunity, towards the middle of the movement, for a development of rather Beethovenian character, but original and daring and evidently contemporaneous with the writing of the *'Erlkönig.'* It is also noteworthy that the second theme of this movement, in E-flat, is repeated at the end of G minor. So we see that Schubert in his early works makes a habit of departing from classical traditions."

Roussel's reference to the *"Erlkönig"* is a reminder that the Schubert who composed this symphony, even though still at the threshold of symphonic possibilities, was no novice in other forms. By the year 1815, the year of this symphony, Schubert, aged eighteen, had composed 182 songs which have been published, and many more which have not. They include such little masterpieces as *"Gretchen am Spinnrade"* (October 19, 1814), and, in 1815, *"Der Erlkönig," "Heidenröslein," "Rastlose Liebe," "Sehnsucht," "An die Frühling," "Wanderers Nachtlied."* He was already very definitely a matured artist — to quote Gilman, "a lyric and musico-dramatic genius, by the grace of God."

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
Liberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 **BI 4-2505**

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

Schubert wrote his first six symphonies between 1813 and 1818, the "Unfinished" in 1822, and the great C major in 1828.* That the first six were closer to eighteenth-century symphonic patterns than the two famous posthumous ones, less free in their scope, cannot with any certainty be laid to limitations in the composer's imagination or skill at the time, which he demonstrated by a vast quantity of music in all forms. It should rather be laid to the very limited orchestras which were on hand to perform them.

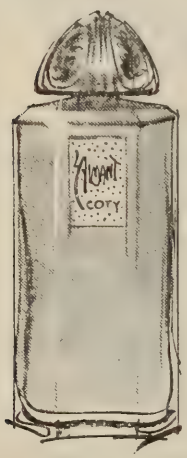
Sometimes Schubert composed purely for his own pleasure, without prospect of performance, sometimes for specific performance by players strictly amateur. Their limitations did not necessarily clip his wings. He could accommodate an occasion with a trivial march or galop, illuminate another with a chamber work of the purest beauty. The first of the symphonies, and probably the second, were written for the very amateurish student orchestra of the *Konvikt,* the state-subsidized school which Schubert attended as a choir boy of the Imperial *Kapell.* He had left the school when he wrote these symphonies, but he still played viola in the evening "practice" concerts at the *Konvikt.* It was about this time that the "Society of Amateurs" (*Dilettanten Gesellschaft*) began to grow from a small gathering of friends into an assemblage which could call itself an orchestra. It was a typical product of home music-making in Biedermeyer Vienna and sprang from the quartet parties at the Schubert house, where Schubert's father played the violoncello, his brothers the violins, while Franz sat in as viola and

* The First (in D major) was written in 1813, the Second (in B-flat) and Third (in D major) in 1815, the Fourth, "Tragic" (in C minor), in 1816, the Fifth (in B-flat, without trumpets and drums) in 1816, and the Sixth (in C major) in 1818.
There was also, between the last two, the E major Symphony, which, left in sketch form, has been filled out and performed. The so-called "Gastein" symphony of 1825 remains apocryphal, and according to recent conjecture may have been an early sketch for the great C major.


BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
11 Large Supermarkets
WATERTOWN MT. AUBURN
NEWTONVILLE BROOKLINE
WELLESLEY STONEHAM
MEDFORD PORTER SQUARE
CHESTNUT HILL NORWOOD
AUBURNDALE

provided quartets where needed. Musical friends added their talents; a double quartet led them to attempt small symphonies, slightly edited. Wind players were no doubt found, as the orchestration of these early symphonies of Schubert would suggest. Indeed, the orchestra expanded until the meetings had to be transferred to the larger rooms of a more prosperous friend. At length, in 1818, it required, to hold them all, the new house *"Am Gundelhof"* in Schottenhof, purchased by the retired player Otto Hatwig. Their programs were ambitious, their playing no doubt spotty. Symphonies of Mozart and Haydn and the first two of Beethoven were tried out, not to speak of various contemporaries now forgotten. Schubert, ready to oblige at all times, wrote his two Overtures in the Italian Style for them and as many symphonies, probably, as they could get around to playing. This zealous musical activity, carried on privately for the enjoyment of the performers — an audience being quite inessential — was typical of the general appetite for music which abundantly surrounded Schubert and stimulated his musical growth. He sang in the Emperor's choir, he played leading violin in the *Konvikt* orchestra and kept up that connection after leaving. He was ready, as pianist, for any occasion, would take over the organ if need be, or take the viola in a case of shortage. He wrote cantatas which promptly found groups to perform them; masses and ritual music when his parish church at Lichtenthal had use for them, which was often. Poets were plentiful as buttercups in that florid era. Schubert made fast friends among them and was so provided with verses, which he set forthwith to music, together with the poetry of accepted fame. Small and great, every poem he could lay his hands on was at once transformed into music. Long ones became cantatas, interminable ballads became interminable scores. Notes went upon paper unceasingly in those years. The supply of paper might give out — his purse was always light — but the source of melody never. Any text would do. As Schumann once said, he could have set a



Nothing makes a woman more feminine to a man

L'AiMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax

The good news is coming in fast these days. No sooner did AromaRama — the first movie *intentionally* designed to smell — arrive than our Chief Audio Engineer burst from his lab crying "Non eureka," which, crudely translated, means "Hooray, I can't do it." "Can't do" (an excellent motto!) referred, in this instance, to our quest for an amplifier capable of reproducing the thrilling living odor of the concert hall. *Burnt Output Transformer No. 5?* Dumkopf, this is last year's smell!



Continuing on in the same vein (avoiding the artery), the Great Payola Scare has cleared the air to such an extent one may now listen to the radio without being assaulted by singing farmers, Elvi, and psychotic delinquents with sinus trouble. Radio Shack again offers its fabulous 8-transistor portable for listening to broadcast music. Previous restrictions to news coverage and sporting contests are lifted! We have also made the set better looking than ever, without altering its *below*-discount-house *below*-never-undersold price of $29.95.

Radio Shack has produced another buying miracle, our record buyer having countered an extravagant offer with the highest of ideals and the lowest of bids — a winning combination in the non-R months. We are privileged to offer you the entire New Testament (verbatim, King James version) in a massive album of *26 twelve-inch LP records* at better than 50% off its regular $100 price. To be precise: $49.50. It weights 15 pounds and plays through in exactly 24 hours. If you have a favorite church, school, library or hospital, you should give it this splendid and unique "talking book." Radio Shack has the only supply available in the country and it is distinctly limited.

Recent visitors to our Audio Comparator hi-fi rooms included such notable musicians as Arthur Fiedler (with three delightfully quiet children), violist "Ruby" Green of the B.S.O., another "Ruby" (Newman) to whose orchestra most of us have tripped fantastically at one time or another, and hornist Jimmy Stagliano (also B.S.O.). This quartet, unfortunately, did not seriously deplete our inventories. Mr. Fiedler came to buy Liszt's Mazeppa, went away empty-handed; our Mazeppa buyer had been too busy with Lanza. Mr. Green came to show something to a friend. Mr. Stagliano came to sell us Boston stereo records and an idea for a loudspeaker. Mr. Newman, however, gladdened our hearts with a transaction, proving that one out of every four Boston musicians is a Radio Shack customer on any given day.

One final bit of cheer. The January issue of Hi-Fi Review magazine reports most favorably on our *Realistic* Electrostat-4 loudspeaker system. A comparison between it and similar units by JansZen and Allied revealed ours better in 5 ways: (1) smaller size, (2) lower price, (3) three component speakers vs. two for the others, (4) wider high-frequency dispersion, (5) more versatile balance control. Proving that although the buttons are bursting off our vest, we haven't yet lost all our marbles.

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

"placard" to music. As in Mozart's case, Schubert could be inspired by a worthy text or he could lift a mediocre one to his own plane.

When he would appear with a new group of songs under his arm, there was likely to be a singer at hand to try them out. If not, he would sing them himself. In the year 1815 he wrote several operas entire, without any immediate hope of performance. Meanwhile he submitted compositions to his teacher Salieri, the respected royal *Kapellmeister,* chafing at his imposed Italianisms and loving him still. In addition to all this, since it brought him no cash whatever, he taught the elementary grade in his father's school. This was a heavy and tiresome task, for although most of the Schuberts subsisted by teaching, Franz never took kindly to the traditional profession of his family. How he managed between classes and the correction of scrawled exercises to compose such a vast quantity of quartet, piano, choral, orchestral, operatic music, and above all songs by the hundreds, was the subject of perpetual astonishment by his friends about him.

None of this music brought him at this time a single penny in return. There was as yet no remote thought of publication. He was quite careless of his manuscripts once they had been tried out. Some of his friends were astute enough to make copies and keep them. Others saved original manuscripts, and it was by their care that the bulk of his music, for many years almost totally disregarded, was saved and survived in publication. Sir George Grove, whose crusading enthusiasm keeps him, these many years later, a foremost Schubertian, wrote: "The spectacle of so insatiable a desire to produce has never before been seen; of a genius thrown naked into the world and compelled to explore for himself all paths and channels in order to discover by exhaustion which was best – and then to die."

W. W. WINSHIP INC.

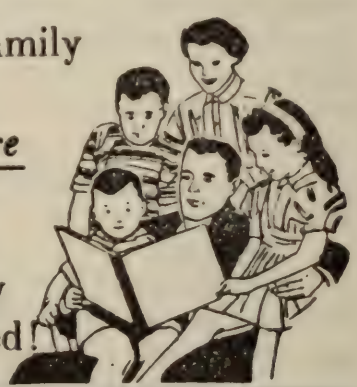
Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

The real family man buys *before* need . . . and is gratefully remembered!



KNOLLWOOD

MEMORIAL PARK CANTON, MASSACHUSETTS

NON-SECTARIAN • BUDGET PLAN • FREE BOOKLET

OFFICES: 20 KILBY ST., BOSTON, RI 2-0505



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer – light as a melody by Mozart . . . Red Cap ale – robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

SUITE FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born in Oranienbaum, near St. Petersburg, on June 17, 1882

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score is dated May 18, 1910. It bears a dedication to Andrey Rimsky-Korsakoff (the son of the composer). The scenario was the work of Fokine.

The first performance of *L'Oiseau de Feu*, a *"Conte dansé"* in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird was Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastchei, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

The first performance of the suite by the Boston Symphony Orchestra was on October 31, 1919; the most recent in this series February 1–2, 1958, when Thomas Schippers conducted.

In the present performances Mr. Steinberg will use the revision made by the composer in 1919, which has a more modest orchestration. It was this form of the suite which Stravinsky, as guest conductor, included upon his program here, March 15, 1935. This orchestration was used by André Kostelanetz as guest conductor, March 24, 1944. The orchestration of the version here performed calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, tambourine, xylophone, pianoforte, harp, and strings.

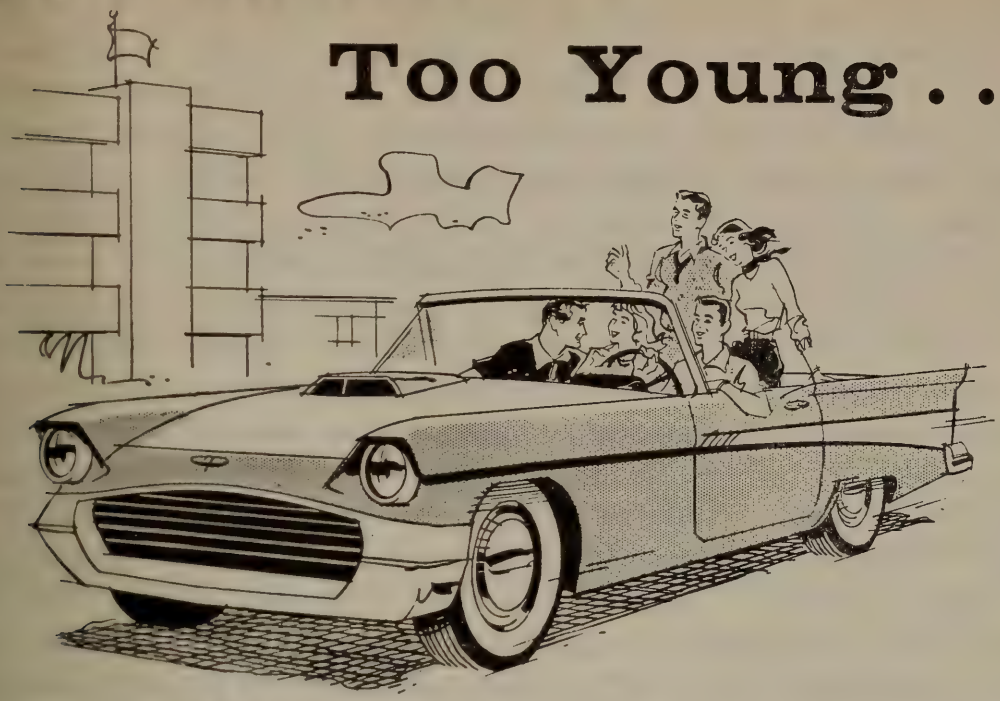
FOKINE'S scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

Since 1832
J. S. WATERMAN & SONS
FUNERAL SERVICE

Too Much . . .

Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

• •

How two Russian geniuses met and collaborated to their mutual glory in *The Fire-Bird* is interestingly told by Romola Nijinsky, in her life of her husband,* a book which is much concerned, naturally, with the amazing career of Diaghilev, and the Ballet Russe.

Diaghilev and Nijinsky, in the days of their early fame, before breaking with the Imperial Ballet School, had the habit of wandering about St. Petersburg on free evenings, in search of ballet material.

"One evening they went to a concert given by members of the com-

* "Nijinsky," Romola Nijinsky (Simon and Schuster, 1934).

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: Telephone: HAncock 6-5050

The Friends of the Boston Symphony Orchestra are an integral part of a family that has created and nurtured orchestral music in this city.

The Orchestra would not command the international position which it does if each member of the family did not continue to fulfill his unique function.

You are invited to become a Friend of the Boston Symphony Orchestra.

The Friends would not exist without the Orchestra. The Orchestra could not exist without the Friends.

THE FRIENDS

of the

BOSTON SYMPHONY ORCHESTRA

Symphony Hall Boston 15

position class at the Conservatory of Music. On the program was the first hearing of a short symphonic poem called *'Feu d'artifice.'* Its author was a young man of twenty-six, the son of a celebrated singer at the Imperial Theatre – Feodor Stravinsky. After the performance Diaghilev called on the young Igor, whose father he had known and admired, and, to Stravinsky's utter amazement, commissioned him to write a ballet expressly for his company.

"For a long time Fokine had had the idea of a distinctly Russian story for dancing, founded on native legends. Fokine told the story of the Fire-Bird to Benois, over innumerable glasses of tea, and with every glass he added another embellishment, and every time he repeated the tale he put in another incident. Benois was enthusiastic, and they went so far as to tell Diaghilev and asked who would be a good one to compose the music. Liadov's name was mentioned. 'What,' cried Fokine, 'and wait ten years!' Nevertheless, the commission was awarded to Liadov and three months passed. Then Benois met him on the street and asked him how the ballet was progressing. 'Marvellously,' said

• PIANOS
• RADIOS
• ORGANS
• MUSICAL
TOYS & GIFTS

BUY AT THIS SIGN
BOSTON MUSIC CO.
116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS
Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN
241 St. Botolph Street, Boston
Established 1893
A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions



President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

Liadov. 'I've already bought my ruled paper.' Benois' face fell, and the musician, like a character out of Dostoievsky, added: 'You know I want to do it. But I'm so lazy, I can't promise.'

"Diaghilev thought at once of Igor Stravinsky, and the conferences between him, Benois, and Fokine commenced.

"Fokine heard Stravinsky's *Feu d'artifice* and saw flames in the music. The musicians made all manner of fun of what they considered his 'unnecessary' orchestration, and he was touched by, and grateful for, Fokine's congratulations. They worked very closely together, phrase by phrase. Stravinsky brought him a beautiful cantilena on the entrance of the Tsarevitch into the garden of the girls with the golden apples. But Fokine disapproved. 'No, no,' he said. 'You bring him in like a tenor. Break the phrase where he merely shows his head on his first intrusion. Then make the curious swish of the garden's magic noises return. And then, when he shows his head again, bring in the full swing of the melody.'

"Stravinsky threw himself whole-heartedly into the composition, and he had little enough time in which to complete it. He was extremely eager, but, in spite of the awe he had for Diaghilev and the respect held for his elders like Benois and Bakst, he treated them all as his equals. He was already very decided and wilful in his opinions,

THE NEW ENGLAND CONSERVATORY
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

WEDNESDAY, FEBRUARY 10
A special concert to benefit the scholarship fund

Jesús María Sanromá
Renowned Pianist

Walter Piston
Distinguished Composer

James Dixon and the CONSERVATORY SYMPHONY ORCHESTRA

PISTON . . . . . Concertino for Piano and Orchestra
(Conducted by the composer)

SHOSTAKOVITCH . . . . . Symphony No. 10
(Mr. Dixon will conduct the Boston première of this work)

MOZART . . Concerto in C major for Piano and Orchestra, K. 467

TICKETS: $2.50, $2.00, $1.50, $1.00

Jordan Hall Box Office, 30 Gainsborough Street, KE 6-2412

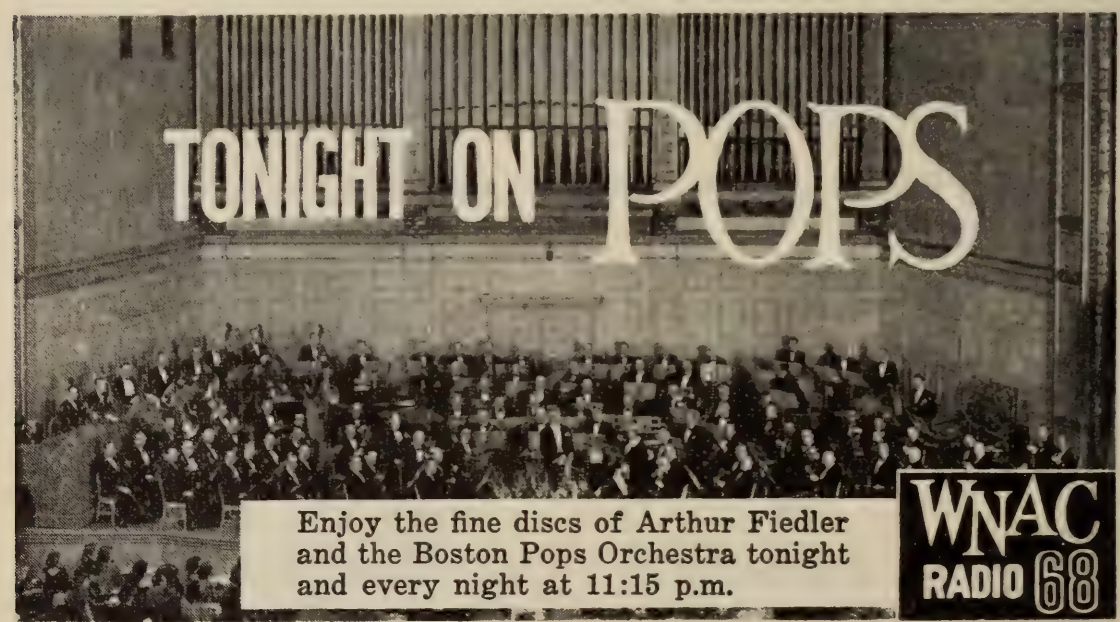
and in many ways a difficult character. He not only wished his authority acknowledged in his own field of music, but he wanted similar prestige in all the domains of art. Stravinsky had an extremely strong personality, self-conscious and sure of his own worth. But Diaghilev was a wizard, and knew how to subdue this young man without his ever noticing it, and Stravinsky became one of his most ardent followers and defenders. He was extremely ambitious, and naturally understood the tremendous aid it would mean to him to be associated with Sergei Pavlovitch's artistic group.

"Vaslav and Igor soon became friends. He had a limitless admiration for Stravinsky's gifts, and his boldness, his direct innovation of new harmonies, his courageous use of dissonance, found an echo in Vaslav's mind."

• •

Stravinsky tells in his memoirs how he was drawn into the circle of which Diaghilev was the center and dynamo. Diaghilev had sensed at once the promise of the composer of the *Scherzo fantastique* and the *Feu d'artifice* which he had heard at a Siloti concert in the winter of 1909.

In the process of forming a ballet company he ordered from the young man orchestrations of piano music by Chopin and Grieg. Stravinsky duly provided these and continued to work upon his opera *Le Rossignol,* which he had begun under the eye of his master, Rimsky-Korsakoff, who had died in June, 1908. It was at this point that Diaghilev handed to him the commission for *L'Oiseau de feu,* which Liadov had forfeited by inaction. Benois in his memoirs relates that Stravinsky surprised them in their discussions by his interest in the theatre, painting, architecture, sculpture. "Although he had had no



grounding on these subjects, discussion with him was very valuable to us, for he 'reacted' to everything for which we lived. In those days he was a very willing and charming 'pupil.' He thirsted for enlightenment and longed to widen his knowledge."

Stravinsky went to Paris for the first performance, where, he tells us in his memoirs, he made his first acquaintance with that city. His ballet which, needless to say, excited Paris as resplendently new music superbly produced, was an ideal introduction.

"My stay in Paris enabled me to become acquainted with several personalities of the musical world, such as Debussy, Ravel, Florent Schmitt, and Manuel de Falla, who were in Paris at the time. I remember that on the evening of the première, Debussy came to find me and complimented me on my score. It was the beginning of our friendship, which remained cordial for the remainder of his days." This recognition, he admits, greatly encouraged him in future projects then in his mind, which turned out to be *Petrouchka* and *Le Sacre du printemps.*

"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."



Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198*
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233*
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066*
	Violin Concerto (HEIFETZ)	LM-1992*
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228*
BLACKWOOD	**Symphony No. 1**	**LM-2352***
BLOCH	**"Schelomo" (PIATIGORSKY)**	**LM-2109**
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274*
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111*
	"Prelude to the Afternoon of a Faun"	LM-1984*
	Three Images	LM-2282*
DUKAS	The Apprentice Sorceror	LM-2292*
ELGAR	Introduction and Allegro	LM-2105*
FRANCK	Symphony No. 1 in D minor	LM-2131*
HAIEFF	**Symphony No. 2**	**LM-2352***
IBERT	**"Escales" (Ports of Call)**	**LM-2111***
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271*
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (HEIFETZ)	LM-2314*
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314*
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237*
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984*
	"Mother Goose" Suite	LM-2292*
	Piano Concerto (HENRIOT-SCHWEITZER)	LM-2271*
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292*
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239*
	Serenade for Strings	LM-2105*
WAGNER	Excerpts (EILEEN FARRELL)	LM-2255*
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109

* Also a stereophonic recording.

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

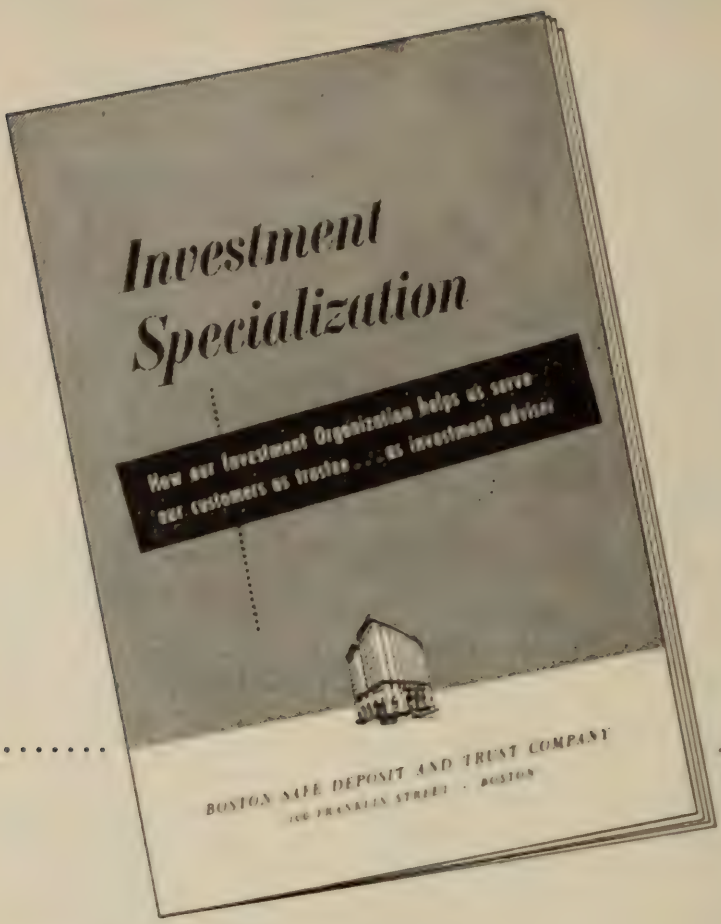
Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler



THIS BOOKLET . . .

sets forth the investment policy, and describes the investment organization, of one of the nation's first trust companies.

Individual investors and those responsible for managing the funds of foundations, corporations, educational and charitable organizations may find it of particular interest. For a copy, write to—

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 Franklin Street, Boston 6, Mass.

Fourteenth Program

(Following a tour of Newark, New York, Baltimore and Brooklyn, January 19–23)

FRIDAY AFTERNOON, JANUARY 29, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 30, *at* 8:30 *o'clock*

LOPATNIKOV . . . . . Music for Orchestra, *Op.* 39

Andante
Allegro molto
Allegro; Andante

(First performance at these concerts)

SIBELIUS . . . . . Concerto for Violin and Orchestra, in D minor, *Op.* 47

I. Allegro moderato
II. Adagio di molto
III. Allegro ma non tanto

INTERMISSION

BEETHOVEN . . . . . *Symphony No. 5, in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. Allegro; Trio
IV. Allegro

SOLOIST

RUGGIERO RICCI

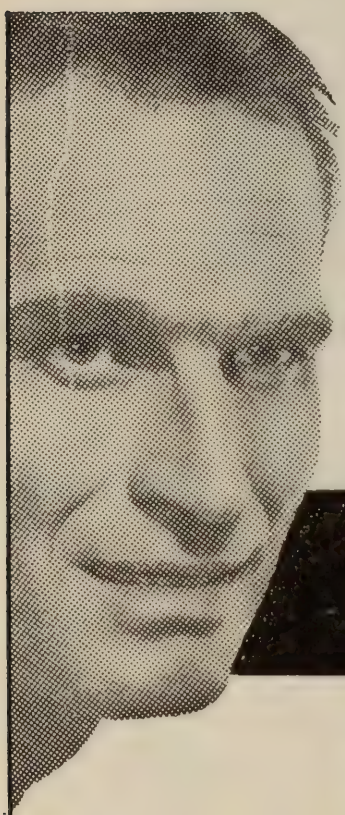
These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

THE THEATRICAL EVENT OF THE SEASON!

SHUBERT THEATRE

2½ WEEKS Beginning FEB. 4



By arrangement with Aaron Richmond,
Managing Director, Boston University
Celebrity Series

Alfred de Liagre, Jr.—Roger L. Stevens
present

CHARLTON HESTON

ROSEMARY HARRIS

HERMIONE BADDELEY

in

THE TUMBLER

by

Benn W. Levy

Settings and Costumes by
Roger Furse

Lighting by
Tharon Musser

Associate Producer: Don Herbert

Directed by

LAURENCE OLIVIER

MAIL ORDERS NOW: to Shubert Theatre, 265 Tremont St., Boston. Make checks payable to Shubert Theatre. Enclose self-addressed stamped envelope.

OPENING NIGHT SOLD OUT to Group 20 Players, Inc. and Trinity Neighborhood House and Day Nursery.

PRICES: Mon. thru Thurs. Eves.: Orch. $4.95; 1st Balc. $4.40, $3.85; 2nd Balc. $2.20.
Fri. & Sat. Eves.: Orch. $5.50; 1st Balc. $4.95, $4.40; 2nd Balc. $3.85.
Wed. Mat.: Orch. $3.60; 1st Balc. $3.30, $2.75; 2nd Balc. $1.65.
Sat. Mat.: Orch. $4.40; 1st Balc. $3.85, $2.75; 2nd Balc. $1.65.

Fifteenth Program

FRIDAY AFTERNOON, February 5, *at* 2:15 *o'clock*

SATURDAY EVENING, February 6, *at* 8:30 *o'clock*

Mozart . . . . . Symphony No. 39, in E-flat major, K. 543

I. Adagio; Allegro
II. Andante
III. Minuetto; Trio
IV. Finale: Allegro

Kirchner . . . . . Toccata

(Conducted by the composer; first performance at these concerts)

INTERMISSION

Dvořák . . . . . Concerto for Cello, in B minor, *Op.* 104

I. Allegro
II. Adagio ma non troppo
III. Finale: Allegro moderato

SOLOIST

GREGOR PIATIGORSKY

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE – CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1960, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

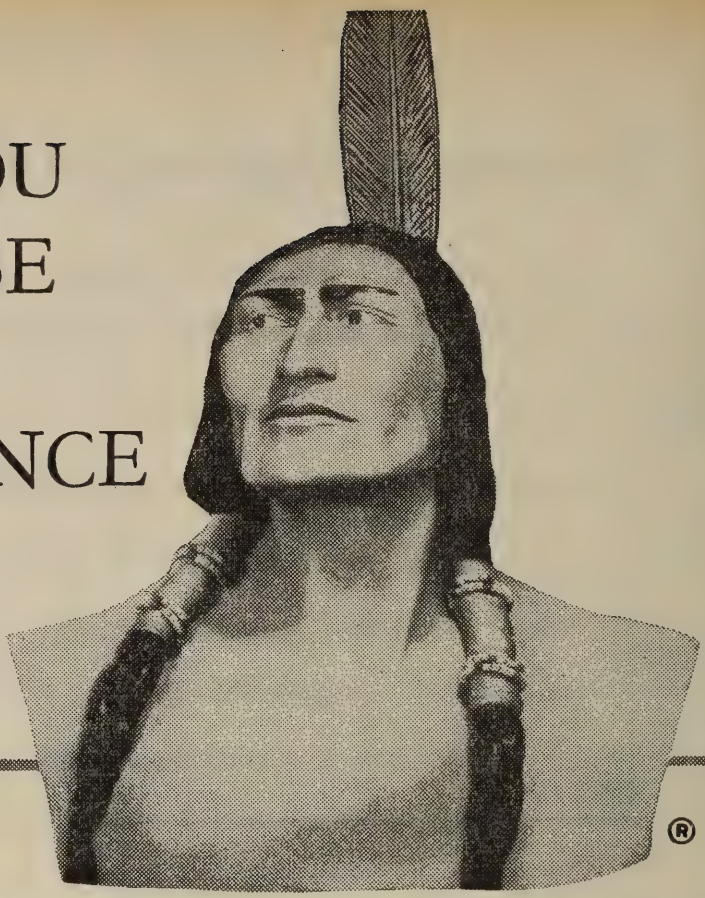
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (January 29–30) . . . 839
Program (February 5–6) 893
Program (February 12–13) . . . 895

NOTES

Lopatnikoff (Music for Orchestra) 841
Sibelius (Concerto for Violin and Orchestra) 846

ENTR'ACTES

The Definitive Sibelius? (*J. N. B.*) 856
Thoughts on the Fifth Symphony (*Klaus G. Roy*) . 868
Sir Thomas and His Latest Views (*Jay S. Harrison*) 872

NOTES

Beethoven (Symphony No. 5) . . 878

Symphoniana

IN THE GALLERY

The exhibitions in the Gallery this week consist of ceramics, colored prints and models. There are plaques by Henry Schwarz of the Museum School, and Ruben Green, who is a member of the viola section in the Boston Symphony Orchestra. The ceramics are loaned by the Boris Mirski Gallery. The exhibition of color prints is loaned by the Print Department of the Boston Public Library under the direction of Arthur W. Heintzelman. They consist of woodcuts, etchings, lithographs and serigraphs by contemporary Italian, French and American artists.

Two scale models of projected buildings are also on exhibition. One, shown by courtesy of the Convention Bureau of the Chamber of Commerce, is for the planned Auditorium in the Prudential Center Development. The other is for a large apartment building now under construction at Beacon and Fairfield Streets.

• •

EXTRA OPEN REHEARSAL

In addition to the series of Open Rehearsals (which are fully subscribed), an extra Rehearsal is announced for next Wednesday evening, February 3, at 7:30.

The program announced for the Friday–Saturday concerts of next week, with Gregor Piatigorsky as soloist, will then be rehearsed.

Tickets are now on sale at the Box Office.

Hurwitch BROS.



experienced resorters . . .

the costume that's virtually a way of living at resorts everywhere . . . blossom-sprinkled silk surah dress and matching cashmere sweater. 89.95

other dress and sweater combinations from 29.95

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



The Culotte

leads the fashion parade southward —ours a hostess pajama of Arnel jersey featuring a softly turned collar and a wide gold belt. White, Green or Red.

Sizes 10-16 **$45.00**

416 Boylston St.
Boston 16
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

RUGGIERO RICCI

Ruggiero Ricci was born in San Francisco, July 24, 1920. He was first taught to play the violin by his father when he was five years old, and a year later became the pupil of Louis Persinger, his principal teacher. At eight he appeared in public, playing Mendelssohn's Violin Concerto, and in the next year gave concerts in New York. At twelve he made a tour of Europe. After serving with the Air Force during the war, he returned to civilian life as a constantly active virtuoso. He has played in the Middle and Far East as a good will envoy of the United States. He has played often in Europe and several times toured Latin America.

Mr. Ricci plays an instrument made in 1784 by Joseph Guarnerius del Gesù of Cremona. It once belonged to the late Bronislav Huberman.

• •

A COMPARISON

Mozart and Beethoven were interestingly compared by the Swiss poet and philosopher, Henri Frederic Amiel (1821–1881). The passage occurs in his diary and was written in 1853:

"Mozart refreshes you, like the Dialogues of Plato; he respects you, reveals to you your strength, gives you freedom and balance. Beethoven seizes upon you, he is more tragic and oratorical, while Mozart is more disinterested and poetical. Mozart is more Greek and Beethoven more Christian. One is serene, the other serious. The first is stronger than destiny, because he takes life less profoundly; the second is less strong, because he has dared to measure himself against deeper sorrows. His talent is not always equal to his genius, and pathos is his dominant feature, as perfection is that of Mozart. In Mozart the balance of the whole is perfect, and art triumphs; in Beethoven feeling governs everything, and emotion troubles his art in proportion as it deepens it."

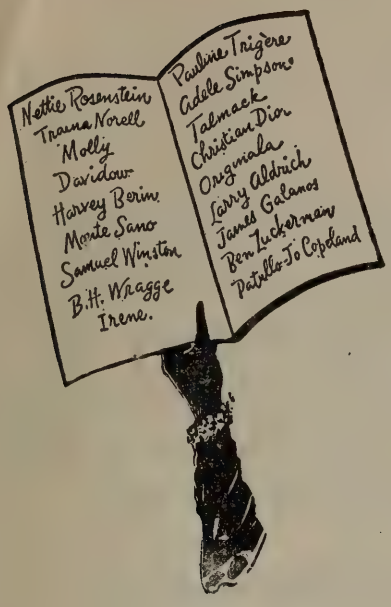
• •

TRANSATLANTIC BROADCAST

The Boston Symphony Concert of this Friday (January 29) will be transmitted live to England by cable, and broadcast by the Home Service of the B.B.C.

Filene's French Shops

Boston





A Monte-Sano coat

is always new in shape,

exciting in fabric,

rich in color

Prophetic pace setter from a magnificent winter collection . . . the stained glass plaid reefer dipped in glowing colors illuminated by the sun shining through cathedral windows . . . in richly textured mohair tweed.

The French Shop's coat collection, from $125.

The Monte-Sano coat collection, from $250.



Madam, don't you believe it!

"Heaven protects the working girl"

We're tired of seeing this old chestnut pulled out of the fire. Kitty Foyle notwithstanding, 22 million working girls from 16 to 60 are today making out a bit of all right, asking no quarter of no one or nobody. They are protected by their own intelligence, ambition and good work.

"The courts protect the widow"

Don't count on it — unless your husband leaves a will. Have your family lawyer draw one up first thing. And permit us a modest suggestion: get your lawyer to come into Old Colony with you and your husband. Perhaps we can show you ways to make your will more effective. As you know, we've had years and years of experience with this sort of thing.

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:15



Worthy of your Trust

OLD COLONY TRUST COMPANY

One Federal St., Boston 6, Mass.

Allied with THE FIRST NATIONAL BANK OF BOSTON

Fourteenth Program

FRIDAY AFTERNOON, JANUARY 29, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 30, *at* 8:30 *o'clock*

LOPATNIKOFF . . . . . Music for Orchestra, *Op.* 39

Andante — Allegro molto — Allegro — Andante

(First performance at these concerts)

SIBELIUS . . . . . Concerto for Violin and Orchestra, in D minor, *Op.* 47

I. Allegro moderato
II. Adagio di molto
III. Allegro ma non tanto

INTERMISSION

BEETHOVEN . . . . . *Symphony No. 5, in C minor, *Op.* 67

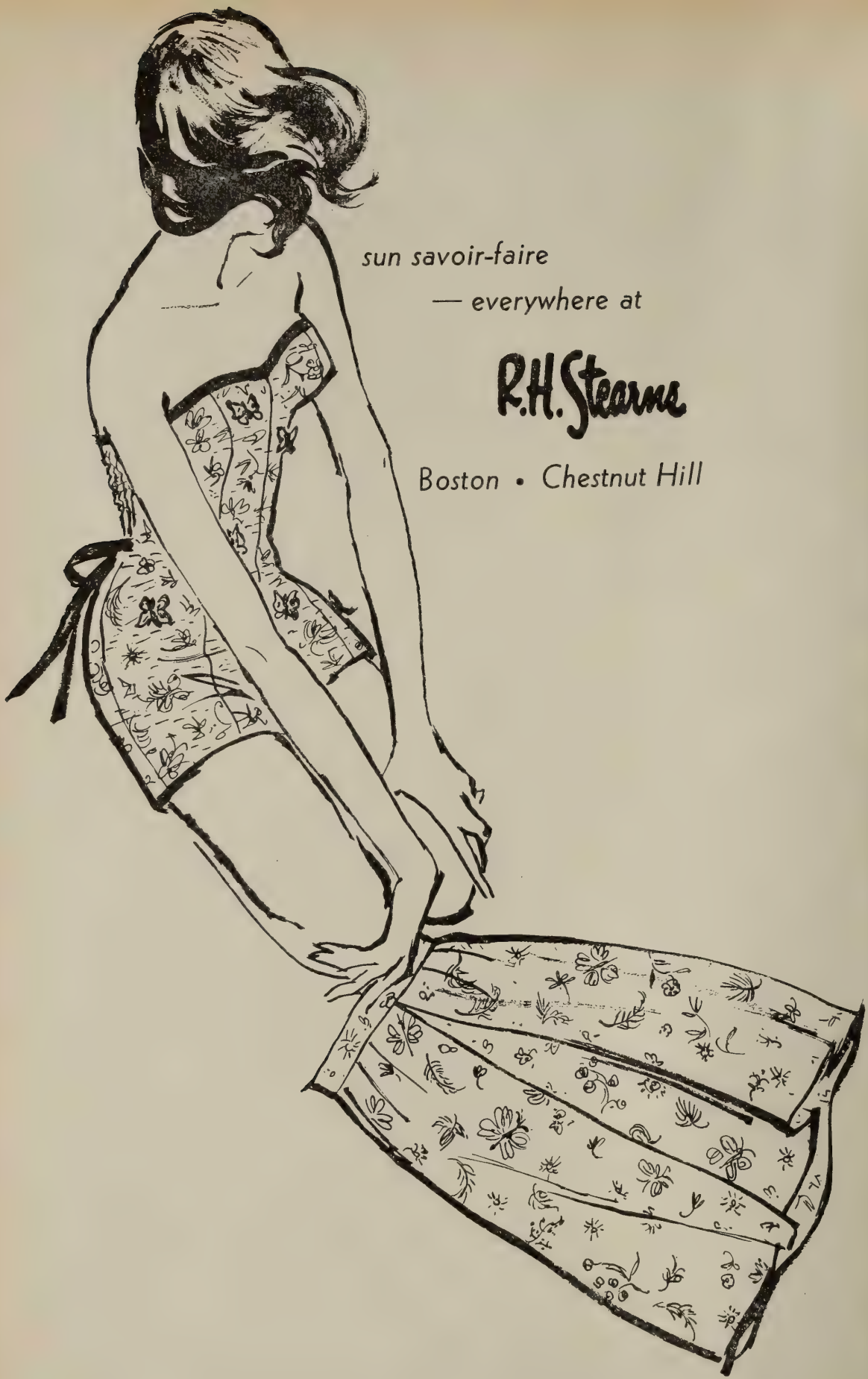
I. Allegro con brio
II. Andante con moto
III. Allegro; Trio
IV. Allegro

SOLOIST

RUGGIERO RICCI

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS


sun savoir-faire
— everywhere at
R.H. Stearns
Boston • Chestnut Hill

MUSIC FOR ORCHESTRA, *Op.* 39

By NIKOLAI LOPATNIKOFF

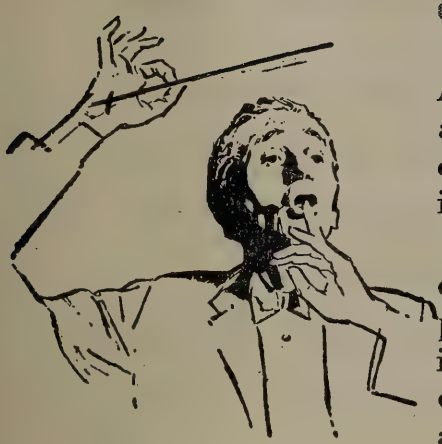
Born in Reval, Estonia, March 16, 1903

Nikolai Lopatnikoff composed his *Music for Orchestra* during the summer of 1958 at the MacDowell Colony in Peterboro, New Hampshire. The work was commissioned by the Louisville Orchestra and had its first performance in Louisville under the direction of Robert Whitney on January 14, 1959.

The following instruments are used: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, harp, snare drum, wood block, glockenspiel, tambourine, triangle, suspended cymbal, and strings.

THE composer furnished the following information about his *Music for Orchestra* when it was performed in Louisville: "The work is in one movement of approximately fourteen minutes' duration. It is symphonic in style, clearly divided into a slow Introduction, a fast core of the piece, and a Postlude reverting to the material used in the Introduction.

"Against a background of muted violins and harp harmonics first



sotto voce

A conductor and 103 musicians interpret a delicate passage with expert finesse. But *quietly*, so that each note can speak for itself.

Here at Rockland-Atlas, every officer in our Trust Department is a specialist in his particular field, be it investments, administration, or operations. Their *harmonious* cooperation with testators, beneficiaries and attorneys marks the Rockland-Atlas trust relationship.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

the bass clarinet, then the bassoon and flute introduce the slow theme of the opening section, which in its rhythmic transformation is later to serve as the principal subject for the allegro molto. Cellos and basses enter to an accompanying triplet figure of the muted trumpet, emphasizing the pensive mood of the Introduction. The ensuing allegro is full of contrasting material of a predominantly rhythmic nature. A quieter expressive middle part in which the strings dominate leads to a return to the opening expressive quality of the music which gradually fades out until a single pianissimo snare drum concludes the composition."

• •

Nikolai Lopatnikoff first studied at the Conservatory in St. Petersburg, and after the Russian Revolution continued at the Conservatory in Helsinki. Later he went to Karlsruhe and Berlin, studying in the latter city with Ernst Toch and Hermann Grabner. He then went to London and at the beginning of the World War in 1939 made his home in New York and ultimately became an American citizen. In 1945 he was appointed Professor of Composition at the Carnegie Institute of Technology in Pittsburgh. In the summer of 1946, he was guest composer in the composition department of the Berkshire Music Center at Tanglewood.

TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford



CYMBALS: Used by the Greeks and Romans in miniature form, these "sounding brasses" reappeared in Europe sometime before 1300 A.D. Curiously, mediaeval musicians refrained from clashing them; instead, they were delicately touched together to produce a bell-like tone, much as a modern triangle is struck. During the Renaissance, they fell into disuse—partly, at least, because they were a favored instrument of the Ottoman armies which then threatened central Europe. But by 1680 cymbals were in cautious and sparing use again, providing exotic effects in German operas. A century later, the Turkish Janissaries had ceased to be a threat, and music "a la Turque" was all the rage among the Classical composers. This called for cymbals, often played by the bass drummer for economy's sake. By 1800, they had become a full-fledged member of the orchestra—as, indeed, they are today.

COMPANY BANKERS:... are the men your company talks to at The Merchants... and they *are* the bank. We're proud of the mutually beneficial associations that spring up between our company bankers and the firms they serve—and of the sound counsel and prompt action our officers give their customers. These men help companies in many ways: with loans, with guidance, with answers, with good ideas on money matters. Could a "company banker" at The Merchants help your firm, too?

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831
MEMBER F.D.I.C.

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

The following works by Lopatnikoff have been performed by this Orchestra:

Apr. 27, 1928	*Scherzo, *Op.* 10
Dec. 22, 1939	*Symphony No. 2, *Op.* 24
Apr. 17, 1942	*Concerto for Violin and Orchestra, *Op.* 26 (Soloist: Richard Burgin)
Nov. 6, 1942	Sinfonietta, *Op.* 27
Mar. 2, 1945	*Concertino for Orchestra, *Op.* 30
Feb. 26, 1954	Divertimento for Orchestra, *Op.* 34
Jan. 29, 1960	Music for Orchestra, *Op.* 39

* First performance.

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

CONCERTO IN D MINOR FOR VIOLIN AND ORCHESTRA, *Op.* 47

By JEAN SIBELIUS

Born in Tavastehus (Hämeenlinna), Finland, December 8, 1865;
died in Järvenpää, September 20, 1957

The violin concerto was composed in 1903, subjected to a considerable revision. and in its later form first played on October 19, 1905, by Karl Halir in Berlin, when Richard Strauss conducted; it was printed in the same year. Maud Powell was the pioneer of the work in this country, playing it first at a New York Philharmonic concert, November 30, 1906, with Theodore Thomas in Chicago, January 25, 1907, and with the Boston Symphony Orchestra under Dr. Muck, April 20, 1907. Miss Powell again played the concerto on March 9, 1912. Since then Richard Burgin has been the soloist at performances under Dr. Koussevitzky on March 1, 1929, February 28, 1930, and February 16, 1934. Jascha Heifetz was the soloist on November 23, 1934. The most recent performances were on December 22–23, 1955, when Mr. Burgin was the soloist.

The concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

It is dedicated to Franz von Vecsey.

SIBELIUS, who in his youth studied the violin and played it on occasion in public before he devoted his efforts entirely to composition,



ONLY *the* STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

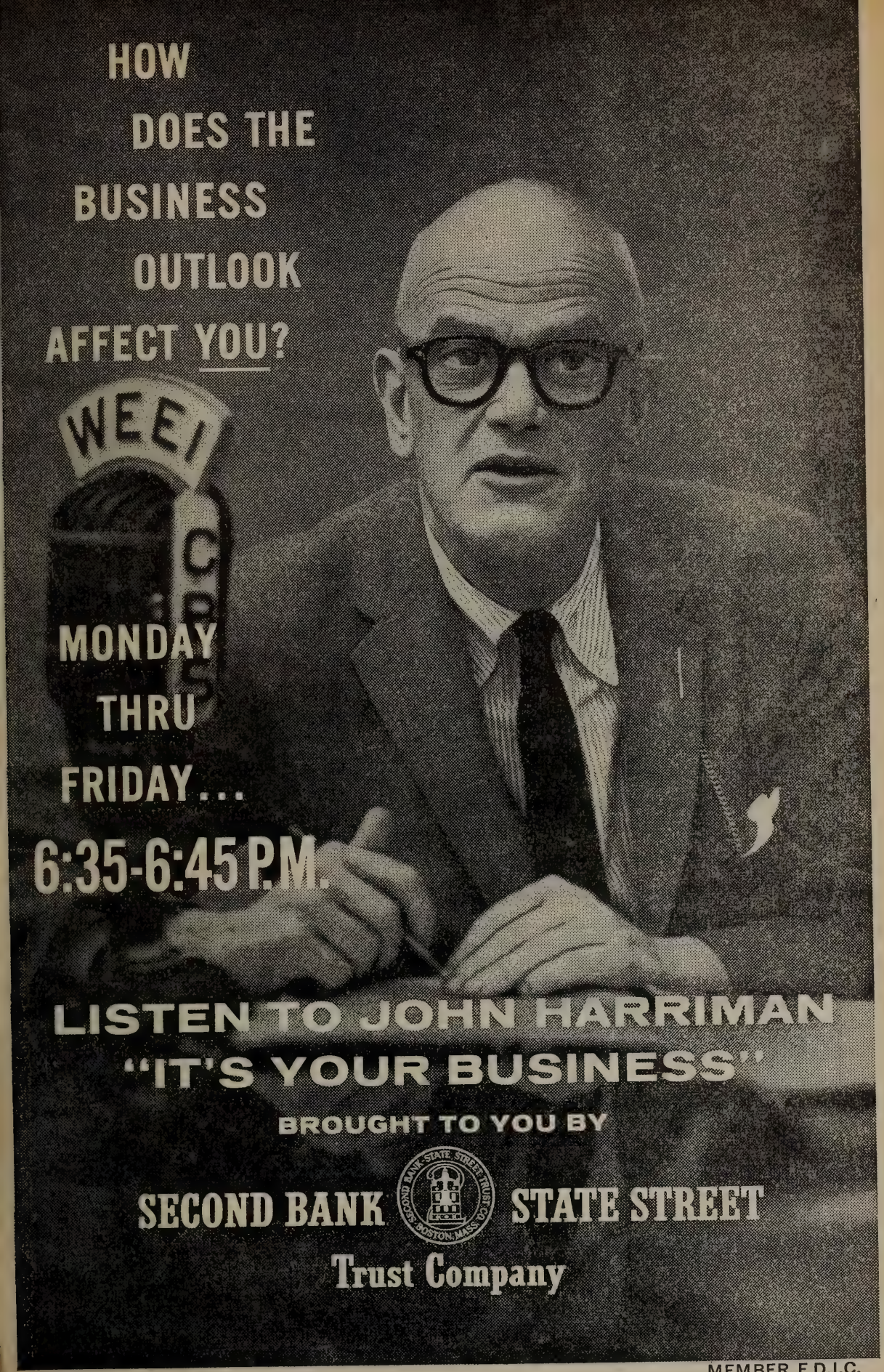
turned once in his life to the concerto as a form. He first intended his Violin Concerto for the virtuoso Willy Burmester, who had been concert-master of the orchestra of Kajanus at Helsinki. Whatever the reason may have been, Burmester played the Concerto of Tchaikovsky instead, and Viktor Novacek played the new work in Helsinki on February 8, 1904, Sibelius conducting. Karl Teodor Flodin, a prominent critic who was for years the well-meaning mentor of Sibelius, objected that, having the choice between an orchestral work with an integral obbligato violin part and a traditional display piece, Sibelius had leaned toward the latter alternative. Sibelius, so Harold E. Johnson tells us, accordingly revised his score in the direction of orchestral interest. The version performed by Karl Halir in Berlin, and so published, lies gratefully under the soloist's fingers and favors his musicianship, but it is not the sort of music chosen by a violinist primarily concerned with exhibiting his technical prowess.

The concerto, which followed closely upon the Second Symphony, has been called by Cecil Gray an example of the "cosmopolitan Swedish traditionalism" which was a recurring trait of the early Sibelius, and which was distinct from the "romantic Finnish nationalism" which

Furniture for Science Laboratories



A. B. STANLEY CO.
INCORPORATED
230 Route Nine, Chestnut Hill 67, Newton, Massachusetts


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

shaped his tone poems. If this Swedish "passivity" is in many ways a weakness, as compared to the "originality and sturdy independence" of the true Finn, whereof the composer gave plentiful expression elsewhere, nevertheless the assimilative Sibelius, accepting European traditions, could be a "source of strength" by giving them "a fresh lease of life and energy." "Just as the primary quality of the magnificent Town Hall at Stockholm of Ragnar Ostberg consists in its eclecticism of style, its triumphant revivification and revitalization of southern European architectural motives, so in such works as the Violin Concerto, the String Quartet, the 'In Memoriam' of Sibelius one finds a similar rejuvenation of languishing classical motives, an infusion of fresh life and vigor into effete traditions, which is primarily attributable to his strain of northern adaptability and Swedish eclecticism.

"The form is simple and concise throughout, besides being distinctly original. The exposition in the first movement, for example, is tripartite instead of dual as usual, and the cadenza precedes the development section, which is at the same time a recapitulation; the slow second movement consists chiefly in the gradual unfolding, like a flower, of a long, sweet, cantabile melody first presented by the solo instrument and then by the orchestra; and the last movement is almost entirely made up of the alternation of two main themes. This variety, com-

SCHOENHOF'S, INC. *Foreign Books*

1280 Massachusetts Avenue Harvard Square, Cambridge

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

Librairie Francaise; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Molto tranquillo

It's a wonderful feeling of peace and satisfaction to know that you have planned well for the security of your family's future — through an estate program with the United States Trust Company.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



tone...

in a violin enables the player's artistry to complement the maker's craftsmanship. The modern insurance protection enjoyed by millions of Boston Group policyowners throughout the U.S., its Territories and Canada also is the result of a joint contribution of talent. The dedication of more than 8,000 Independent Insurance Agents to their clients' needs is complemented by the alert leadership and complete service facilities which **Boston's** network of 68 "Local Home Offices" provides to help them bring modern insurance protection to you.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT

Equitable Fire Insurance Company, Charleston, South Carolina

Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

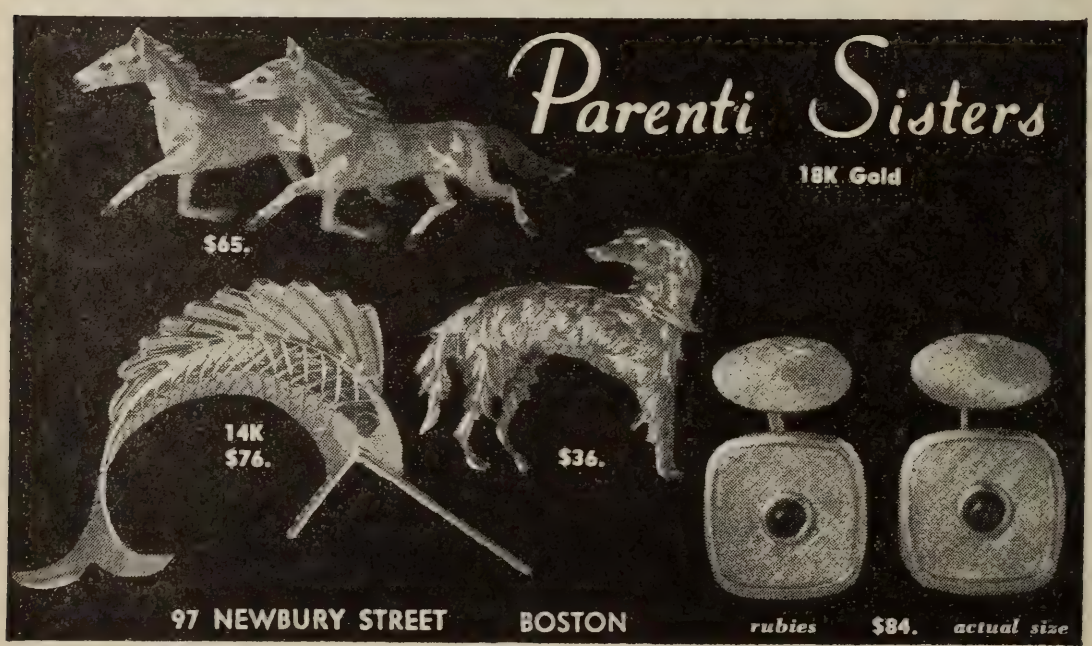
bined with simplicity and concision, of formal structure, constitutes one of the chief attractions of the work.

"It might perhaps be added that the Concerto has occasionally a perceptibly national flavour. Some of the thematic material, indeed, notably the B-flat minor episode in the first movement and the second subject of the last, with the characteristic falling fourth in both, is strikingly akin in idiom to Finnish folk-songs of a certain type. Needless to say, however, there is no suggestion here of any deliberate employment of local colour; the resemblance is no doubt entirely unconscious and unintentional."

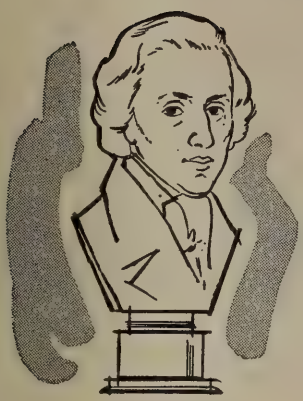
I. Allegro moderato, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The

Aeolian-Skinner Organ Company

Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC
Joseph S. Whiteford, President and Tonal Director



IN 1844...



...Frederick Chopin's position was established in the world of music. Much of his greatest work was done; the five short years left to him would but further proclaim his glory. His moving Sonata No. 3 in B minor was written in this year of 1844.



...New England Life's position was also established, more modestly to be sure, but by clipper ship and stagecoach our reputation was growing. Agencies were already open in Mobile, Savannah and Charleston, as well as throughout the Northeast. Much remained to be done . . . and was done. We now count over 350 offices nationwide and in Hawaii.

NEW ENGLAND

Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA—1835

second one reappears, but in altered rhythm. The movement ends in a brilliant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. Adagio di molto, B-flat major, 4-4. A contemplative romanza, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. Allegro, ma non tanto, D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme — it is of a resolute nature — is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking-rhythmic figure is coupled with equally persistent harmonic pedal-points.

BOCA GRANDE PALM BEACH

Tat Saunders INC.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

HIRE A Cadillac LIMOUSINE *from* ROBIE Cadillac RENTING SERVICE



434 Newbury Street, Boston
KEnmore 6-6823

95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company



From our exquisite spring and summer collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

THE DEFINITIVE SIBELIUS?

ERNEST NEWMAN wrote in his foreword to Karl Ekman's *Jean Sibelius: His Life and Personality* (1936): "I am not contending that this book . . . will be the final biography of Sibelius fifty years hence." His point was that Ekman's book was in the class of an "authorized biography," since it was largely compiled from the composer's own account taken down in direct quotation in a series of all day sessions in the study at Järvenpää. As such, it is valuable as a direct personal revelation. But there is a lack of finality in such a book. Sibelius was then seventy; his last important work, *Tapiola,* was ten years behind him. His mood was pleasantly reminiscent. He spoke gratefully of his more friendly supporters through his career; it was a story told without pique by a courteous gentleman. Ekman wrote as a friend at his side, who could never refer to a negligible work with an impolite adjective. There were significant extracts from letters of Sibelius to his friend and benefactor, Baron Axel Carpelan, describing the progress of the last three symphonies. They are fragmentary, and leave one wondering what else may have been said.

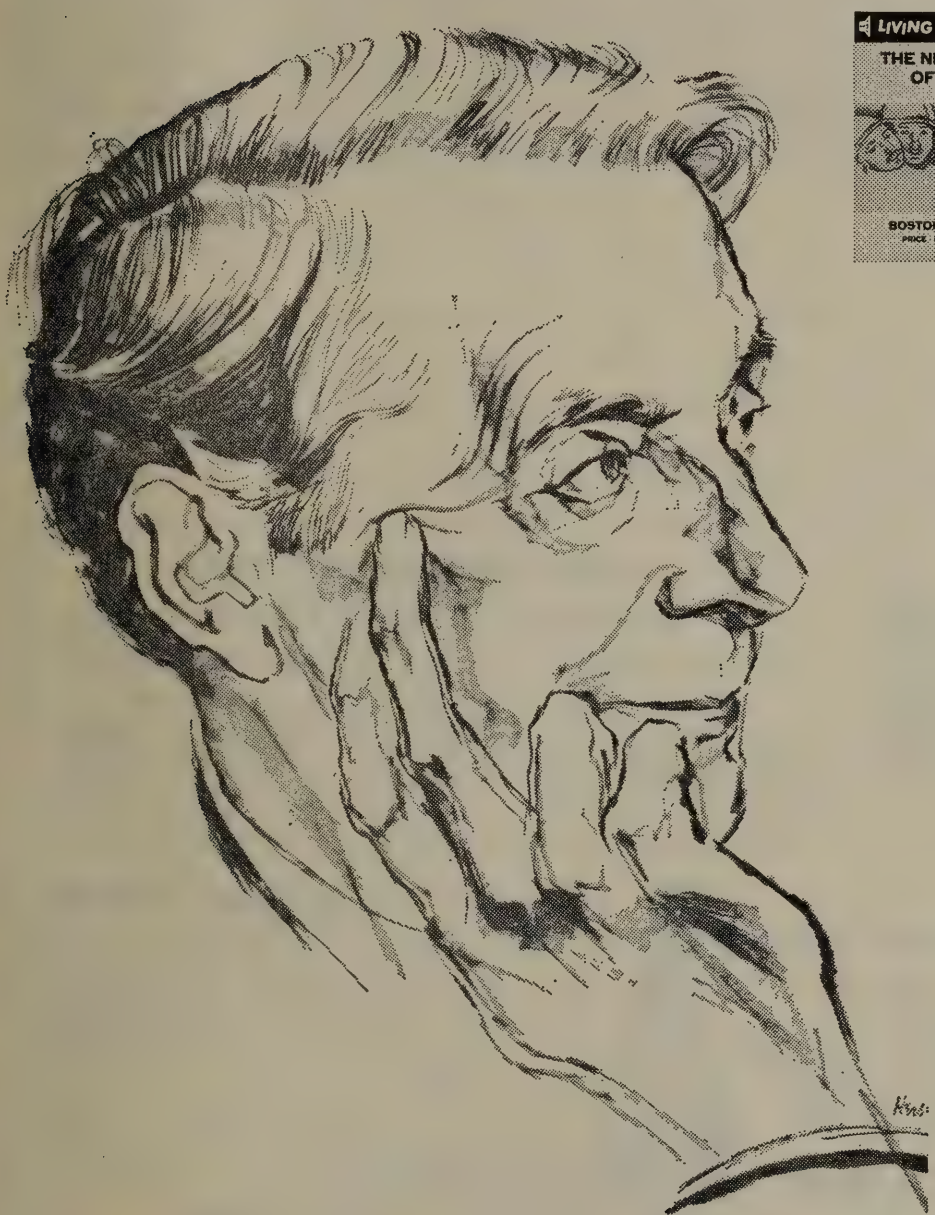
Just half of Newman's mentioned period of "fifty years hence" has now passed, and the time has come for a cooler and juster appraisal of the whole Sibelius, his place in the world of music, the mystery of the

BOOK CLEARING HOUSE
423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16
BOOKS ON ALL SUBJECTS (including latest technical and scientific)
Largest Selection of Paper Books
RECORDINGS (stereo and monaural) FOR ALL TASTES
Phone and Mail Orders Invited

Le Petit Pigalle
58 WESTLAND AVENUE
French Food at its Best
Open Sunday — Closed Monday
Lunch 11:30 - Dinner 5:30 - 9
Imported Wines and Beers
NEW DINING ROOM
Visit Café Pigalle 9 p.m. to midnight
CI 7-9370

Café Pigalle
58 WESTLAND AVENUE
A Little Bit of France in the Heart of Boston
9 p.m. to Midnight
(Closed Mondays)
Finest in French Pastries and Specialties
Croissant Brioches
Imported Wines and Beers
Visit Le Petit Pigalle for Lunch and Dinner
CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

thirty-two silent years between *Tapiola* and his death in 1957. Such a book, *Jean Sibelius,* by Harold E. Johnson has been published by Alfred A. Knopf.

The two books are valuable, each in its way – the first an intimate, personal picture, which nevertheless makes an outsider – a non-Finn – sometimes a little uncomfortable. The second is an objective, a clarifying book rather than a portrait. Mr. Johnson went to Helsinki as a visitor on a Fulbright Research grant in 1956, when Sibelius, at ninety-one, was in virtual isolation from the world. Before he left Finland, in 1958, his subject had died. The investigator, who had been interviewing the few surviving contemporaries of Sibelius, examining programs and periodicals, now had freer communion with the family, and access to manuscripts. He could correct the chronological list of works and locate a few supposed to have been "lost." The eldest daughter stated flatly that there was no Eighth Symphony, nor any new unpublished score.

The book is a careful compendium of the factual life record, an accounting of all the known works (without detailed analysis). Further than this, it is a summation of the fortunes of the composer's music in each part of the musical world. In his own country Sibelius became the national idol, the first citizen barring none. There he could do no wrong. In Germany and Austria he was at first taken up by conductors



JOHN MASON BROWN
***Lecture:* "Seeing Things"**
Tuesday, February 16, at 11 a.m. in John Hancock Hall
Tickets: $3.20 and $2.65 including tax at
THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

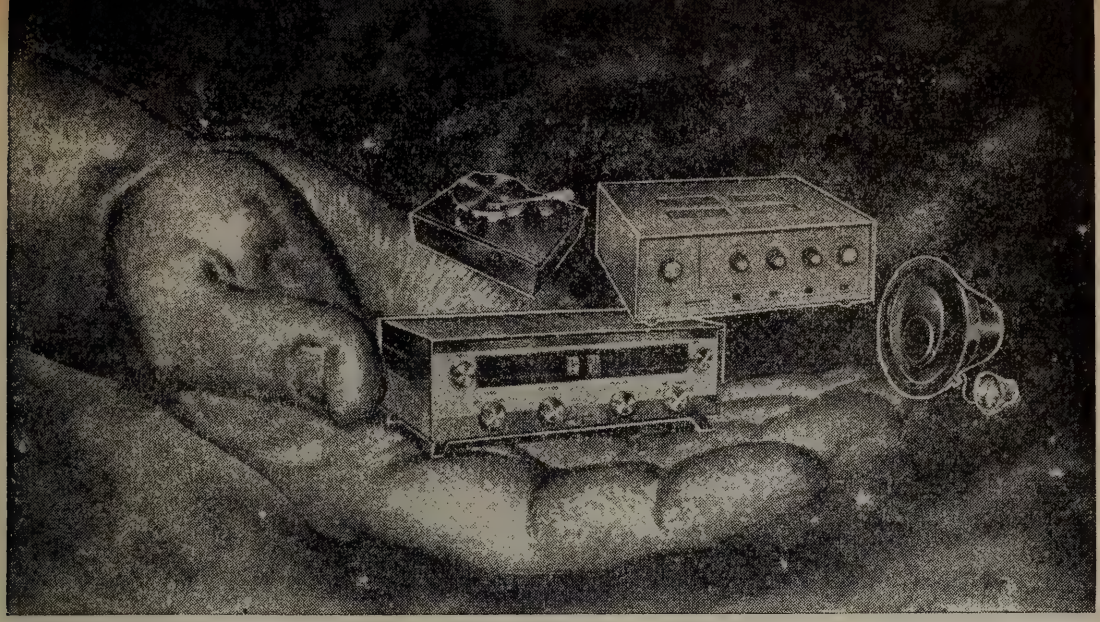
A large and carefully selected variety of china, stainless steel, flatware, glass and accessories – displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

as a talented young Northerner of colorful tone poems. As a symphonist he was frowned upon in a land where symphonies had specifications fixed and inviolable — and was soon forgotten. In Italy he was scarcely noticed at all. In France he had passing and scant attention, and in recent years no attention at all except for an occasional critical barb, a dismissal with a phrase. In England he was made much of, invited to conduct and given many opportunities. Such critics as Cecil Gray, Rosa Newmarch, Granville Bantock, Ernest Newman and Constant Lambert went into print to the effect that he was the greatest symphonist of the new century. In America he was eagerly taken up by the various conductors, Koussevitzky not least. Sibelius became a cause and brought the skeptical reactions inevitable in such cases. Through the years of silence at Järvenpää, the old man enjoyed his increasing idolization at home and his regional and less enduring successes abroad. He watched himself become a legend, and enjoyed the reviews (only the favorable ones were shown to him).

Certainly the durability of the works of Sibelius in the musical cosmos is anything but decided. Johnson wisely attempts no final valuation, and is content with quoting various published opinions pro and con. His survey gives an interesting perspective on the growth of the composer from a hopeful student in Helsinki to "the great musical solitary." A dramatic moment, showing what genius owes to its environment, came in the year 1889, in Berlin. Sibelius, a music student of twenty-four, had crossed the borders of his own country for

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



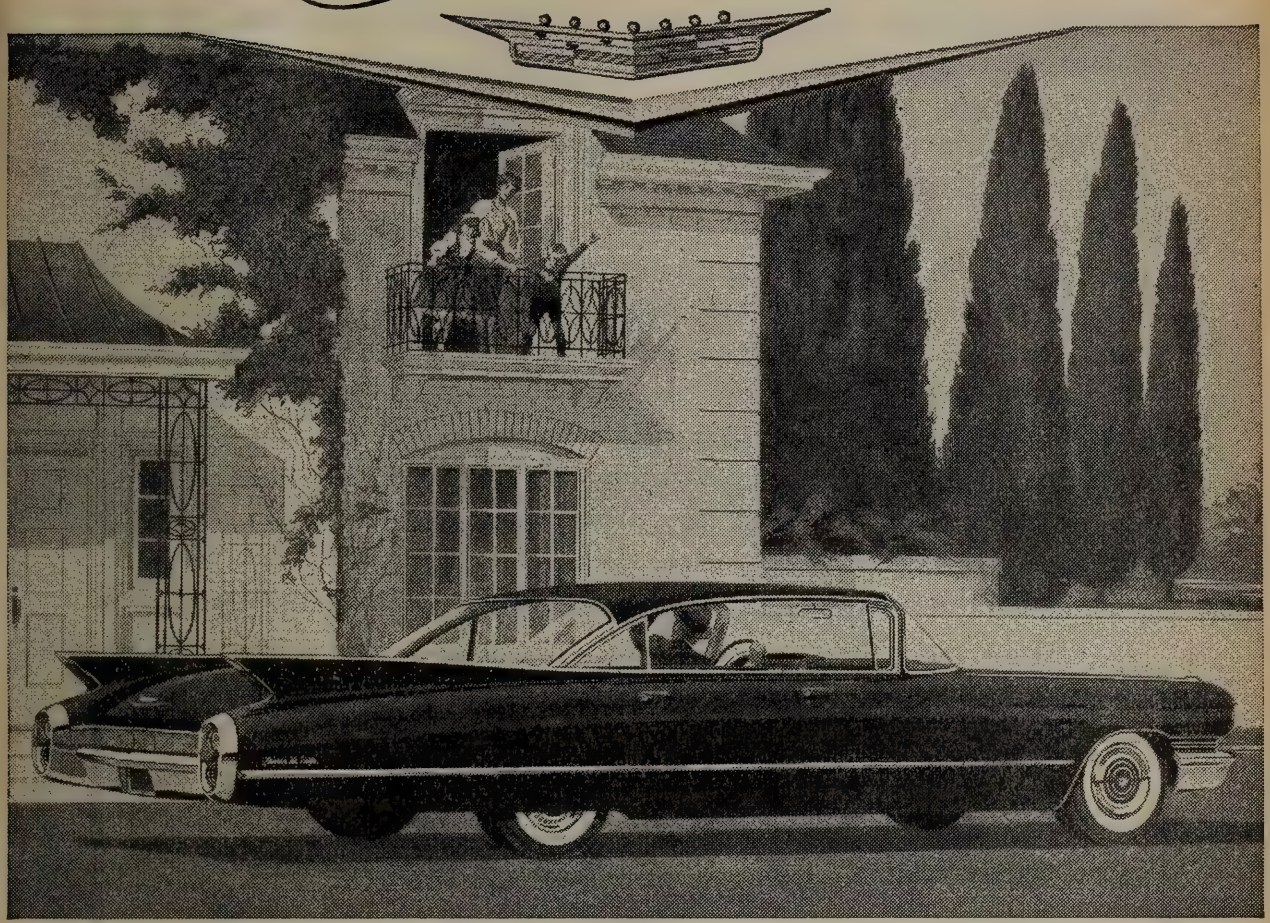
The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



Wonderful way to launch a decade!

Wouldn't it be thrilling to ride into the sixties with a new Cadillac car of your own?

Cadillac's new styling will set the pace in automotive design for years to come. Majestic and elegant, it has already won acclaim everywhere.

Its performance represents a rewarding departure from the past . . . so smooth, so quiet, so effortless and level in ride that it must be personally experienced to be fully understood and appreciated.

And, of course, careful design, quality materials and painstaking craftsmanship give it unduplicated dependability and endurance.

So if you're looking forward to the wonderful decade ahead—think how much more exciting it could be in the company of a 1960 Cadillac. See and drive it very soon.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

the first time and heard Richard Strauss, one year his senior, conduct an impeccable performance of his own *Don Juan*. Sibelius must have been a bit stunned and discouraged at this spectacle of brilliant creative and executive accomplishment, although he would not have admitted his dismay. The contrast could not have been more complete. The two men, even in their early twenties, were fundamentally un-alike, yet each had his own kind of brilliance, innate talent, sensitiveness to beauty, keen ambition.

The real difference was in the background, the surroundings of each. Strauss was saturated with music from boyhood; for professional musicianship was a tradition in his family, and musical activity permeated his country. He had thorough schooling, and orchestras at his disposal. If Strauss had been born and raised in rural Finland, he could never have achieved anything remotely comparable to *Don Juan* at that point. Sibelius had spent his boyhood in a provincial atmosphere of amateur household music-making. When he entered the school of Wegelius in Helsinki, he played the violin and also composed chamber music, not because he had any true inclination for that sort, but because no other sort came into his ken. Kajanus had organized an orchestral school in Helsinki in 1883 and established a small orchestra



***KLM** is proud to be the Airline*
preferred by the
BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.



KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355

which was later to become the Helsinki Philharmonic; Sibelius could not profit by it, or even attend the concerts, because of a rivalry between the two schools and the loyalty of Sibelius to his master, Wegelius. If Ekman is correct, Sibelius did not even meet Kajanus until he went to Berlin, avid to hear and learn even the rudiments of writing for an orchestra, the medium which was to be his destiny. He picked up in Berlin what crumbs he could about orchestral ways.

He heard Kajanus there conduct his own *Aino* Symphony, based on a Finnish legend, and was at once fired with a desire to put the folklore of his people into music. For a decade he composed tone poems or set texts from the *Kalevala*. These were to establish him speedily in his own country as a national figure. It can be said that a composer in a country where a strong racial character does not yet include a cultivated native music is at a certain advantage. He has the opportunity of the pioneer to develop his own virgin territory; to find in his heart music which shall be of himself and of his people is an exciting prospect. But it is one beset with barriers. As with the case of Moussorgsky, he is surrounded by fumbling amateur effort, or by what is equally unhelpful, instruction from such another country as Germany, with its long established, alien tradition. Sibelius would hardly have profited by attending the conservatories of Berlin or Vienna. The

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

music of Wagner, which impressed him in spite of himself, he could not freely acknowledge and accept — it was too strong, too foreign, too overwhelmingly competent. Sibelius could not have avoided being to some extent touched by prevalent German ways, and later by French impressionism. Throughout his composing years he nevertheless remained staunchly independent. Whether his style was Finnish or personal (a difficult question), it was impervious beyond a certain point to general trends elsewhere.

The *Lemminkäinen* Suite (1895), *Finlandia* and the First Symphony (both of 1899) reveal a triple Sibelius. The first Sibelius will continue to make nationalistic settings and nationalistic tone poems through his active career; the second represents a deliberate attempt at obvious popular appeal; and the third starts upon what is to prove his most intensive and devoted effort — the self-realization of the symphonist. The smaller pieces, piano solo, piano and violin, songs, incidental music for the theatre, are prodigious in number, and mostly tenuous. They are addressed, in the years before his government granted him a regular income, toward supplying the publishers and meeting family expenses. Johnson is puzzled that Sibelius never could repeat the universal success of two pieces, *Finlandia* and the *Valse triste,* despite many attempts, as if there is some mysterious quirk in popular taste.

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.

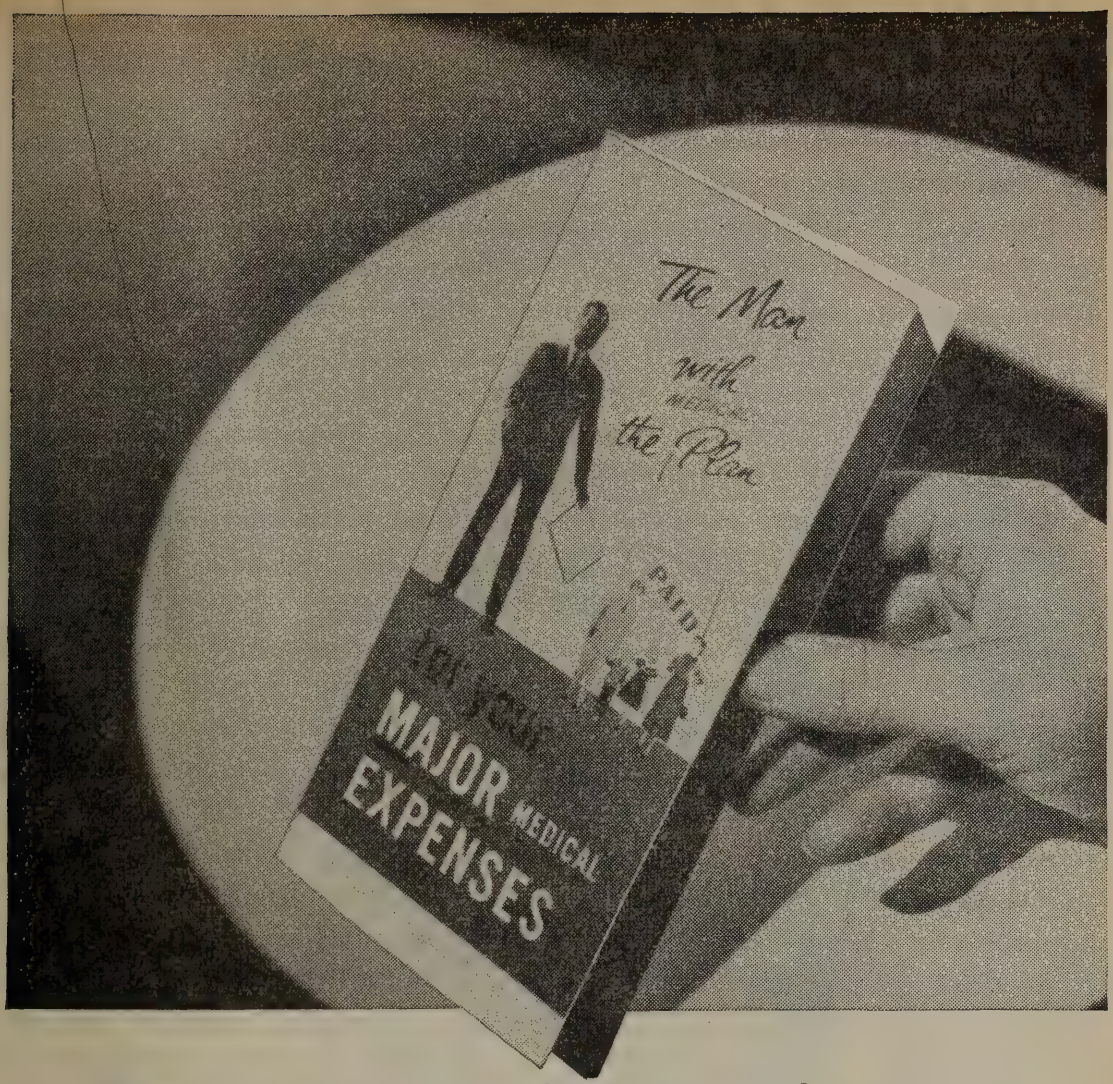


Minton's Ancestral

An *English bone china* pattern with enameled motifs in soft shades of rose and turquoise on the lovely Fyfe swirl shape.

Five-piece place setting
$23.75

At Chestnut Hill, Northshore. Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES
110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

"The *Valse triste,*" writes Johnson, "just happened to capture the public's fancy." To find the true reason one need only lay the one beside his other patriotic rousers, the other beside a succession of *valses lyriques, valses romantiques* and the like. The answer is character versus vacuity.

The seven symphonies have aroused more controversy than any of his works. The first two are more in the nature of the tone poems, strong in color, full-toned, mood music which outside of Finland was connected with the Finnish landscape by enthusiasts who had never seen the Finnish landscape. The Third was spare and elementary by comparison and puzzled the romanticists. The Fourth was both spare and experimental. Its individual harmonies were found puzzling and discouraged some of his adherents. The Fifth again had heroic qualities, but without the earlier Tchaikovskian methods. Its special strength and finely controlled color dawned tardily upon the general consciousness. The Sixth, like the Third, was slight and unassertive. It was now clear that the composer had no intention of capturing popular acclaim by tonal assault. He was still respected in some parts, ignored in others. The Seventh Symphony, in one movement, was the shortest (Johnson considers its original title, *Fantasia Sinfonica,* as more appropriate). It is considered by some the finest of all in workmanship, economy, expressive simplicity. Johnson hazards that the composer of this Symphony and *Tapiola* could have been expected to produce another finely worked score in his Eighth Symphony, which at the time of their completion he actually promised, as if he had at least drafted it. His sudden silence and sensitive avoidance of the subject would indicate that the inveterate reviser who had reworked his last three symphonies was too dissatisfied with his first sketches for this one to allow it to survive. J. N. B.

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: Telephone: HAncock 6-5050



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

THOUGHTS ON THE FIFTH SYMPHONY

By KLAUS G. ROY

(Quoted from the programs of the Cleveland Orchestra)

BEETHOVEN'S Fifth Symphony is the most powerful work of musical rhetoric in orchestral literature. It does not beg you, the listener, to agree with its message; it does not cajole or attempt to persuade; it demands imperiously that you accept it. Few are skeptical enough to resist; most are convinced immediately that the composer means what he says, and submit to a will stronger than theirs.

What is the "message" of the Fifth Symphony? It is the intrinsic quality of music, its central fact, that cannot be explained in words. Who was it who said that music begins where words stop? Yet it will call forth verbal associations, paint pictures for one hearer, build philosophic structures for another. As E. Robert Schmitz once wrote, "Music should not be accounted for solely in terms of tonal structure." That is certainly true even of "absolute" music. If pressed for the meaning of the Fifth Symphony in human terms, one might conceive it as an almost pagan challenge: "I am the master of my fate." The musical language itself, through its melodies and rhythms, stirs up feelings in us which we know from interior and personal experience: those of conquest, of overcoming, of triumph. But if we were to try to make a piece of literal program music out of the symphony, we

for superb footwear by master craftsmen



Joseph Antell

Boston **Wellesley**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

should fail miserably in comprehending the overwhelming artistic structure of the work, and would merely succeed in diminishing the scope of its human drama.

The composer is reported to have referred to his famous opening motive as "fate knocking at the door." Perhaps this is true. But it would be foolish to claim that he was talking about *his* fate – his growing deafness, his unhappy attachments, his inexorable loneliness. Beethoven's whole life is a history of surmounting obstacles; to do so in music was merely a parallel and a mirror of doing so in life. Apart from its purely musical function as a basic block of building material, the motive can be interpreted in many aspects of the idea of conquest and triumph. It is not inappropriate that during World War II this dot-dot-dot-dash signal of the Morse Code became the "V for Victory" symbol. Beethoven, one may think, would have been pleased. Unrelated as this context was to his original intention, at least the over-all implication of the symphony had been understood.

Those four notes, to be sure, are not a "theme" at all. Louis Spohr considered them "scrappy and undignified" for a symphonic first theme; in the light of tradition, perhaps they were. Nothing could have been further from Beethoven's mind than to create a feeling of unruffled dignity à la Spohr. Instead, he offers us a potent one-celled organism,

Stop & Shop Gourmet Quiz for Early Comers

1. What is club steak?
   a. the name of a night club b. club membership dues c. a society for gourmets d. a cut of beef

2. What are giblets?
   a. martinis with onions b. the edible insides of a fowl c. small pointed tools d. brown gravies

3. Where were Corn Muffin Toasties first discovered?
   a. in a cornfield b. in a toaster c. in the Stop & Shop experimental kitchen d. in an overheated breadbox

ANSWERS:
1) d. a cut of beef 2) b. the edible insides of a fowl 3) c. in the Stop & Shop experimental kitchen

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

Fri., Feb. 5 • Jordan Hall

HARPSICHORD RECITAL

"Goldberg Variations"

KARL RICHTER

Internationally famed German concert and recording artist—

Conductor — Ansbach Festival
Munich Bach Choir

Performer — Ansbach Festival
Throughout Europe
Three American Tours

Recordings — London, Decca USA, Deutsche Grammaphon

Tickets: $1.60 - $3.50 at Box-Office

which could grow and multiply with enormous force and logic. Donald Tovey warns against the common notion "that the whole first movement is built up of the initial figure of four notes." Of course, that kind of structure would have been fatally dull. These notes, or rather that rhythmic and melodic idea, continue to course through the bloodstream of the developing musical body; we feel them as the veritable heartbeat of the movement. It is fascinating to discover, in studying the score, that the four classical sections of the first movement (*exposition, development, recapitulation* and *coda*) are perfectly balanced with each other in length: each contains almost exactly 125 measures. There is no doubt that this astonishing symmetry (certainly not consciously planned that way by the composer) contributes to the listener's subconscious conviction of the music's absolute rightness and inevitability.

For information about
ADVERTISING
in the
Boston Symphony Orchestra
publications
write or call
Advertising Department
Symphony Hall
CO 6-1492

• •



SIR THOMAS AND HIS LATEST VIEWS

By JAY S. HARRISON

("New York Herald Tribune," January 10, 1960)

IT WAS 11 a.m. and Sir Thomas Beecham had just got up. "Damn it," he grumbled, "that Berlioz score has kept me working half the night. You know there isn't a correct set of parts for 'The Trojans' anywhere in the world. You have to make one yourself if you're going to do the opera. That's why I'm so damned tired." Specifically, the great Baronet was referring to his scheduled performance on Tuesday of the second half of *"Les Troyens,"* which he will conduct for the American Opera Society at Carnegie Hall. He was originally listed to lead the first half two weeks ago, but an attack of gout forced him to cancel and the show went on under the direction of Robert Lawrence. But now, his ailment eased, he is again his chipper and cantankerous self.

"Berlioz," he asked, "you know what's so important about him? It's his vitality and color — his variety of sounds. More than any other composer who ever lived he was the great pathfinder. He was the dividing point between Mozart, Beethoven, Schubert and that whole school and the Wagners, Strausses and Debussys who came after. Every composer comes out of somebody else — they all had ancestors.

BIGELOW · KENNARD CO ·

• jewelry • silver • china and glassware

• leather items • clocks • gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

• Caffè Espresso • Imported Teas, Dutch Cocoa • French Parfaits, Sandwiches • Viennese, Italian, French, and Syrian Pastry

ORLEANS COFFEE HOUSE

13 CHARLES STREET

BEACON HILL LA 3-9391

Sunday to Thurs. 4 P.M. to Midnite

Friday & Saturday 4 P.M. to 1 A.M.

Not Berlioz. He came out of nobody; he just appeared. To what do I attribute it? Nothing. It's a phenomenon for which I refuse to make any rash explanations.

"I tell you this, though. The twentieth century has much to learn from Berlioz – principally how to be alive in music. A lot of contemporary music isn't, which is why the public aren't interested in it. Don't misunderstand me. I'm not criticizing the music of the last thirty years. But rightly or wrongly the public haven't accepted it – not in the sense that the public of the nineteenth century accepted everything: Wagner, Dvořák, Tchaikovsky and so forth. I simply know that when I play modern music it does not engender the same exhilaration as does older music. It's a fact; that's all there is to it."

Sir Thomas paused for a moment to order a breakfast of tea and toast. "And make it hot, damn it," he boomed into the phone, "or else you shall drink it yourself." He slammed down the receiver. "Oh, Lord," he exclaimed, casting up his eyes, "there isn't a civilized room-service anywhere on the globe." Then: "Anyway, where was I? The public – yes, the public. Mind you, they have changed frightfully. There was a time when all the ears of Europe were interested in sounds strange and new. There was a time when its whole psychology was tied up with the ear. But today the public are interested in the eye.

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston **Telephone: COmmonwealth 6-5101**

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

You might almost say that historically the eye has deposed the ear. First it was the cinema and now the public have got television. Years ago, when the ballet became more popular than opera, I commented that the leg had replaced the larynx. Not bad, eh? Well, today the eye has taken over the position once held by the ear."

At this, Sir Thomas was reminded of the enormous upsurge of interest in music occasioned by the advent of the long-playing phonograph disk and the elaborate reproducing instruments necessary to do them justice. He brushed the reminder aside.

"I don't attach much importance to that at all," he said. "Today everybody's interested in mechanical inventions and gadgets. They have nothing whatsoever to do with music. There is no relationship between a little record and a live orchestra. Oh, certainly, it's good for people who can't go to operas and concerts; at least it gives them some idea what the music is like. But reproduction is not a performance – they are two different things. The public at present are hypnotized by words like 'hi-fi' and 'stereo' – but they don't mean much to me. I've been recording for forty years, I've seen the whole industry grow and seen everyone dazzled by it. Not me. I still know that the gramophone has not reached its peak of perfection.

"And you," he continued, concealing himself behind blasts of cigar

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. EXport 6-2224
Members of Piano Technicians Guild



Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



ON

ANGEL





DAVID OISTRAKH

Russia's greatest violinist first appeared before American audiences in person in 1955, when *Time* declared, "No violinist anywhere in the world is David Oistrakh's master." His incomparable technique, his strong melodic sense and tonal warmth underline a basic musicianship which ranks him among the violin masters of our time.

RECORDED IN EUROPE FOR ANGEL RECORDS®

Sibelius:
Violin Concerto in D minor, Op. 47
Symphony No. 3 in C major, Op. 52
with the Stockholm Festival Orchestra, Sixten Ehrling conducting — *35315*

Beethoven: Violin Concerto in D major, Op. 61
with the Orchestre de la Radiodiffusion Francaise, Andre Cluytens conducting — *35780**

Prokofiev: Concerto No. 2 in G minor, Op. 63
Mozart: Concerto No. 3 in G major, K. 216
with The Philharmonia Orchestra, Alceo Galliera conducting — *35714**

**also available in Stereo*

smoke, "who do you think the music public is anyway? How do you think it compares in size with people who look at the cinema or TV? Why do we fool ourselves – it is very small. What we call the musical public is very tiny, always was and probably always will be. It is a small group that really cares about culture – the general public prefer 'I Love Lucy.' You see, music through the ages, as far as I can make out, has been regarded in much the same way. The general public are attracted by tunes – the refinements of delicate melodies, harmonies and orchestration are the preserve of a small number of people. The general public don't give a rap about them.

"Do you think the general public go about humming Bach or Stravinsky? No. They hum popular tunes or 'The Harp That Once Through Tara's Halls' or something of the sort. Hum Beethoven? Hardly. Besides, there aren't any tunes in Beethoven, only themes. But that's another matter.

"Besides," Sir Thomas went on, "there isn't a damn thing you can do about the public, not that any one would want to. Perhaps you could in a planned community like the Greek states or the Italian states of the Renaissance. But there's no planning today. Of course, you may try to point the way to the public, but the public won't go the way you point.

"I'll tell you a story. Years ago I gave the first performance of Strauss' 'Elektra' in London. It was widely publicized by the press, who did their utmost to magnify the horror and atrocities of the piece. As a result, everybody talked about it. Well, before one performance I was dining at a restaurant and heard a couple at the next table discussing their plans for the evening. Should they, they wondered, go to 'Elektra,' a work on everyone's lips? But they decided, instead, to

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 **BI 4-2505**

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

visit the Empire, a vaudeville house, where, as they put it, they were always assured of a good show. It made them feel safe and people always want to feel safe. I can even remember a time when it wasn't even considered safe to listen to Mozart, though it is today. But when I started to do good old Wolfgang no one wanted to hear him. And Berlioz! When I used to give him, I was treated by the press as though I had committed some fearful misdemeanor."

It seemed that Sir Thomas was through. His breakfast had come, the tea was hot, and he was all aglow with the lemon of human kindness. Then, suddenly, he snapped: "Put this in your notes, damn it," he said. "We in music have been set back fifty years — that's because we've been Teutonized all over again. I fought all my life to get away from the Bruckners and the Mahlers and the exclusively German diet we used to be served up. In my case, I introduced Russian music, French music, Italian music — I wanted, and insisted upon, variety.

"But today we're back in the hands of mid-Europeans. They're everywhere and force their repertory on us. Even in those colleges where they never get beyond Brahms. And, mind you, whatever else you may say of Brahms, you would hardly call him a scintillating composer. Well, damn it, would you?"



BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
11 Large Supermarkets
WATERTOWN
NEWTONVILLE
WELLESLEY
MEDFORD
CHESTNUT HILL
MT. AUBURN
BROOKLINE
STONEHAM
PORTER SQUARE
NORWOOD
AUBURNDALE

SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The most recent performances in this series were on April 25–26, 1958, when Richard Burgin conducted.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

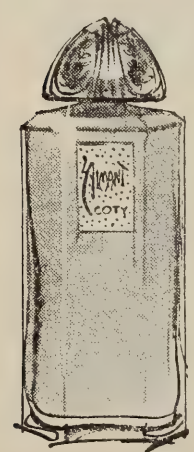
SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall
Good Parking Area

Good Food
Luscious Desserts
Moderate Prices



Nothing makes a woman more feminine to a man

L'AIMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax

The good news is coming in fast these days. No sooner did AromaRama — the first movie *intentionally* designed to smell — arrive than our Chief Audio Engineer burst from his lab crying "Non eureka," which, crudely translated, means "Hooray, I can't do it." "Can't do" (an excellent motto!) referred, in this instance, to our quest for an amplifier capable of reproducing the thrilling living odor of the concert hall. *Burnt Output Transformer No. 5?* Dumkopf, this is last year's smell!



Continuing on in the same vein (avoiding the artery), the Great Payola Scare has cleared the air to such an extent one may now listen to the radio without being assaulted by singing farmers, Elvi, and psychotic delinquents with sinus trouble. Radio Shack again offers its fabulous 8-transistor portable for listening to broadcast music. Previous restrictions to news coverage and sporting contests are lifted! We have also made the set better looking than ever, without altering its *below*-discount-house *below*-never-undersold price of $29.95.

Radio Shack has produced another buying miracle, our record buyer having countered an extravagant offer with the highest of ideals and the lowest of bids — a winning combination in the non-R months. We are privileged to offer you the entire New Testament (verbatim, King James version) in a massive album of *26 twelve-inch LP records* at better than 50% off its regular $100 price. To be precise: $49.50. It weights 15 pounds and plays through in exactly 24 hours. If you have a favorite church, school, library or hospital, you should give it this splendid and unique "talking book." Radio Shack has the only supply available in the country and it is distinctly limited.

Recent visitors to our Audio Comparator hi-fi rooms included such notable musicians as Arthur Fiedler (with three delightfully quiet children), violist "Ruby" Green of the B.S.O., another "Ruby" (Newman) to whose orchestra most of us have tripped fantastically at one time or another, and hornist Jimmy Stagliano (also B.S.O.). This quartet, unfortunately, did not seriously deplete our inventories. Mr. Fiedler came to buy Liszt's Mazeppa, went away empty-handed; our Mazeppa buyer had been too busy with Lanza. Mr. Green came to show something to a friend. Mr. Stagliano came to sell us Boston stereo records and an idea for a loudspeaker. Mr. Newman, however, gladdened our hearts with a transaction, proving that one out of every four Boston musicians is a Radio Shack customer on any given day.

One final bit of cheer. The January issue of Hi-Fi Review magazine reports most favorably on our *Realistic* Electrostat-4 loudspeaker system. A comparison between it and similar units by JansZen and Allied revealed ours better in 5 ways: (1) smaller size, (2) lower price, (3) three component speakers vs. two for the others, (4) wider high-frequency dispersion, (5) more versatile balance control. Proving that although the buttons are bursting off our vest, we haven't yet lost all our marbles.

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings
Sundays and Holidays
FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077
opposite Symphony Hall

W. W. WINSHIP INC.
Established 1776
Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience
BOSTON
WELLESLEY • NORTHSHORE

Sharon
MEMORIAL PARK
"The Man Who Cares, Prepares"
EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-3890



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

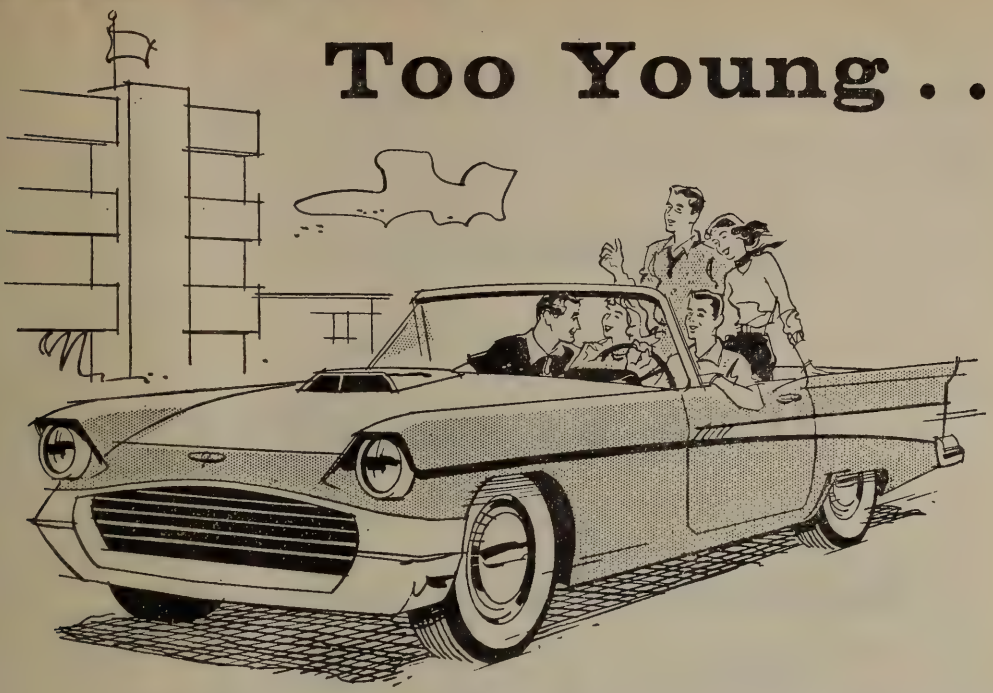
It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a forte bow stroke." Even many years later, Arthur Nikisch was taken to task for overprolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

Since 1832
J. S. WATERMAN & SONS
FUNERAL SERVICE

Too Much . . . Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

SYMPHONY HALL

There will be an extra

OPEN REHEARSAL

by the

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Conducting*

on

Wednesday Evening, February 3, *at* 7:30

The program for February 5 and 6, with
GREGOR PIATIGORSKY as soloist,
will be rehearsed.

Tickets now at the Box Office
$2.00 (unreserved)

"The Boston Symphony Orchestra is one of the very greatest instruments of artistic utterance ever developed by any civilization on earth."

— JOHN M. CONLY, *High Fidelity Magazine.*

The eminence of the Orchestra was shown in 1952 when the Congress for Cultural Freedom invited it to perform in Europe. In 1956, at the invitation of the United States Government and again at no expense to the Orchestra, concerts were given in Moscow and Leningrad as part of the Orchestra's second foreign tour. This spring, again at the invitation of and financed by the Government, the Orchestra will be heard in Japan and the Far East.

The Orchestra could not have developed into "one of the very greatest instruments of artistic utterance" without the generous support of those who have a proud affection for it.

Many find their pride and affection expressed through membership in the Friends of the Boston Symphony Orchestra. Your membership in the Friends will be welcomed.

THE FRIENDS

of the

BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL BOSTON 15

and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" build upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before.

• PIANOS
• RADIOS
• ORGANS
• MUSICAL TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School Made Possible by Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement.

The Andante con moto (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as

THE NEW ENGLAND CONSERVATORY
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

WEDNESDAY, FEBRUARY 10
A special concert to benefit the scholarship fund

Jesús María Sanromá
Renowned Pianist

Walter Piston
Distinguished Composer

James Dixon and the CONSERVATORY SYMPHONY ORCHESTRA

PISTON ..... Concertino for Piano and Orchestra
(Conducted by the composer)

SHOSTAKOVITCH ..... Symphony No. 10
(Mr. Dixon will conduct the Boston première of this work)

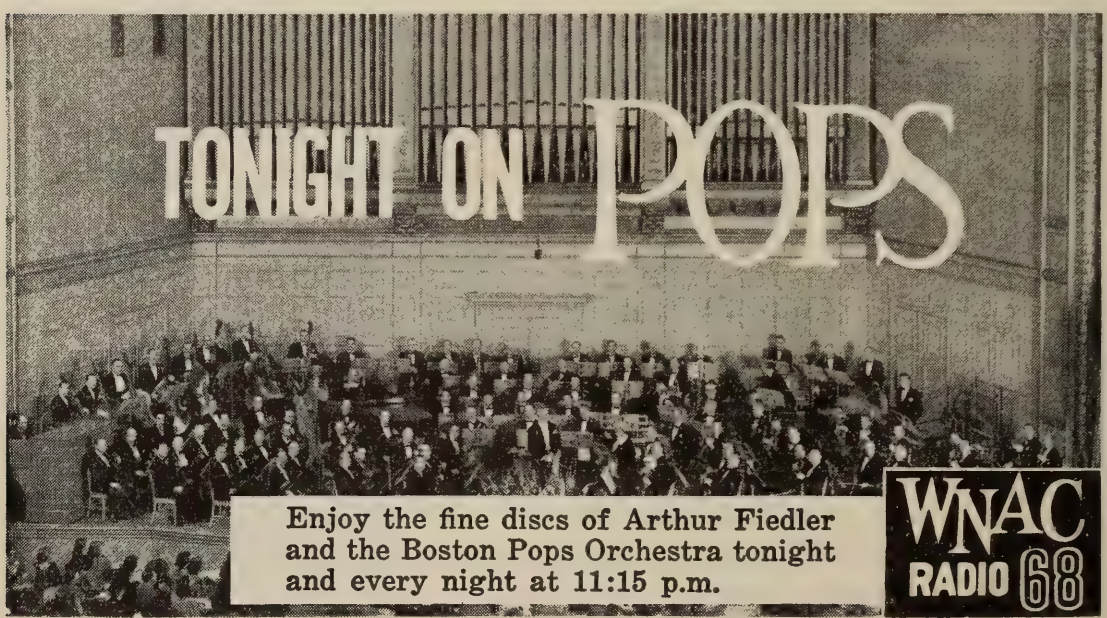
MOZART Concerto in C major for Piano and Orchestra, K. 467

TICKETS: $2.50, $2.00, $1.50, $1.00

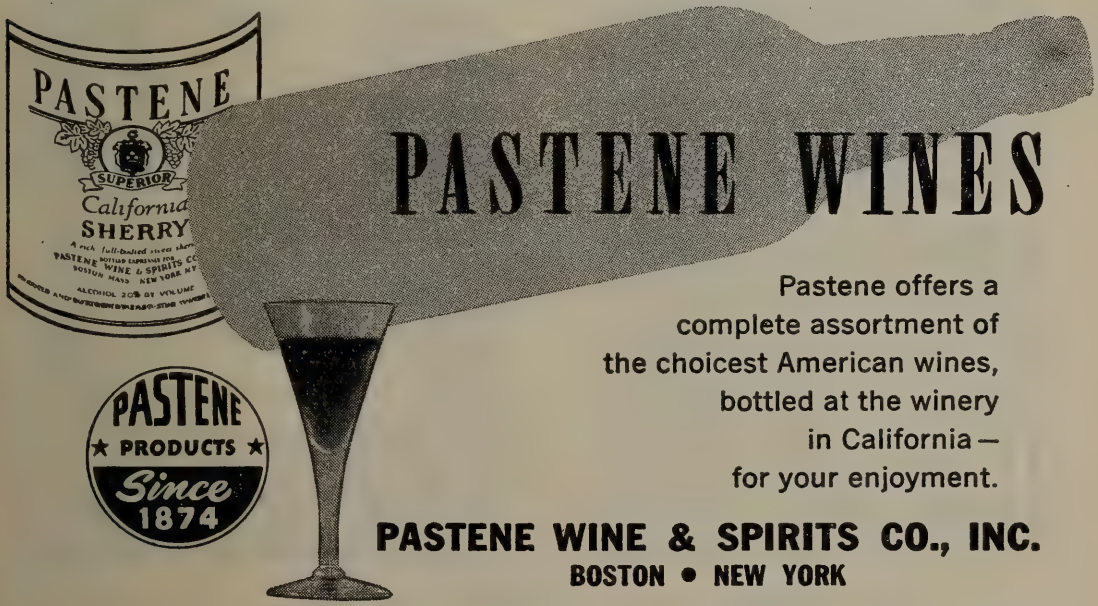
Jordan Hall Box Office, 30 Gainsborough Street, KE 6-2412

a fugato for flutes, oboes and clarinets, or a pianissimo dalliance by the violins upon a strand of accompaniment. The movement finds a sudden fortissimo close.

The third movement (allegro, with outward appearance of a scherzo) begins pianissimo with a phrase the rhythm of which crystallizes into the principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The Finale follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden



silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant – merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.



PASTENE WINES

Pastene offers a
complete assortment of
the choicest American wines,
bottled at the winery
in California –
for your enjoyment.

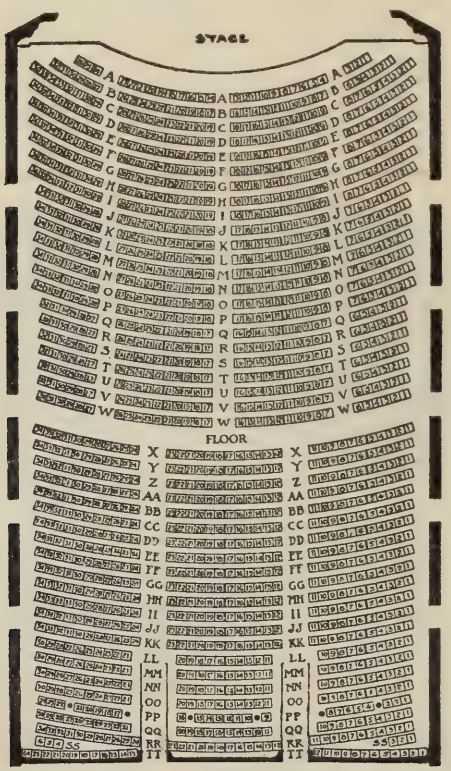
PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

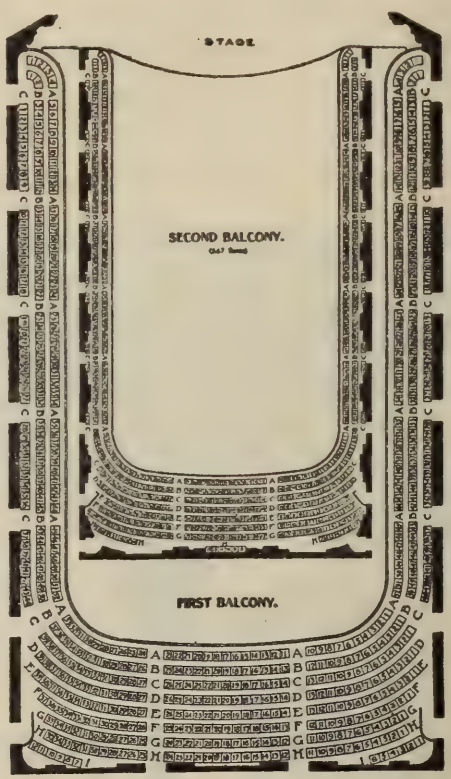
"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800





Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler



A LIFE IS IN HIS HANDS...

In the crisis of an operation, the patient's life depends upon the surgeon's knowledge, skill and experience acquired over a lifetime of specialization.

If a crisis develops in your family's future, your plans should also be administered by specialists. When you appoint Boston Safe Deposit and Trust Company executor and trustee, you can be sure your family's security is in skilled hands. This specialized organization has devoted over 80 years to administering estates and trusts.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Fifteenth Program

FRIDAY AFTERNOON, FEBRUARY 5, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 6, *at* 8:30 *o'clock*

MOZART . . . . . Symphony No. 39, in E-flat major, K. 543

I. Adagio; Allegro
II. Andante
III. Minuetto; Trio
IV. Finale: Allegro

KIRCHNER . . . . . Toccata for Strings, Solo Winds and Percussion

(Conducted by the composer; first performance at these concerts)

INTERMISSION

DVOŘÁK . . . . . Concerto for Cello, in B minor, *Op.* 104

I. Allegro
II. Adagio ma non troppo
III. Finale: Allegro moderato

SOLOIST

GREGOR PIATIGORSKY

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

AARON RICHMOND presents

The Distinguished Soprano Star of the Bolshoi Opera

GALINA
VISHNEVSKAYA

Tue. Eve., Feb. 16 • Jordan Hall

Echoes of Vishnevskaya's triumph in Symphony Hall as soloist with the Moscow Symphony:

"Galina Vishnevskaya . . . is a statuesque soprano with classic brunette good looks and a voice of radiant loveliness . . . it is capable of sustained feathery pianissimos, arching legato, and noble, rich tone . . . the capacity audience roared its approval."

—ROBERT TAYLOR, *Boston Herald*

"What really set the audience to frenzied applause was the singing of Galina Vishnevskaya. Her voice is gorgeous, firmly placed, evenly produced . . . here is a prodigious artist."

CYRUS DURGIN, *Boston Globe*

AARON RICHMOND, *Managing Director,*

Boston University Celebrity Series presents the

N. Y. CITY OPERA

JULIUS RUDEL, General Director

3 PERFORMANCES ONLY: MARCH 23 and 24

Fully Staged and Completely Costumed

"Street Scene" — **Wed. Eve., March 23, at 8:30**

Kurt Weill (Book by Elmer Rice, Lyrics by Langston Hughes)

"Warm-hearted and powerful theatre"—Taubman in N. Y. Times

Benefit: Friends of Music, Boston University

"Susannah" — **Thur. Mat., March 24, at 2:15**

Music and Text by Carlisle Floyd

"As musical theatre it is of the first order"—N. Y. Times

"Six Characters in Search of an Author"

Hugo Weisgall—Libretto by Denis Johnston, based on the play by Pirandello

Thur. Eve., March 24, at 8:30

". . . a stunning achievement . . ."—Jay Harrison in N. Y. Herald-Tribune

---

MAIL ORDER FORM for CHOICEST SEATS: Be sure to enclose self-addressed, stamped envelope

Symphony Hall
N. Y. City Opera
Boston 15, Mass.

Enclosed find $.....for.....tickets for
☐ "Street Scene," Wed. Eve.
☐ "Susannah," Thurs. Mat.
☐ "Six Characters," Thurs. Eve.

EVES.: Floor: $6, $5, $4, $3, $2.50
1st Balc.: $6, $5, $4
2nd Balc.: $3 and $2

THUR. MAT at 2:15
Floor and 1st Balc.: $5, $4, $3
2nd Balc.: $2 and $1.50

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 12, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 13, *at* 8:30 *o'clock*

SCHUMANN . . . . . Symphony No. 3, in E-flat major, "Rhenish," *Op.* 97

I. Vivace
II. Moderato assai
III. Allegro non troppo
IV. Maestoso
V. Vivace

INTERMISSION

MOEVS . . . . . "Attis," for Orchestra with Chorus and Tenor Solo
(First performance)

RESPIGHI . . . . . "The Pines of Rome," Symphonic Poem

I. The Pines of the Villa Borghese
II. The Pines near a Catacomb
III. The Pines of the Janiculum
IV. The Pines of the Appian Way

CHORUS FROM THE
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, *Conductor*
ROBERT PRICE, *Tenor*

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO 'RCA VICTOR RECORDS

This program subject to change

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG
ASSOCIATES
ARTIST REPRESENTATIVE –
CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1960, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

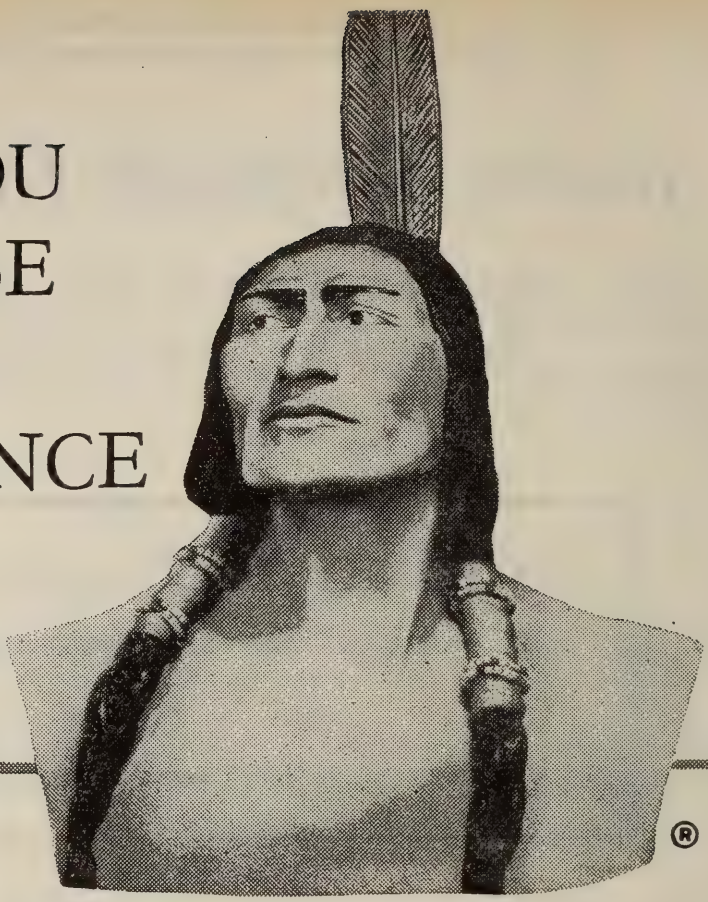
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (February 5–6) 903
Program (February 12–13) . . . 957
Program (February 26–27) . . . 959

NOTES

Mozart (Symphony No. 39) . . . 905
Kirchner (Toccata) 916

ENTR'ACTES

From a Trickle to a Torrent (*J. N. B.*) 932
Curtain of Sound (*Howard Taubman*) . . . 940
The Role of the Conductor: Medicine Man and Conjurer (*Paul Henry Lang*) 946

NOTES

Dvořák (Concerto in B minor for Cello) 952

Symphoniana

IN THE GALLERY

The exhibitions in the Gallery this week consist of ceramics, colored prints and models. There are plaques by Henry Schwarz of the Museum School, and Reuben Green, who is a member of the viola section in the Boston Symphony Orchestra. The ceramics are loaned by the Boris Mirski Gallery. The exhibition of color prints is loaned by the Print Department of the Boston Public Library under the direction of Arthur W. Heintzelman. They consist of woodcuts, etchings, lithographs and serigraphs by contemporary Italian, French and American artists.

Two scale models of projected buildings are also on exhibition. One, shown by courtesy of the Convention Bureau of the Chamber of Commerce, is for the planned Auditorium in the Prudential Center Development. The other is for a large apartment building now under construction at Beacon and Fairfield Streets.

• •

Mr. Green has kindly provided an explanation of his work:

"There is in pottery a connection with the earliest traditions of civilization and culture.

"Ceramics may be defined as the art



MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



The Culotte

leads the fashion parade southward —ours a hostess pajama of Arnel jersey featuring a softly turned collar and a wide gold belt. White, Green or Red.

Sizes 10-16 **$45.00**

416 Boylston St.
Boston 16
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

of making permanent objects of usefulness and/or beauty by the application of heat to earthy new materials. The word 'ceramics' stems from the Greek. In Athens about 600 B.C. there was an entire district devoted to the making of pottery called Kerameikos; hence the word Ceramic which is derived from the word Kerameia, meaning pottery.

"These Mosaics are the result of my collaborative effort with Mr. Henry Schwartz, a Boston artist now teaching at the Boston Museum School. Mr. Schwartz creates the design, which is the most important element in the work, and I do the technical work.

"Mosaics, as we have worked with them, are essentially a process of inlaying, in patterns, small pieces of colored ceramics called tesserae. In our work we have tried to combine the ancient methods with contemporary ways. The overall design is of essential importance. However, for orientation purposes, I will attempt to give the idea behind these works.

"*The Team* represents athletes of many ages, starting with the form of the Gladiator on the right to the football player on the left.

"*The Sculptor* represents the sculptural treatment of the Sphinx and its various stages of development.

"*The Eternal Light* represents biblical symbols centered around the Ten Commandments.

"*The Conductor* represents the various positions of the leader as seen from the audience, and above him the music is suggested by acute shapes and vivid colors."

• •

GREGOR PIATIGORSKY

Gregor Piatigorsky was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but it was the violoncello which he mastered and made his instrument. Migrating to Berlin after the first war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler.

(Continued on page 930)

filene's

Boston
Belmont
Chestnut Hill
Wellesley
Winchester
Hyannis
Northshore,
Peabody

Young Bostonian Shop



You'll feel new spirit, new verve, new graceful animation with the dramatic endowment of fashion on your sleeves . . .

Kimono sleeves

gather wide-spread momentum on a silhouette divine. A shape to fulfill the promise of feminity making the most of your waistline . . . expressing the mastery of line and cut in sheer wool. Gendarme navy, sizes 12-18, fifth floor. $49.95

On sale at Filene's Boston only



Madam, don't you believe it!

"Women are all heart, no head"

You would think this tired old saw would have died with the passage of the 19th Amendment. Why, today women are so shrewd they own half of America's personal wealth! But still you hear that women live by intuition, not intelligence. Of course, at Old Colony we know better. We're overjoyed to state that our Federal Street offices are visited by a goodly number of customers who "wear satins and laces and smell of cologne."

"Bankers are all head, no heart"

This claptrap is every bit as inaccurate — and even more unkind. Old Colony officers are real softies. Oh, we're hard-headed and steely-eyed when it comes to protecting and managing your funds. But we'll wager you'll find more genuine understanding and sincere human concern for your problems at Old Colony than at any place this side of church. There, we said it and we're glad.

By way of gently introducing ourselves, madam, we hope you will let us send you "A Primer for Investors." If you're not already an expert on stocks and bonds, this little booklet will start you on your way.

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:15



Worthy of your Trust

OLD COLONY TRUST COMPANY

One Federal St., Boston 6, Mass.

Allied with THE FIRST NATIONAL BANK OF BOSTON

Fifteenth Program

FRIDAY AFTERNOON, FEBRUARY 5, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 6, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

MOZART . . . . . Symphony No. 39, in E-flat major, K. 543

I. Adagio; Allegro
II. Andante
III. Minuetto; Trio
IV. Finale: Allegro

KIRCHNER . . . . . Toccata for Strings, Solo Winds and Percussion

(Conducted by the composer; first performance at these concerts)

INTERMISSION

DVOŘÁK . . . . . Concerto for Cello, in B minor, *Op.* 104

I. Allegro
II. Adagio ma non troppo
III. Finale: Allegro moderato

SOLOIST

GREGOR PIATIGORSKY

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS



sun savoir-faire

— everywhere at

R.H. Stearns

Boston • Chestnut Hill

SYMPHONY NO. 39, IN E-FLAT MAJOR, K. 543

By WOLFGANG AMADEUS MOZART

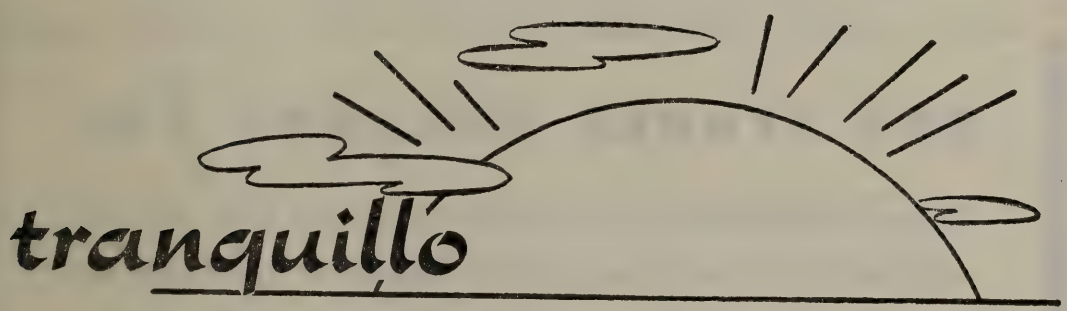
Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

The symphony was completed June 26, 1788.

The most recent performances at this series of concerts were on April 7 and April 9, 1955.

The orchestration includes: 1 flute, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

CERTAIN great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer — the lovely E-flat, the impassioned G minor, and the serene "Jupiter" (June 26, July 25 and August 10, 1788). We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three



Calm, quiet musical passages relax the mind—lift the burden of day-to-day cares from the listener.

Another way of setting your mind at ease is to let Rockland-Atlas assume the responsibility for handling your investment problems. You'll find that we work diligently, quietly, and with one goal in mind: to benefit you and your family.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

rarefied flights into a new beauty of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Speculation on such mysteries are these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan,* Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, trios, piano sonatas "for beginners," a march — various pieces written by order of a patron, or to favor some singer or player.

Perhaps what is most to be marvelled at in the composer Mozart — a marvel even exceeding the incredible exploits of a later, "Roman-

TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.

S.S.P.CO.
PURITAS ET CURA
ESTABLISHED 1831 INCORPORATED 1894

S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford



VIOLIN: Spade-shaped and played with a bow of enormous length, the 9th-century *vielle* or *fiedel* is the first known bowed instrument to appear in Europe. Descending through many shapes and sizes, it reached an approximation of its modern form in the *viola da braccio* ("arm viol") of the Italian Renaissance. Because the violin could communicate delicate shades of feeling, it soon became the queen of instruments. During the Baroque, whole dynasties of great Italian violin-makers flourished. Three generations of Amatis and their pupil Stradivari brought the tradition and era to a dazzling climax. From the Classic to the Modern period, composers made increasing demands of the violin; while Mozart's *soloists* were seldom expected to play above a^3, Richard Strauss felt that g^4, was not excessive for the violins of the orchestra. Today, violins outnumber all other strings together in the orchestra.

VAULTS: . . . are pretty much taken for granted in banking. But there *is* a difference in vaults and safe-deposit facilities. At The Merchants you can rent a small safe-deposit box at a nominal charge for your family's valuables, or a section of our fireproof, floodproof vault at our Copley Office for bulk storage of an art collection. We can safeguard your personal portfolio of stocks . . . or all your firm's securities. Just call us for details!

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831
MEMBER F.D.I.C.

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

tic" century — is his success in not being limited by the strait-jacket of petty commissions. From the operas where, in an elaborate production his name appeared in small type on the posters (if at all) to the serenades for private parties, he gave in return for his small fees music whose undying beauties his patrons did not remotely suspect. Shortly after his death the three symphonies in question appeared in publication, and were performed, their extraordinary qualities received with amazement, disapproval in some quarters, and an enthusiasm which increased from year to year. The three great symphonies (destined to be his last) were closed secrets to his friends who beheld the famous but impecunious young man of thirty-two adding three more to the thirty-odd symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of *Don Giovanni* in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. His

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

operas brought him nothing more than a small initial fee, and the demand for him as pianist had fallen off. His diminished activities were scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony† on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: "At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for

* Koechel lists only one other symphony by Mozart in a minor key — the early symphony in G minor, No. 183 (1773).

† Save four poignant dissonances at the climax of the introduction.



ONLY *the* STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

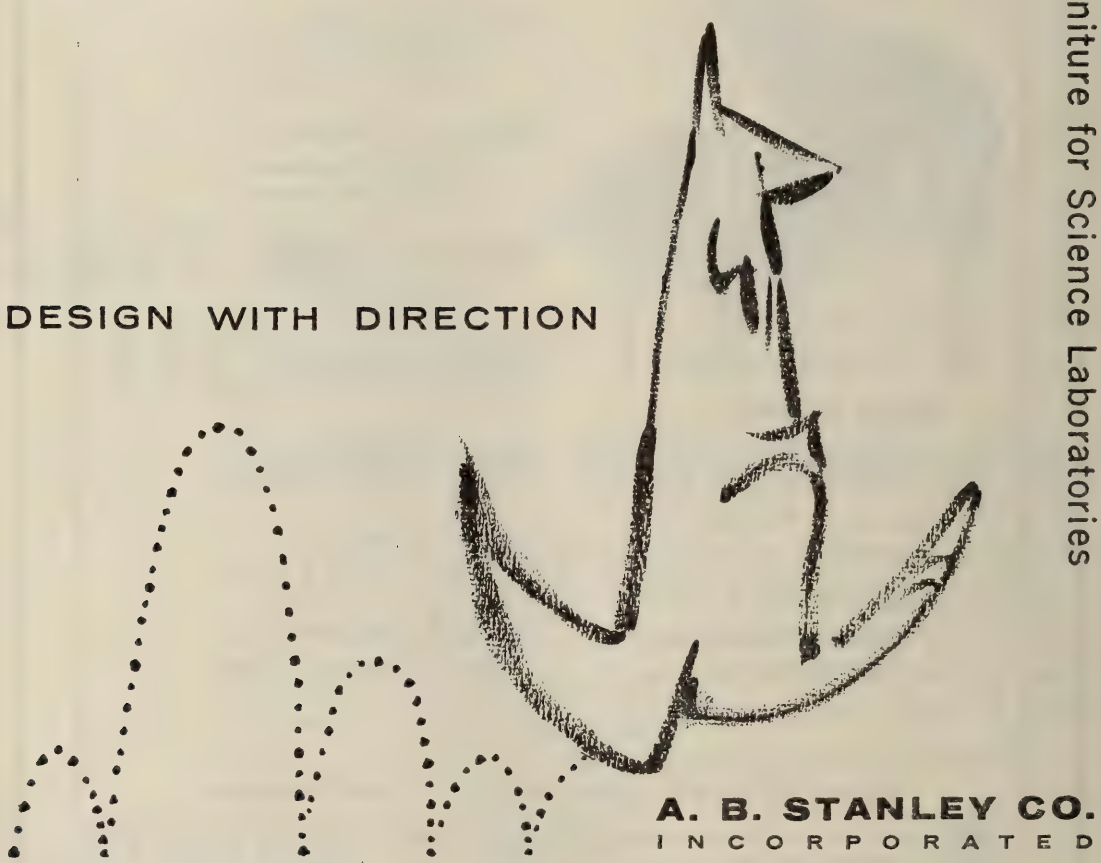
ROBERT G. WIESE
Scudder, Stevens & Clark

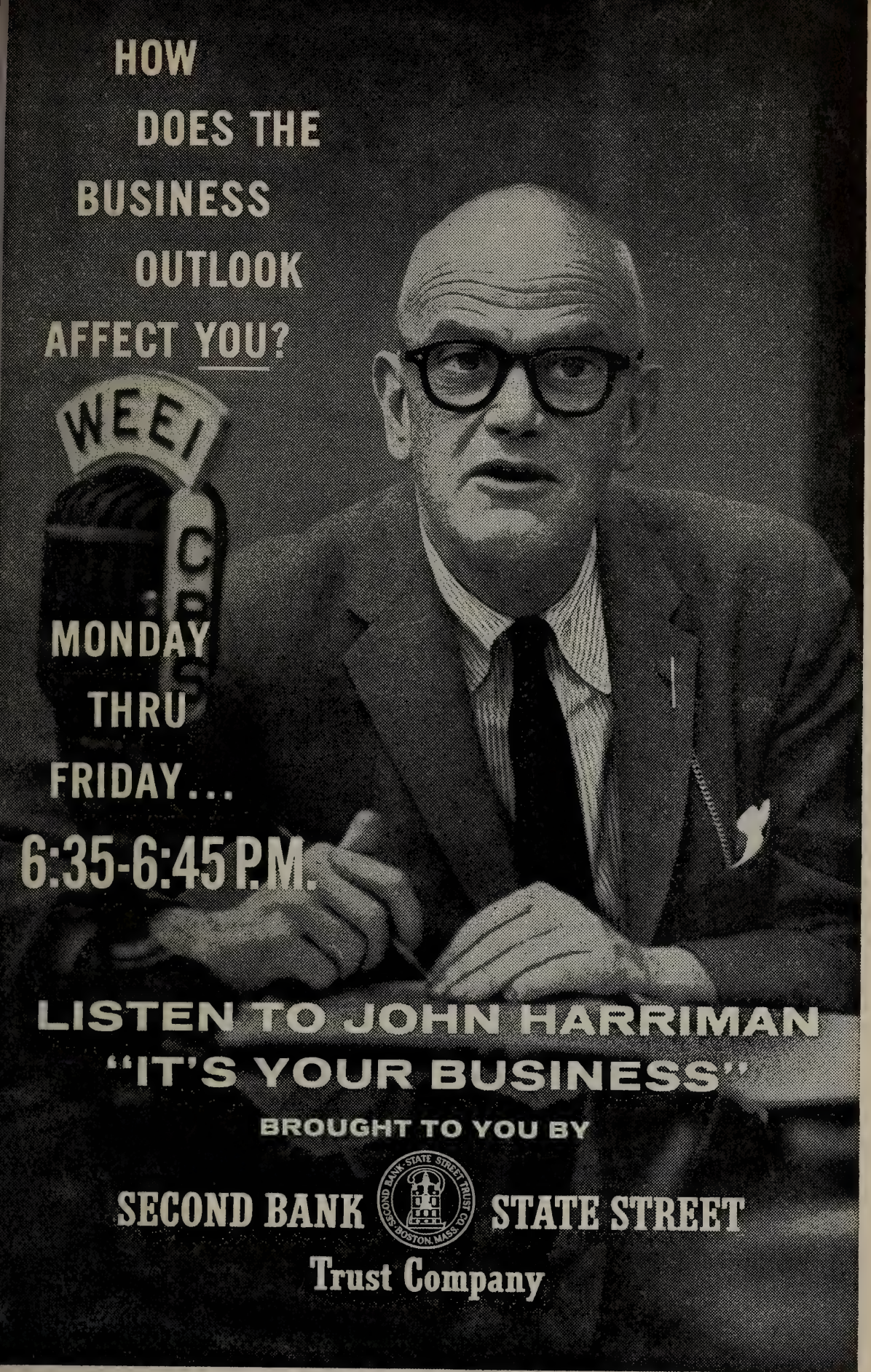
RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a trio, and under June 26 a march, piano sonata, the adagio and fugue for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) — the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer" to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half — the equivalent of two hundred dollars — in Mozart's case. He expected little in return — no exquisite symphonies or operas to set Austria afire — a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient.




HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: "Too much for what I do — not enough for what I can do."

• •

Mozart uses no oboes in his E-flat symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.



SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Allegro ma non troppo

Fast, but not so fast that the future is overlooked. And so it is with trust and estate planning. Our Trust officers will be glad to discuss with you and your counsel the broad scope of estate plan services, and demonstrate to you how a program formulated now can secure the future of your estate.

UNITED STATES TRUST COMPANY
Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



arrangement...

enhances a fine horn performance. Your Insurance Agent also depends upon the arrangement provided by Companies he represents to enhance the service he performs for you. Over 8,000 Independent Insurance Agents throughout the U.S., its Territories and Canada rely on the Boston Insurance Group's 68 "Local Home Offices," for an arrangement that brings the advantages of **modern** insurance protection and service to policyowners wherever they live.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT

Equitable Fire Insurance Company, Charleston, South Carolina
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

TOCCATA FOR STRINGS, SOLO WINDS AND PERCUSSION

By LEON KIRCHNER

Born in Brooklyn, New York, January 24, 1919

Composed in December, 1955, Kirchner's Toccata was first performed by the San Francisco Symphony Orchestra on February 16, 1956.

The Toccata calls for a string orchestra with the following solo wind instruments: oboe, clarinet, bassoon, horn, trumpet, trombone, and the following percussion: side drum, tenor drum, bass drum, celesta, xylophone, tambourine, tam-tam and cymbal.

This work is eligible for the American International Music Fund recording project.

WHEN his Toccata was performed in San Francisco, Mr. Kirchner provided the following statement about his score: "The word *Toccata* traditionally refers to a keyboard composition in so-called 'free' idiomatic keyboard style. Chords, scale-like passages, contrasting tempi in quickly changing scenes characterize this form. An early precedent was established (c. 1600) in which the structural elements of the keyboard toccata were utilized in pieces for brass. The orchestral medium also offers ample opportunity for the presentation of these characteristics, and composers have often availed themselves of it.

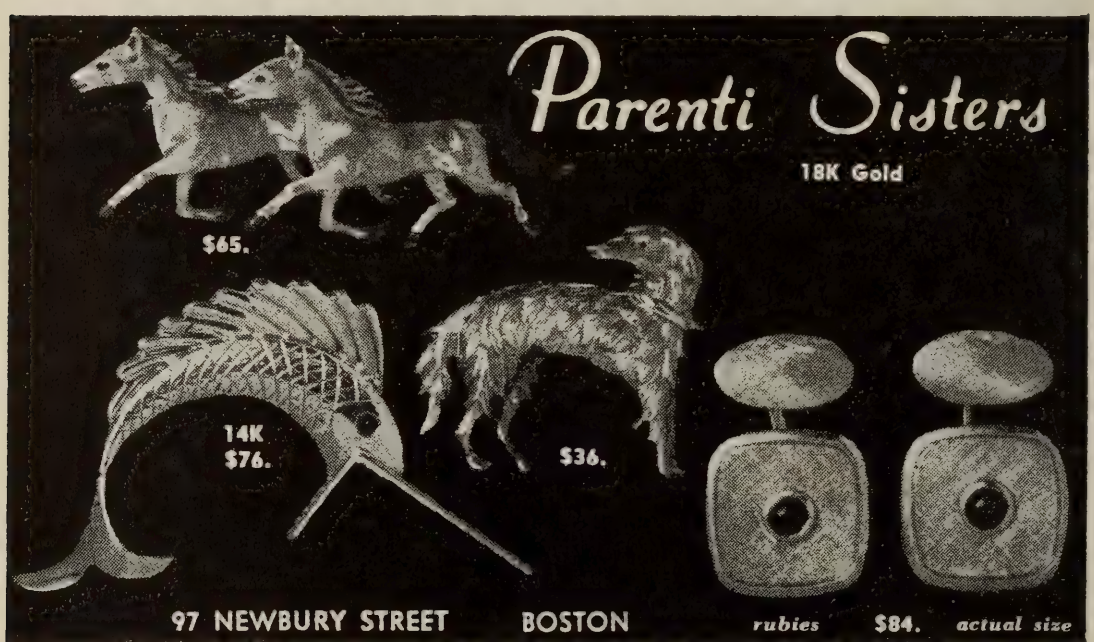
"The Toccata for Strings, Solo Winds and Percussion is a compara-

Aeolian-Skinner Organ Company

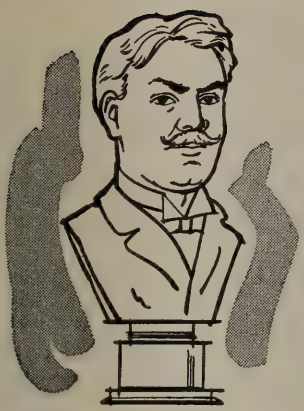
Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC

Joseph S. Whiteford, President and Tonal Director



IN 1893...



...Edward MacDowell continued to work in Boston and heard his symphonic poem, *Hamlet and Ophelia*, performed as a whole for the first time by the Boston Symphony Orchestra. Three years later he accepted a post as professor of music at Columbia.



...New England Life continued its growth under the direction of its Boston headquarters in spite of a depression that swept the country depleting the gold supply and leaving the nation close to bankruptcy. Through five major wars and seven depressions the stability of New England Life has remained unshaken.

NEW ENGLAND

Mutual **LIFE** *Insurance Company* BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

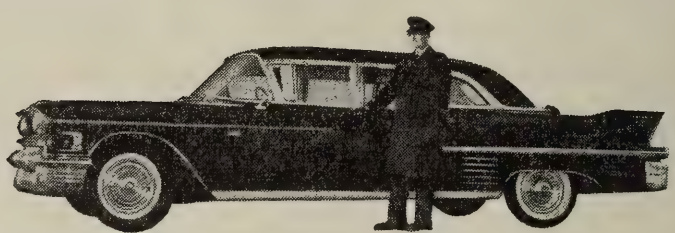
tively short, one-movement work divided into four sections. The first section is an exposition, the second a development; a slow movement which follows is based on the theme stated by the wind instruments at the outset of the work. The fourth section provides a recapitulation and coda."

The following description of this piece was contributed by Alexander L. Ringer in the *Musical Quarterly* for April, 1956:

"The Toccata is also another instance of Kirchner's personal style which miraculously blends ingredients usually considered irreconcilable because they hail from both Schönberg and Stravinsky. On the whole, though, perhaps owing to the nature of the original request, the considerable feeling of tonality that pervades large portions of the piece and the general metrical simplicity have little precedent in his total *œuvre*. Kirchner likes to refer to Schönberg and Sessions as the men who most decisively influenced his musical orientation. The Toccata suggests that Beethoven may well be the man to complete the triad of mentors. Not only is the total effect of this relatively short composition direct and 'big' in the manner of the third *Leonore* Overture; more specifically, one is reminded of Beethoven by the imaginative treatment of melodic and rhythmic germ-cells including the proverbial 'victory' motif, no less than by the astonishing ideas

BOOK CLEARING HOUSE
423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16
BOOKS ON ALL SUBJECTS (including latest technical and scientific)
Largest Selection of Paper Books
RECORDINGS (stereo and monaural) FOR ALL TASTES
Phone and Mail Orders Invited

HIRE A Cadillac LIMOUSINE from ROBIE Cadillac RENTING SERVICE



434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company



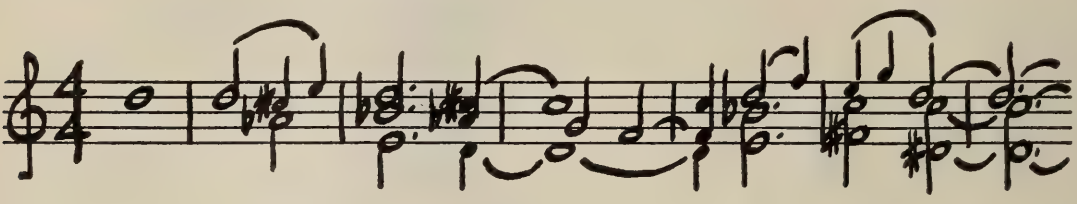
From our exquisite spring and summer
collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

springing from apparently quite insignificant, at any rate not very distinguished, thematic material.

"The principal melodic idea is stated by the wood-winds at the very outset. Its motivic essence consists of the note D followed by a motion from the lower to the upper neighboring tone.



After an eerie sound produced by string harmonics with celesta support, the strings briefly elaborate the initial material, whereupon an accelerando leads to the exposition of the basic rhythmic patterns. Dotted rhythm appears under various guises. Furthermore, characteristic offbeat accents, well known from other Kirchner pieces, impose themselves with increasing vigor. Eventually, part of this rhythmic equipment is combined with a chord that is to assume some coloristic significance later on. An emphatic gesture by the low strings in unison, topped off by a delicate celesta chord and a rhythmic reminiscence on the snare drum, concludes the exposition.

"The development begins andante with an expressive trio of oboe, clarinet, and solo violin. Gradually the strings resume their rhythmic

BOCA GRANDE PALM BEACH

Tatsaunders INC.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

Croissant Brioches

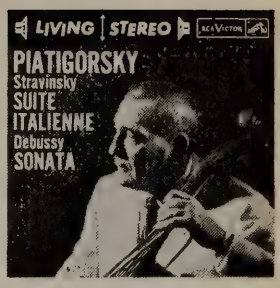
Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Piatigorsky

THIS CONSUMMATE ARTIST, THE WORLD'S OUTSTANDING CELLIST, PERFORMS WITH DEEP EMOTIONAL POWER IN LIVING STEREO ON **RCA VICTOR RECORDS** EXCLUSIVELY.





Above album also available on regular L.P. Other Piatigorsky albums (Monaural only): Beethoven: Trio, Op. 3; Trios, Op. 9, Nos. 1 and 3 (with Jascha Heifetz and William Primrose); Hindemith: Sonata, and Barber: Sonata.

RCA VICTOR
RADIO CORPORATION OF AMERICA

percussive function and the accelerando gets the rhythmic workout into full swing. The slower second half of the development, on the other hand, makes greater use of the initial melodic material. Again an accelerando — agogic fluctuations are an integral part of Kirchner's formal approach — leads to the varied recapitulation, which reverses the order of the exposition. As a result the motion is slowed down only shortly before the end, and the initial wood-wind idea now assumes the additional task of preparing the concise and rapid coda."

• •

Leon Kirchner's Sonata Concertante for Piano and Violin, composed in 1952, was performed at a concert of chamber music in the Berkshire Festival on July 29 last, when Alexander Schneider was the violinist and the composer the pianist. He joined Aaron Copland and Lukas Foss in the Composition Department of the Berkshire Music Center. The present *Toccata* was performed by the school orchestra.

Leon Kirchner, born in Brooklyn (which was incidentally the birthplace of Aaron Copland and Roger Sessions), went with his family to California when he was nine years old and has lived in that State for the greater part of his life. He studied theory with Albert Elkus and Edward Strickland at the University of California in Berkeley, also



JOHN MASON BROWN
***Lecture:* "Seeing Things"**
Tuesday, February 16, at 11 a.m. in John Hancock Hall
Tickets: $3.20 and $2.65 including tax at
THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.

Enjoy THE MODERN CONCEPT IN *Stereophonic Hi-Fi*



Here is a splendid example of Lafayette's TRUE STEREO HI-FI, completely assembled and installed in handsome modern cabinets, ready to play. This system, the work of Lafayette electronic experts, eliminates any problems of wiring, drilling, mounting, connecting or finishing. You merely turn the switch for incomparable listening pleasure.

Other Stereo Hi-Fi components and cabinets available as completely assembled units.

Lafayette Radio

110 Federal Street, Boston

taking lessons from Ernest Bloch. In 1942 he studied with Roger Sessions in New York. After serving with the armed forces, he returned to take his degree at the University of California, where he subsequently taught. He has been Associate Professor at the University of Southern California and is now Professor at Mills College in Oakland.

His works, in addition to the Toccata and the *Sonata Concertante* mentioned above, include *Letter* and *The Times are Nightfall,* for soprano and piano (1943); *Dawn,* for chorus and organ (1946); Duo for violin and piano (1947); Piano Sonata (1948); String Quartet (1949); *Of Obedience* and *The Runner,* after Walt Whitman, for soprano and piano (1950); *Sinfonia* (N. Y. Philharmonic, Jan. 31, 1952); Piano Trio (1954); Piano Concerto (N. Y. Philharmonic, Feb. 23, 1956, the composer as soloist).

• •

As long ago as October, 1949 (in the *Musical Quarterly*), Richard Franko Goldman wrote prophetically of Leon Kirchner, largely on the basis of his Duo for Violin and Piano and his Piano Sonata. "It is not necessary to urge remembrance of his name; it will be heard often enough to impress itself. It is a joy not to have to write that Kirchner is talented or promising; one can write that of at least several dozen others. Kirchner is already the real thing; he is a composer whose music can stand being heard on programs with the music of anyone writing today. . . . Few composers can proportion music of rhapsodic glow so that it does not weary by excess of tone or of length. It is his

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group





THE CADILLAC "V" AND CREST interpreted in Rubies and Diamonds BY HARRY WINSTON, INC.

Where Craftsmanship is a Creed!

There are, to be sure, many ways to learn the story of Cadillac craftsmanship. But the best of these—and certainly the most enjoyable—is simply to inspect and drive a 1960 Cadillac. Every exquisite detail of its interior, for instance, reveals a skill and care in execution that are unique in motordom. Every graceful, tight-fitting body line evidences the rare devotion lavished on its final assembly. And every silent, solid mile on the highway speaks eloquently of Cadillac's great over-all soundness of construction. We suggest you visit your dealer—and see how fine a motor car can be when craftsmanship is the irrevocable creed of its maker.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

sense of proportion, perhaps more than any of his other gifts, that stamps Kirchner as a composer who commands himself and his medium absolutely. This control is apparent in the absence of padding, of vulgarisms, of passages that sound labored, of noise designed to be shocking or merely to be soothing. . . . Kirchner's music recalls Bartók, the most elusive of 20th-century composers, who cannot be imitated and who can only rarely be evoked. Kirchner's music has something of the same darkness, the same poetry, the same disquieting hiddenness; but with Kirchner, as with Bartók, this is a product of temperament and not simply of mannerism.

"The idiom is chromatic, violently dissonant, drivingly rhythmic; the design is clean, the elements succinct. There is every mark of high style, and no evidence of writing to a theory. . . . One could not name Kirchner's teachers by hearing his work, and that is the mark of the discovered individual and of the artist. . . . Kirchner profited from his studies with Schönberg not to be doctrinaire, but to think and work like a composer. . . . The Sonata is the work of a man of forceful, definite, and yet sensitively constituted personality; the music requires thoughtful assimilation by anyone who essays to play it, but it repays the thought and rewards study."



***KLM** is proud to be the Airline preferred by the*

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.



KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355

Quoting the above for a recording of Kirchner's Trio and Sonata Concertante under the Epic label, Klaus G. Roy wrote:

"The basic profile so perceptively drawn by Mr. Goldman has not changed in the seven years since this was written; but growth there has surely been. What Kirchner himself has to say about the philosophy of his music-making reveals the distance, the disinterest – if not indeed the aversion – he seems to harbor for the so-called neo-classical movement, whose primary exponents (yet so vastly different) have been Stravinsky, Prokofiev, and Hindemith. Kirchner is an ardent romanticist, if such classification and labeling were ever fair; he is an expressionist of fierce conviction and personal intensity, a believer in art for art's sake: truly a disciple – though not at all an obedient pupil – of Bloch, Sessions, Schönberg, and Bartók. Yet it is strange that the man he quotes in the following statement, the 17th-century astronomer Johann Kepler, has recently inspired none other than Paul Hindemith to write an opera about him, called "The Harmony of the World." Here is the musical credo of Leon Kirchner:

" 'I have attested it as true in my deepest soul and I contemplate its beauty with incredible and ravishing delight.' So Kepler greeted the harmonious system of the universe as portrayed by Copernicus. If, in this sense, the quasi-arithmeticians, the new æsthetic engineers of music,

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

were to greet the creative act, what wonderful, æsthetic pleasure we could realize in the imaginative invention of their scores. Unfortunately this is not the case. It is my feeling that many of us, dominated by the fear of self-expression, seek the superficial security of current style and fad — worship and make a fetish of complexity, or with puerile grace denude simplicity; Idea, the precious ore of art, is lost in the jungle of graphs, prepared tapes, feedbacks and cold stylistic minutiæ.

"An artist must create a personal cosmos, a verdant world in continuity with tradition, further fulfilling man's 'awareness,' his 'degree of consciousness,' and bringing new subtilization, vision and beauty to the elements of experience. It is in this way that Idea, powered by conviction and necessity, will create its own style and the singular, momentous structure capable of realizing its intent."

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Minton's Ancestral

An *English bone china* pattern with enameled motifs in soft shades of rose and turquoise on the lovely Fyfe swirl shape.

Five-piece place setting
$23.75

At Chestnut Hill, Northshore. Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

(Continued from page 900)

Soon he found his field as a virtuoso. He first visited the United States in 1929, and on April 17, 1931, he first played with the Boston Symphony Orchestra, in Schumann's Violoncello Concerto in A minor.

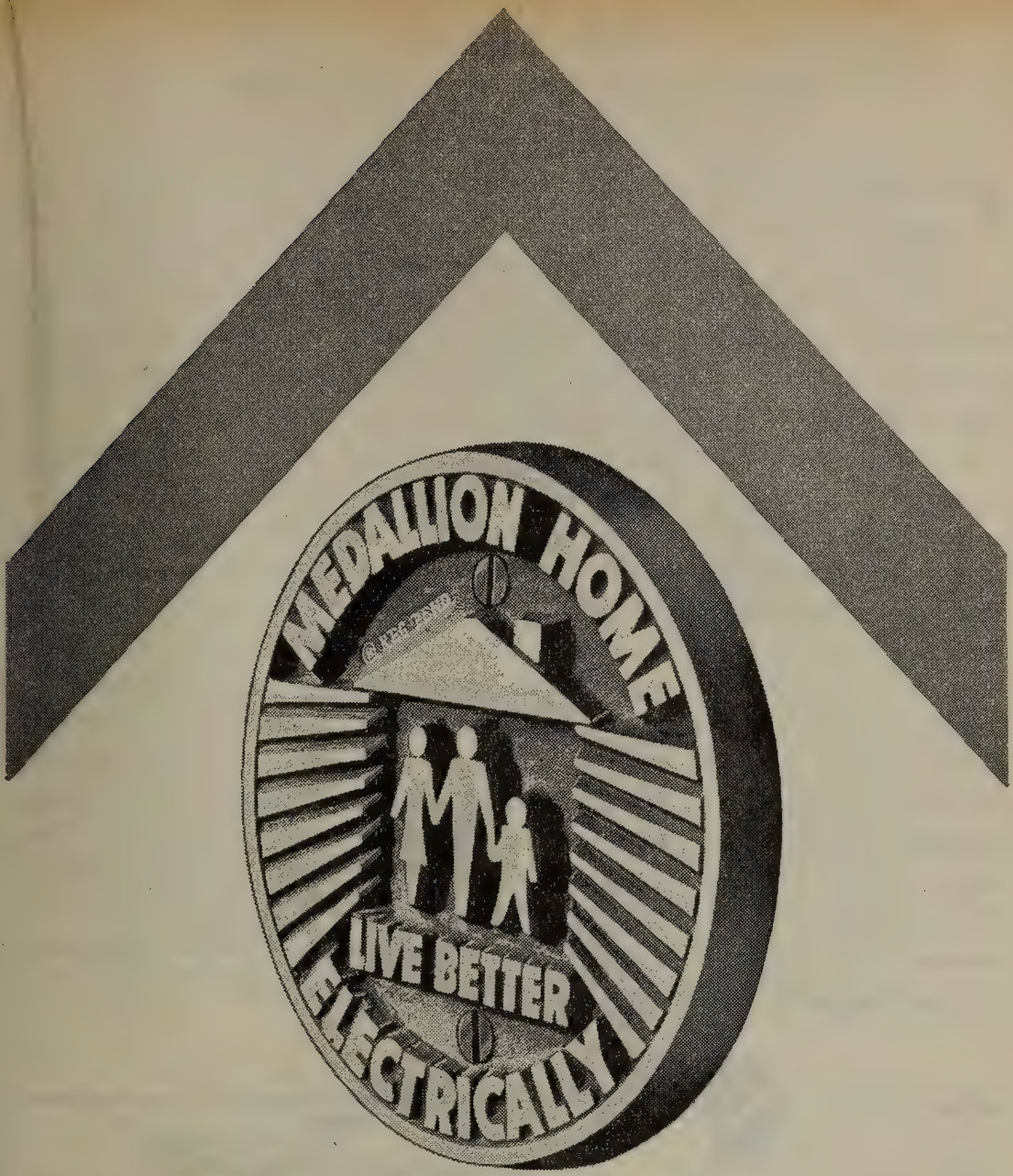
Mr. Piatigorsky has performed with this Orchestra concertos by Haydn, Mozart, Schumann, Saint-Saëns, Dvořák, Bloch ("Schelomo"), and has played on three occasions in Strauss' "Don Quixote." He has participated in introducing concertos by Berezowsky ("Concerto Lirico"), Prokofieff, Hindemith, and Dukelsky. He played in the first performance of the Cello Concerto by William Walton, January 25, 1957. He has for a number of seasons been on the chamber music faculty of the Berkshire Music Center at Tanglewood.

"ATTIS"

A new work by Robert Moevs will have its first performance at the next pair of concerts. The subject is drawn from a poem by Catullus (Carmen LXIII). Attis was a god of ancient Phrygia who bore a similarity to the Greek Adonis. The rite of worship adopted in Rome was celebrated in a spirit of frenzied exaltation. Mr. Moevs has set lines from the poem, using a mixed chorus with tenor solo and an orchestra which includes a large number of percussion instruments. The score was commissioned by the Boston Symphony Orchestra in the American Music Center Commissioning Series under a grant from the Ford Foundation. Dr. Munch will likewise introduce the work in Brooklyn and New York on February 19 and 20.

TOUR THE U.S.S.R.
With Dr. Leon I. Twarog
Associate Professor of Slavic Languages and Literatures, Boston University
32 DAYS — BY AIR — JUNE 28, 1960
$1490 FROM NEW YORK $1098 FROM AMSTERDAM
Moscow — Leningrad — Kiev — Odessa — Yalta — Sochi — Tbilisi
11-DAY EXTENSION TO POLAND AND CZECHOSLOVAKIA $195.00
Write for Brochure

T. O. Metcalf Co.
LETTER PRESS PRINTING PHOTO OFFSET
Boston 10, Mass.
51 Melcher Street :: *Telephone*: HAncock 6-5050



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

ENTR'ACTE

FROM A TRICKLE TO A TORRENT

THE article by Howard Taubman in this issue about the increasing use of music as "background" prompts a comparison between the musical abundance in this country today and the situation not so long ago. Now music reproduced and "live" floods our nation, provided by first-rate performing organizations which in turn have been provided by first-rate music schools. This abundance is astonishing if directly compared to the status fifty years ago.

At the beginning of the century, music was an imported activity, nurtured by groups in two or three centers. To study music, one went to Leipzig, or Frankfurt, or Paris, and the few who had the hardihood to compose, composed what turned out to be European music. The sum total of permanent orchestras were in New York and Boston on the Eastern seaboard, Chicago, St. Louis and Cincinnati in the West. All were built on German tradition, manned mostly by Germans, and largely supported by German-Americans. Opera hardly existed outside of New York. Famous European singers, pianists or violinists would cross the Atlantic each winter to tour our larger cities. Two string quartets, the Kneisels and later the Flonzaleys, had to suffice for the whole country. Chamber groups were the rare pursuit of a small elect. The great West was, musically speaking, virgin territory.

for superb footwear by master craftsmen



Joseph Antell

Boston **Wellesley**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

San Francisco is a fair example of a now musically proud city which then hardly knew that music existed. There must have been occasional visiting virtuosos, of course; but this writer, who spent his boyhood there, encountered no music at all beyond Sousa marches from a park band, or sentimental selections from a lugubrious trio in a hotel dining-room. At home I found out that better music than this existed. There was an upright piano and a shelf of scores, which included Haydn's London symphonies, laid out for four hands in oblong volumes. There were also collections in gray covers of "gems" from *Il Trovatore, Aïda, The Barber of Seville,* and strange to tell, *Oberon,* arranged for piano solo, the opening words of each aria placed above the notes. The tunes were teasers, but there was no possibility of pursuing the matter any further. Apparently the less catching but still decidedly agreeable tunes of Haydn did not stir up the thought that there might be other symphonies by other composers worth investigating in similar piano reductions. Beethoven's piano sonatas, especially the earlier ones, and more especially the slow movements, I could somehow manage, yet the romantic appeal of these does not seem to have aroused any great curiosity in me about what were said to be nine famous symphonies.

The first revelation came in a neighborhood ice-cream parlor, where, by putting down a nickel for a soda, one had the privilege of operating

Stop & Shop Gourmet Quiz for Early Comers

1. What is chili?
   a. an Eskimo's igloo b. a spice c. a fur d. a South American country
2. Which of the following grows on trees?
   a. butternuts b. whiffles c. shoes d. barnacles
3. What is beet sugar?
   a. tired sugar b. sugar made from beet juice c. brown sugar d. crumpled cash
4. Stop & Shop All-Butter Coffee Cake is laced with
   a. rum b. crunchy pecans c. doilies d. coffee beans

ANSWERS:
1) b. a spice 2) a. butternuts 3) b. sugar made from beet juice 4) b. crunchy pecans

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

The New England Conservatory
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

Wednesday, Feb. 10 • 8:30

SPECIAL CONCERT FOR THE SCHOLARSHIP FUND

Jesús María SANROMÁ — **Walter PISTON**

JAMES DIXON and the CONSERVATORY SYMPHONY ORCHESTRA

Mozart, Concerto in C major, K. 467

Piston, Concertino for Piano and Orchestra
(Conducted by the composer)

Shostakovitch, Symphony No. 10
(First Boston performance)

TICKETS: $2.50, $2.00, $1.50, $1.00
Jordan Hall Box Office KE 6-2412

290 Huntington Ave., Boston 15

a scratchy hand-cranked phonograph. There were two remarkable discs in a pile of ragtime or comedy items — one produced Schubert's Unfinished Symphony, a movement on each side, reduced to three minutes each. Beethoven's "Pastoral" Symphony was similarly encompassed on two sides, unless my memory slips. Surely all developments and Lord knows what else must have been dropped out. The performers were presumably a "studio" group, but that mattered not at all. Here, instead of tinkly, percussive piano sounds, was the warmth of strings and winds. An unknown world of instrumental tone and instrumental song somehow glimmered through.

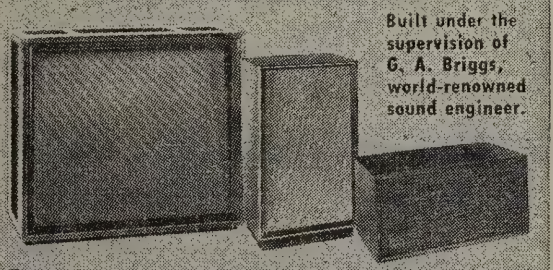
There is no particular reason for this small scrap of autobiography except to draw a violent contrast with the opportunities which confront a small boy at present. A child in any large community now could not escape music if he tried. If he lives in the back country, great music, greatly performed, will come to him on the air, and if the sounds are to his liking, they can be purchased on records and repeated at will.

There can be no doubt that the improvement of recording and its transmission by radio have done more than anything else to transform a music-starved into a music-conscious nation. The gain is for millions

For information about
ADVERTISING
in the
Boston Symphony Orchestra
publications
write or call
Advertising Department
Symphony Hall
CO 6-1492

• •

STEREO/HIGH FIDELITY NOTE:
This is the
Wharfedale
Loudspeakers and Speaker Systems



Built under the supervision of G. A. Briggs, world-renowned sound engineer.

There is a Wharfedale system admirably suited to your own stereo and room requirements. Wharfedale speakers are preferred because they eliminate stridency and reproduce music naturally, without electronic, mechanical or acoustical coloration.

The Wharfedale line includes full range, bass and treble speakers, plus 2- and 3-way speaker systems.

Available in Boston at:
LAFAYETTE RADIO
110 Federal Street
THE LISTENING POST, INC.
161 Newbury Street
RADIO SHACK CORPORATION
730 Commonwealth Avenue
and other high fidelity dealers

A quality endorsed component of British Industries Corp. (BIC)
GARRARD • LEAK • WHARFEDALE • RJ • RIVER EDGE

of people, but there is a loss, too. Indeed, music is too accessible to be valued in the way that any rarely beautiful work of art deserves to be valued. If Schubert's Unfinished Symphony had come to me not as a strange and sudden apparition, but as part of a continuous stream of indifferent sounds, introduced by an earnest plea for a tooth-paste, I feel sure that I would have taken it for granted and missed a certain sense of wonder in discovery. When we give music anything less than our full attention, something is blunted in our listening faculty. If a symphony must compete with conversation, its full beauty may never impress the young listener, and with its repetition he may reach all too soon the satiated "Oh, that again!" attitude.

It is surely a misfortune that music has become almost as cheap, as available as the air we breathe, to be turned on like water from a tap, in one's bedroom, one's living-room, one's car, or even in one's hand-bag. Like any incessant sound, it at last escapes our notice. It is more common in public places than air-conditioning, and there we quite lose the precious privilege of choice. Isolde's *Liebestod* sputtering out of a car radio is somehow at odds with Wagner's intense sublimation of human passion intended to be heard in breathless silence in a darkened opera-house after five hours of preparation.

Fortunately we are not all vitiated by this indiscriminate torrent of

BIGELOW · KENNARD CO ·

• jewelry • silver • china and glassware
• leather items • clocks • gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

sounds. We can look for what we want and shut out the rest. The record collectors, with ready access to the world's foremost conductors and performers, will not be detained by an indifferent performance. With the whole range of important music at their disposal, they can acquaint themselves thoroughly with the category of their choice, and even though untrained, can acquire a good deal of discrimination.

And so people everywhere can be found talking about the ins and outs of music. Particularly the younger ones. There are plentiful awards to entice talent into a musical career. Even those without special talent are sure to encounter music, whatever their schooling. If a class of students in any academic college were catechized today about the Brandenburg Concertos, probably a good portion could tell not only the composer and the number, but which they prefer and why. If the same question had been put to a similar group in 1910, the response might have been little better than zero.

Mechanically reproduced music, whatever its drawbacks, has proved a tremendous boon, an incredibly powerful propagandist in a noble cause. Its vast quantity and reaching geographical penetration have not only increased the general knowledge of music, but sharpened the sense of value. A present audience would not tolerate concessions once

SAVE TIME CONVENIENT
PARK YOUR CAR
AT THE
WESTLAND AVE. GARAGE
WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ
World's Greatest Toy Store
40 Newbury Street, Boston Telephone: COmmonwealth 6-5101
Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

habitually made by singers in their recitals. There was a time when "The Last Rose of Summer" or "Home, Sweet Home" warmed the collective heart of the gallery.* Audiences now expect the best and want no condescension, no adorable encores. Any community large enough to call itself a city can assemble an audience within a fifty-mile radius for professional symphony concerts and strictly first-rate individual talent.

J. N. B.

* Such things could happen now only on commercial radio programs, which are, to say the least, a gross underestimation by the producers of what the public wants.

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS

Piano Rebuilders For 46 Years

Sales and Complete Service

Steinway, Baldwin, Mason & Hamlin, Knabe

BROADWAY PIANO EXCHANGE, INC.

141 Main Street, Medford, Mass. **EXport 6-2224**

Members of Piano Technicians Guild



Café Florian

CONTINENTAL COFFEE HOUSE

85 NEWBURY

Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT

JANAS STARKER



Dvořák: Cello Concerto in B minor, Op. 104
Fauré: Elegie, Op. 24
with The Philharmonia Orchestra,
Walter Susskind conducting
available in Stereo or Monophonic (S) 35417

RECORDED IN EUROPE FOR ANGEL RECORDS ®

CURTAIN OF SOUND

(*New York Times*, January 3, 1960)

By HOWARD TAUBMAN

A CHAIN of apartment houses in Brooklyn is planning to feed music into its lobbies and laundries twenty-four hours a day, seven days a week, and presumably twelve months a year. The idea is to provide a backdrop to the social and workaday noises that go with apartment-house life.

Is this progress? Somebody seems to think so. It is certainly regarded as a plus factor in the real estate business. Muzak, an estimable organization that pipes music into a host of places, reports that it is providing musical atmosphere to nearly three hundred apartment projects throughout the country. Evidently an amenity of this sort is considered a valuable extra by competing apartment developments.

One is accustomed to soft music in certain restaurants. It is not uncommon to encounter music, though not played softly, in supermarkets. Some hotels have it going incessantly in their elevators.

The notion that we must have a pretty musical backdrop for so many of our ordinary activities is not a new one. The radio and long-playing disk have put continuous music within everyone's reach, and countless people have taken advantage of this boon granted by a mechanical age.

It is a boon, of course, if you cannot bear the workaday noises of your home or the outside world without a beneficent mist of music. There are people who cannot study, read, masticate or make conversation unless they have appealing sounds in the background. A few are so desperate that they do not venture out for a walk in the park without a small radio clutched in their hands to provide them with music.

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS

300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis

LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES

171 Washington Street
Dorchester, Mass.

GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

How wise they are to arm themselves in advance; otherwise, heaven forfend, they might have to hear the song of a bird or the cry of a child without any ameliorating tune as a shield.

For people of this sort there is no problem of being part of a captive audience. They rejoice in a world filled with constant musical backdrops. They do not feel their privacy or freedom is invaded if the whirr of a high-speed washing or drying machine is set off neatly by "Pomp and Circumstance." Electrical appliances have taken the drudgery out of getting the laundry done, and now music turns it into enchantment. Hallelujah for the forward march of the twentieth century! The mind boggles at what the twenty-first will produce. Shall our descendants be whirling in space tuned to some disk jockey on earth to be sure they do not hear the music of the spheres?

But what's wrong? Serious statistical studies have shown that music can function like a stimulant or tranquillizer. Do you want to keep your factory crew from becoming bored with the routine of the assembly line? A lively waltz or a martial march will revive flagging interest. Do you want to soften a patient's pain when you drill his tooth? A gentle nocturne may lull the stab of a hurt nerve.

Who can object to the use of music in combating fatigue or easing discomfort? Who can find fault with the employment of a practical aid in such vital matters as commerce and medicine? No one, not even a stiff-necked believer in the significance of music as a profound and affecting expression of the human adventure. All he would ask is that a clear distinction be made between music as a backdrop and music as a form of communication.

Such a distinction ought to be taken for granted. But we live in a world in which, despite the "population explosion" about which we



BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS • PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
11 Large Supermarkets
WATERTOWN
NEWTONVILLE
WELLESLEY
MEDFORD
CHESTNUT HILL
MT. AUBURN
BROOKLINE
STONEHAM
PORTER SQUARE
NORWOOD
AUBURNDALE

hear so much these days, machines multiply much faster than human beings. Add to the overabundance of sound-producing equipment an increasing capacity to amplify and project sound, and you are exposed almost without let-up to a musical backdrop for the workaday social — and unsocial — noises.

Some of the background music, you may be told, is often of high caliber. But that is a service neither to the music nor to the listener, for a work of art deserves undivided attention. If a composition is truly meaningful, how is it possible to absorb it without unremitting concentration?

Don't think that everyone who attends performances in the concert hall and opera house has made the transition to full attention from the random listening one is likely to do when music is used as a backdrop. How often do you see people busily reading their program notes while a symphony is being played? How often do eyes wander to the boxes while something memorable is developing in the score?

Listening needs a conscientious effort. This column recalls remarking some years ago in a review of a difficult, new work that it demanded energy from the listener. A reader promptly wrote to question the use of the word energy in so queer a context.

But energy is precisely the word. Good music of any kind, whether it be a symphony, an opera, a quartet or a work for jazz band, merits the full concentration of the listener. Indeed, its rewards are likely to be in direct ratio to the amount of effort one invests in the listening.

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

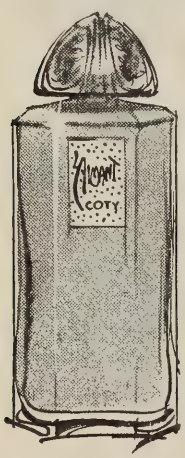
55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices



Nothing makes a woman more feminine to a man

L'AIMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax

The good news is coming in fast these days. No sooner did AromaRama — the first movie *intentionally* designed to smell — arrive than our Chief Audio Engineer burst from his lab crying "Non eureka," which, crudely translated, means "Hooray, I can't do it." "Can't do" (an excellent motto!) referred, in this instance, to our quest for an amplifier capable of reproducing the thrilling living odor of the concert hall. *Burnt Output Transformer No. 5?* Dumkopf, this is last year's smell!

Jeepers Cr-r-eepers! Everything Really IS Coming Up Roses !



Continuing on in the same vein (avoiding the artery), the Great Payola Scare has cleared the air to such an extent one may now listen to the radio without being assaulted by singing farmers, Elvi, and psychotic delinquents with sinus trouble. Radio Shack again offers its fabulous 8-transistor portable for listening to broadcast music. Previous restrictions to news coverage and sporting contests are lifted! We have also made the set better looking than ever, without altering its *below*-discount-house *below*-never-undersold price of $29.95.

Radio Shack has produced another buying miracle, our record buyer having countered an extravagant offer with the highest of ideals and the lowest of bids — a winning combination in the non-R months. We are privileged to offer you the entire New Testament (verbatim, King James version) in a massive album of *26 twelve-inch LP records* at better than 50% off its regular $100 price. To be precise: $49.50. It weights 15 pounds and plays through in exactly 24 hours. If you have a favorite church, school, library or hospital, you should give it this splendid and unique "talking book." Radio Shack has the only supply available in the country and it is distinctly limited.

Recent visitors to our Audio Comparator hi-fi rooms included such notable musicians as Arthur Fiedler (with three delightfully quiet children), violist "Ruby" Green of the B.S.O., another "Ruby" (Newman) to whose orchestra most of us have tripped fantastically at one time or another, and hornist Jimmy Stagliano (also B.S.O.). This quartet, unfortunately, did not seriously deplete our inventories. Mr. Fiedler came to buy Liszt's Mazeppa, went away empty-handed; our Mazeppa buyer had been too busy with Lanza. Mr. Green came to show something to a friend. Mr. Stagliano came to sell us Boston stereo records and an idea for a loudspeaker. Mr. Newman, however, gladdened our hearts with a transaction, proving that one out of every four Boston musicians is a Radio Shack customer on any given day.

One final bit of cheer. The January issue of Hi-Fi Review magazine reports most favorably on our *Realistic* Electrostat-4 loudspeaker system. A comparison between it and similar units by JansZen and Allied revealed ours better in 5 ways: (1) smaller size, (2) lower price, (3) three component speakers vs. two for the others, (4) wider high-frequency dispersion, (5) more versatile balance control. Proving that although the buttons are bursting off our vest, we haven't yet lost all our marbles.

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

In a society like ours, which tends to put an attractive gloss over so many of our concerns, there is a built-in disposition to make everything palatable and it follows that agreeable combinations of melody, harmony and rhythm will be turned into pervasive sweeteners. The habit of inattention, so mischievous in art as in politics, is thus encouraged. In music it can be disastrous.

In recent weeks the air has been heavy with carols and other Christmas music. Most of us are thoroughly familiar with the lovely songs of the season, and we need not stop all our normal tasks to give them our energetic attention. But would they not say much more to us if we listened to them with our minds and hearts fully alert to the depth and richness of their meaning? Were they designed to be a backdrop for workaday noises? Are we so fearful and lonely that we must hang our lobbies and laundries with curtains of music?

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays
FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall

W. W. WINSHIP INC.
Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON
WELLESLEY • NORTHSHORE

The real family man buys *before* need . . . and is gratefully remembered!



KNOLLWOOD
MEMORIAL PARK CANTON, MASSACHUSETTS
NON-SECTARIAN • BUDGET PLAN • FREE BOOKLET
OFFICES: 20 KILBY ST., BOSTON, RI 2-9505



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

THE ROLE OF THE CONDUCTOR: MEDICINE MAN AND CONJURER

By Paul Henry Lang

(Reprinted from the New York Herald Tribune, *May 17, 1959)*

Announcements of the scheduled conductors for next year prompted me to exhume a statement by Serge Koussevitzky, made at the height of his fame: "To speak the truth, one must consider interpretation a very young art (in the sense of orchestral conducting). It was born at the end of the nineteenth century and really flourished in our time."

I am afraid, its engaging modesty aside, that this statement represents a widely held opinion, not only among laymen but also among professional musicians. So convinced was the Russian maestro that he and his confrères invented conductorial gunpowder that he did not hesitate to conclude with this amazing verdict: "Such excellent conductors of the nineteenth century as Hector Berlioz and Hans von Buelow would be unable to do anything with the modern orchestra and modern music." This is, of course, like saying that Milton would be unable to use the typewriter or understand Dylan Thomas.

• •

Fishelson's *Fleuriste Français*

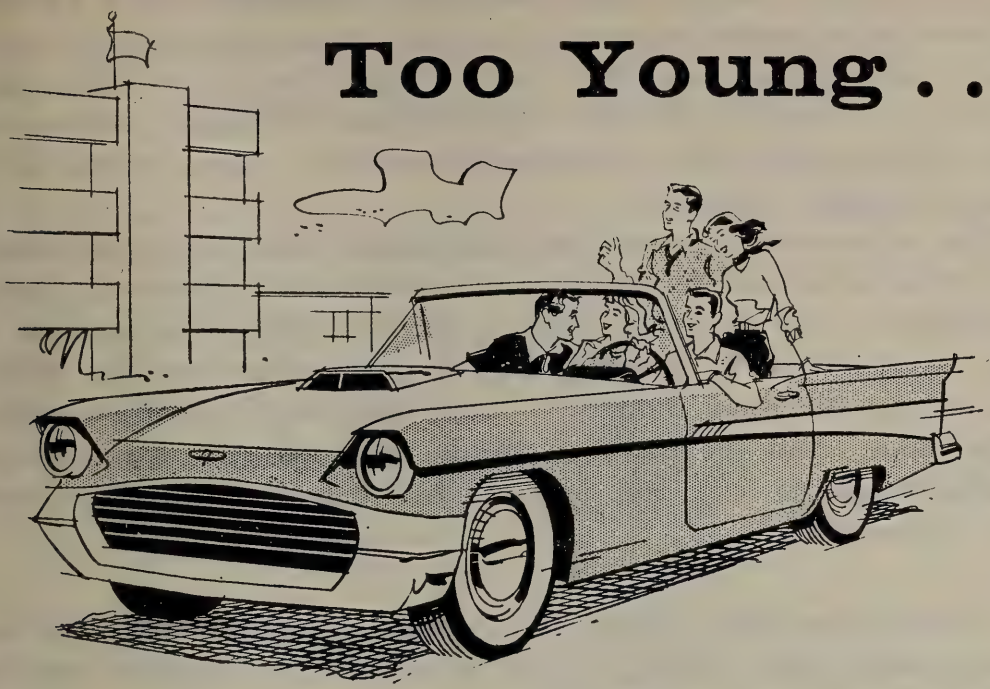
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

Since 1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Too Much . . . Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

What the distinguished conductor did not know was that conducting — and hence interpretation — is as old as the organized practice of music itself, and that like musical notation, conducting always answers the needs of a particular period. It is quite certain that the twin arts, music and the dance, were much closer to each other in the distant past (as they are today in primitive cultures), and the leader's rôle was a form of pantomime which combined incantation, magic, mental notation, and public relations.

The old shaman or medicine man swayed and sang, gesticulated and exhorted to lead his charges and his audience into ecstasy. Come to think, it is still about the same in our day, except that notation is now taken care of by printing, but the pantomime and the public relations are still there, though the latter has grown to more impressive proportions. And the public is firmly convinced that our modern conductors use sorcery. We shall see that their belief is not without some foundation.

• •

By the seventeenth century the conductor was a much respected person, often using a baton, though he preferred to mark the beat by stamping loudly with his feet. The baton, about the size of a billiard cue, was just as often used to belabor the posterior of the choir boys. Still, this was the era of the "playing conductor," officiating from the harpsichord or organ, aided and abetted by the concertmaster who

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $3.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast ** – Affiliates of WQXR, New York

earned this title because he took active part in the direction of the performance, conducting with his bow.

This apparatus may have been cumbersome, but the interpretation was not. To mention an example from the Bach era, the report of a competent critic states that the able concertmaster in Dresden, Pisendel, a very good violinist, was absolutely indefatigable "in co-ordinating all parts in every opera or church piece so that every shade between piano and forte was observed. He also marked the bowing in all parts, as a result of which the performances were of extraordinary perfection." In any language this means conducting and interpretation long before even those helpless fellows, Berlioz and von Buelow, came on the scene.

We have a very good description of old Bach's conducting by Gessner, the rector of St. Thomas' School. "You should see him in the midst of a group of musicians thirty to forty strong, leading them by winking to one, stamping to another to bring him back to the beat, or shaking a menacing finger at still another, giving the singers their tone, high, low, or in the middle, all this by himself, and all the while

• PIANOS
• RADIOS
• ORGANS
• MUSICAL
TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS
Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston
Established 1893
A Private Charitable, Non-Sectarian Day School
Made Possible by Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

playing his own most difficult parts. Nothing escapes him and if anything goes wrong he restores order, for rhythm possesses his whole body and his sharp ear hears every harmony."

• •

Actually, the passing of the "playing conductor" and the appearance of the "beating conductor" in the first decade of the nineteenth century was not necessarily an unmixed blessing. Some persons turned to conducting lacking the skills that would enable them to take active, first-hand part in the preparation of a work. We have such today in goodly numbers; but the best, as always, are those who have been through the mill of comprehensive musicianship and can take care of all the chores themselves.

Among the modern beating conductors it was Liszt who first insisted on basing the conductor's art upon the same principles he followed as performer on the piano. "The essence of a symphonic production," he said, "lies in the conductor's intellectual concept of the work." His views were not shared by many of his contemporaries because then as now audiences loved hell-bent tempos, torrents of sound, as well as sharp precision, and cared little for such "intellectual" niceties as articulation or accentuation.

There can be no question that beyond and above the purely musical and intellectual equipment and physical ability of the conductor, the great ones are distinguished because of a wholly baffling creative and suggestive force that streams from them. What is often forgotten, however, is that this secret force cannot function without partnership. If the orchestra — and the public — is unable to reciprocate, the magic is lost. So we are back to the shaman and medicine man and discover with pleasure that there is a field where they are still entirely useful and welcome.



CONCERTO IN B MINOR FOR CELLO, *Op.* 104

By ANTON DVOŘÁK

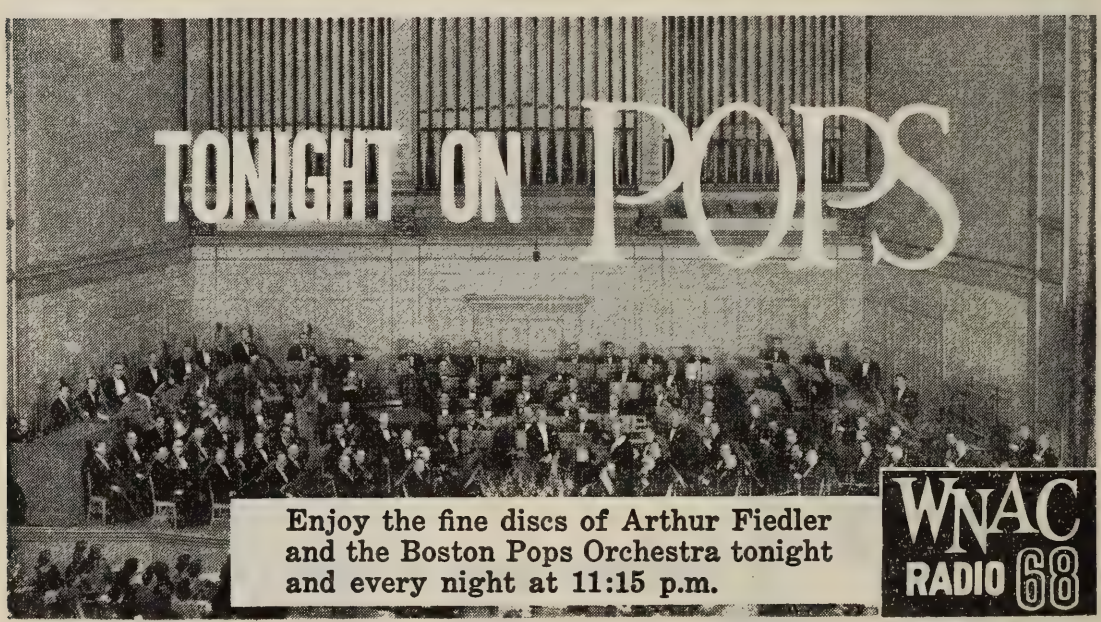
Born in Mühlhausen (Bohemia), September 8, 1841; died in Prague, May 1, 1904

Dvořák's Concerto for Violoncello had its first performance at a Philharmonic concert in London, March 19, 1896, Leo Stern soloist. Mr. Stern subsequently played the concerto in American cities, including New York and Chicago. The first performance in Boston was by the Boston Symphony Orchestra December 19, 1896, when Alwin Schroeder was the soloist. There were further performances January 6, 1900 (Alwin Schroeder); October 29, 1905 (Heinrich Warnke); November 30, 1912 (Otto Urack); March 30, 1917 (Joseph Malkin); December 24, 1936 (Gregor Piatigorsky); December 28, 1951 (Zara Nelsova); January 22, 1954 (Pierre Fournier); March 16, 1956 (Leonard Rose).

The orchestration is for woodwinds in twos, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle and strings.

THE works which Dvořák composed during his stay in America (1892–95) added to his already considerable popularity. They included the Symphony in E minor "From the New World," of 1893, and the String Quartet in F major and String Quintet in E-flat written in the summer of that year at Spillville, Iowa; the Ten Biblical Songs (1894), and the Cello Concerto (1895) — also some lesser works (such as the Festival Cantata, "The American Flag"). Dr. Ottokar Sourek (in Grove's Dictionary) states that "his great yearning for his native land" inspired several of these works, and "permeates deeply" two of them: the set of Biblical Songs and the Cello Concerto.

Cellists of the time seem to have taken a lively interest in the news that a notable addition was to be made to the very scant literature of concertos for their instrument. At least two of them felt an almost parental concern in the safe arrival of the new work. One of these was



Alwin Schroeder, first cellist of the Boston Symphony Orchestra. Mr. Schroeder assisted the composer in writing in the passage work for the solo instrument. When Dvořák left New York and returned to Prague with his uncompleted score, he found an even more industrious helper in the Bohemian cellist, Hans Wihan, who, as some believe, originally persuaded the master to undertake such a work.

From Dvořák's letters to his publisher Simrock in that year concerning the publication of the Concerto it becomes evident that Wihan had a great deal to do with the preparation of the score. Dvořák wrote that "the principal part with fingering and bowing indications has been made by Prof. Wihan himself." And later he wrote, "The concerto I must dedicate to my friend Wihan," which obligation was duly carried out. The true composer even feared that his adviser might interfere in the matter of proof reading and felt called upon to warn the publisher. "My friend Wihan and I have differed as to certain things. Many of the passages do not please me, and I must insist that my work be printed as I have written it. In certain places the passages may, indeed, be printed in two versions — a comparatively easy and a more difficult one. Above all, I give you my work only if you will promise me that no one — not even my friend Wihan — shall make

"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

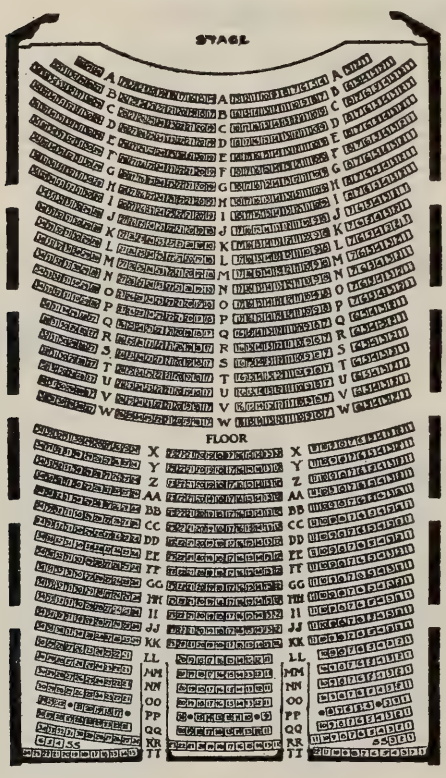
GHE PRINTING VISUAL QUALITY

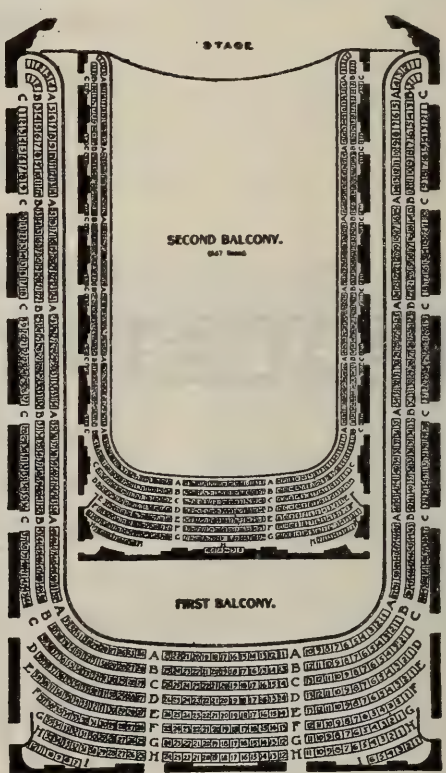
Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

any alteration in it without my knowledge and permission – also no cadenza such as Wihan has made in the last movement – and that its form shall be as I have felt it and thought it out. The cadenza in the last movement is not to exist either in the orchestral or the piano score: I informed Wihan, when he showed it to me, that it is impossible so to insert one. The finale closes gradually diminuendo – like a breath – with reminiscences of the first and second movements; the solo dies away to a pianissimo, then there is a crescendo, and the last measures are taken up by the orchestra, ending stormily. That was my idea, and from it I cannot recede." Wihan never performed the concerto in public.

The first movement, allegro, in B minor, 4-4, follows in most respects the prescription of the sonata form. The second movement, adagio ma non troppo, is in G major, 3-4. The finale, allegro moderato, in B minor, 2-4, is a fully developed rondo on three themes.





"The Boston Symphony Orchestra is one of the very greatest instruments of artistic utterance ever developed by any civilization on earth."

— JOHN M. CONLY, *High Fidelity Magazine.*

The eminence of the Orchestra was shown in 1952 when the Congress for Cultural Freedom invited it to perform in Europe. In 1956, at the invitation of the United States Government and again at no expense to the Orchestra, concerts were given in Moscow and Leningrad as part of the Orchestra's second foreign tour. This spring, again at the invitation of and financed by the Government, the Orchestra will be heard in Japan and the Far East.

The Orchestra could not have developed into "one of the very greatest instruments of artistic utterance" without the generous support of those who have a proud affection for it.

Many find their pride and affection expressed through membership in the Friends of the Boston Symphony Orchestra. Your membership in the Friends will be welcomed.

THE FRIENDS

of the

BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL BOSTON 15



A LIFE IS IN HIS HANDS...

In the crisis of an operation, the patient's life depends upon the surgeon's knowledge, skill and experience acquired over a lifetime of specialization.

If a crisis develops in your family's future, your plans should also be administered by specialists. When you appoint Boston Safe Deposit and Trust Company executor and trustee, you can be sure your family's security is in skilled hands. This specialized organization has devoted over 80 years to administering estates and trusts.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 12, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 13, *at* 8:30 *o'clock*

BEETHOVEN . . . . . Symphony No. 2, in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo: Allegro
IV. Allegro molto

INTERMISSION

MOEVS . . . . . "Attis," for Orchestra with Chorus and Tenor Solo
(First performance)

RESPIGHI . . . . . "The Pines of Rome," Symphonic Poem

I. The Pines of the Villa Borghese
II. The Pines near a Catacomb
III. The Pines of the Janiculum
IV. The Pines of the Appian Way

CHORUS FROM THE
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, *Conductor*
ROBERT PRICE, *Tenor*

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO 'RCA VICTOR RECORDS

This program subject to change

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler

Seventeenth Program

(Following a tour of Storrs, New London, New York, Washington and Brooklyn, February 15–20)

FRIDAY AFTERNOON, February 26, *at* 2:15 *o'clock*

SATURDAY EVENING, February 27, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

HINDEMITH . . . Konzertmusik for String and Brass Instruments, *Op.* 50

I. Mässig schnell, mit Kraft
II. Lebhaft; langsam; lebhaft

INTERMISSION

MAHLER . . . . . Symphony in C minor, No. 2, for Orchestra, Soprano and Alto Solos, and Mixed Chorus

I. Allegro maestoso. *Mit durchaus ernstem und feierlichem Ausdruck* (With serious and solemn expression throughout)

II. Andante moderato. *Sehr gemächlich* (Very leisurely)

III. *In ruhig fliessender Bewegung* (In quietly flowing movement)

IV. *"Urlicht"* (Primal Light) — Contralto Solo, *Sehr feierlich, aber schlicht; Choralmässig* (Very solemn, but simple; like a chorale)

V. Finale. (Chorus. Soprano and Contralto Solos)

CHORUS PRO MUSICA
ALFRED NASH PATTERSON, *Conductor*

Soloists
NANCY CARR, *Soprano*
EUNICE ALBERTS, *Contralto*

This program will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE — CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Sixteenth Program

FRIDAY AFTERNOON, February 12, *at* 2:15 *o'clock*

SATURDAY EVENING, February 13, *at* 8:30 *o'clock*

REVISED PROGRAM

RICHARD BURGIN *Conducting*

BEETHOVEN . . . . . Symphony No. 2, in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo: Allegro
IV. Allegro molto

MOEVS . . . . . "Attis," for Orchestra with Chorus and Tenor Solo
(First performance)

INTERMISSION

TCHAIKOVSKY . . . . . Symphony No. 2, in C minor, *Op.* 17

I. Andante sostenuto
II. Andantino marziale
III. Scherzo: Allegro molto vivace
IV. Finale: Moderato assai

CHORUS FROM THE
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, *Conductor*
ROBERT PRICE, *Tenor*

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1960, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

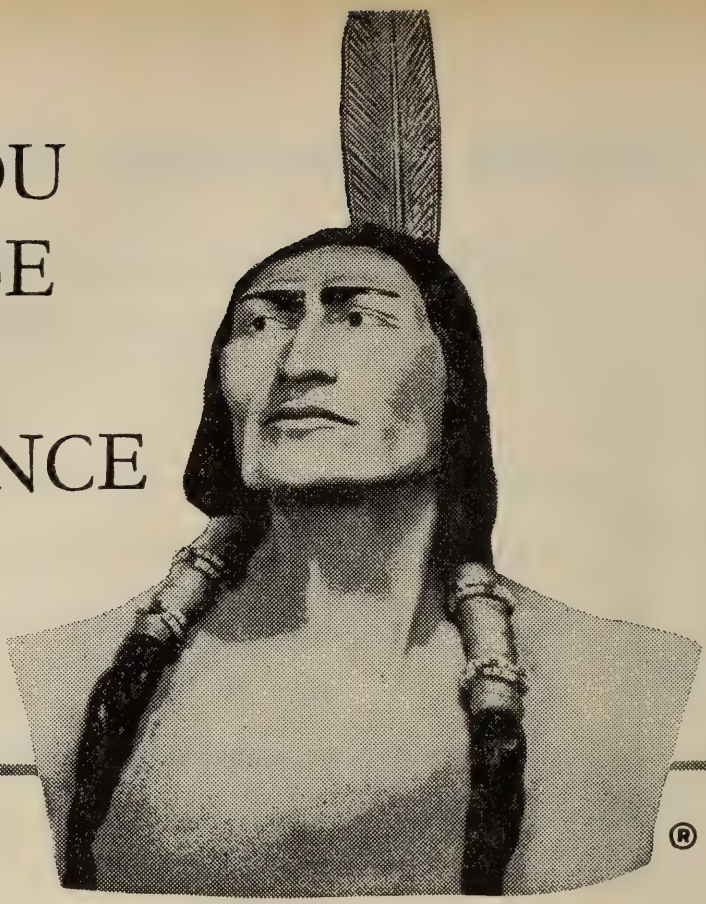
NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

LEONARD BURKAT
Music Administrator

ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National

Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (February 12–13) . . 967
Program (February 26–27) . . 1021
Program (March 4–5) 1023

NOTES

Beethoven (Symphony No. 2) . 969

ENTR'ACTES

A Meditation in Grand Central Station (*Rev. Theodore P. Ferris*) . 986
A Roman Orgy (*J.N.B.*) . . . 1005
Ottorino Respighi 1014

NOTES

Moevs ("Attis") 998
Respighi ("Pines of Rome") . . 1008

Symphoniana

EXHIBITIONS

The exhibitions in the Gallery of colored prints, ceramics and scale models of buildings will end this week.

After the Orchestra's tour, which will occupy next week, an exhibition of portraits by contemporary Boston painters will be shown. This unusual assemblage of New England portraiture will differ from the similar exhibition last season and will again be brought together by Martin Vose of the Vose Galleries.

• •

MAHLER'S SECOND SYMPHONY

The Second Symphony of Gustav Mahler, which will be performed at the next pair of concerts under the direction of Richard Burgin, was first introduced to Boston by Karl Muck in a special concert of this Orchestra on January 22, 1918. Leonard Bernstein conducted the symphony in the Friday–Saturday series on two previous occasions in successive seasons: February 6, 1948 and March 25, 1949. It has been called the "Resurrection" Symphony on account of the final movement, which adds to the full orchestra a chorus and soloists singing verses by Ruckert: *"Aufersteh'n,"* and building to a tremendous climax. The



MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



The Culotte

leads the fashion parade southward —ours a hostess pajama of Arnel jersey featuring a softly turned collar and a wide gold belt. White, Green or Red.

Sizes 10-16 **$45.00**

416 Boylston St.
Boston 16
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

first three movements are instrumental, and the fourth is a setting for contralto of the text *"Urlicht"* (Primal Light) from the collection of medieval folk poems, *The Youth's Magic Horn,* from which Mahler also drew texts for the two symphonies which followed this one.

Bruno Walter, a life-long apostle of Mahler's music, has written about this symphony:

"Mahler's strong individuality grew up under the influence of musical 'ancestors,' as did that of every great composer. First I think here of Beethoven, whose titanic work in its organic perfection, in its emotional power, exerted the most decisive influence on Mahler. We may recognize an affinity with Bruckner in the use of the chorale as the main theme in the Finale of the Second Symphony and in the solemnity of both their climaxes. Mahler's inclination for the grotesque reminds one perhaps of Berlioz, while an Austrian element in some of Mahler's thematic material may point to Schubert; but the strongest influence of which his music tells is an anonymous one: the folk melody.

"The creative work of Mahler as a whole is of the highest originality, irresistibly convincing by its musical eloquence and the fiery Promethean atmosphere from which it is born. In this connection I think of the third and fourth movements of the Second Symphony. One could call the musical language of the Scherzo Mahler's 'vernacular'; it speaks an idiom entirely his own and envelops the listener in a strange fantastic atmosphere, which brings Mahler's individuality very near to him. The same, although in a contrasting sense, is the case in the fourth movement *Urlicht* (Primal Light)—he comes near us, we feel his heart-beat.

"Mahler's orchestration was fully adequate to the extreme demands of his creative fantasy. Richard Strauss once said to me: 'One score lies always on my piano—that of Mahler's Second Symphony, and I never cease to learn

(Continued on page 996)



filene's

Boston
Belmont
Chestnut Hill
Wellesley
Winchester
Hyannis
Northshore,
Peabody

Young Bostonian Shop

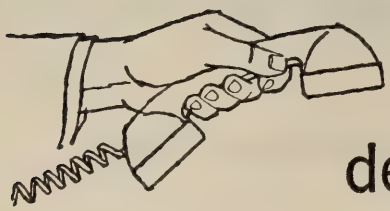
You'll feel new spirit, new verve, new graceful animation with the dramatic endowment of fashion on your sleeves . . .

Kimono sleeves

gather wide-spread momentum on a silhouette divine. A shape to fulfill the promise of femininity making the most of your waistline . . . expressing the mastery of line and cut in sheer wool. Gendarme navy, sizes 12-18, fifth floor. $49.95

On sale at Filene's Boston only

To the executive



highly skilled in delegating responsibility

Why not make Old Colony Trust Company directly responsible for the strengthening of your own investment program? Old Colony offers you the experience, resources, specialists — and the time — that successful investing demands today. Just as important, Old Colony will relieve you of the mental and physical strain of investment worries and paperwork. We'd like to send you with our compliments a booklet called "Investment Management and Investment Consultation". It will help you make this important decision as to whom you should delegate your personal financial affairs.



Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:15



OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.

Allied with THE FIRST NATIONAL BANK OF BOSTON

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 12, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 13, *at* 8:30 *o'clock*

BEETHOVEN . . . . . Symphony No. 2, in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo: Allegro
IV. Allegro molto

MOEVS . . . . . "Attis," for Orchestra with Chorus and Tenor Solo
(First performance)

INTERMISSION

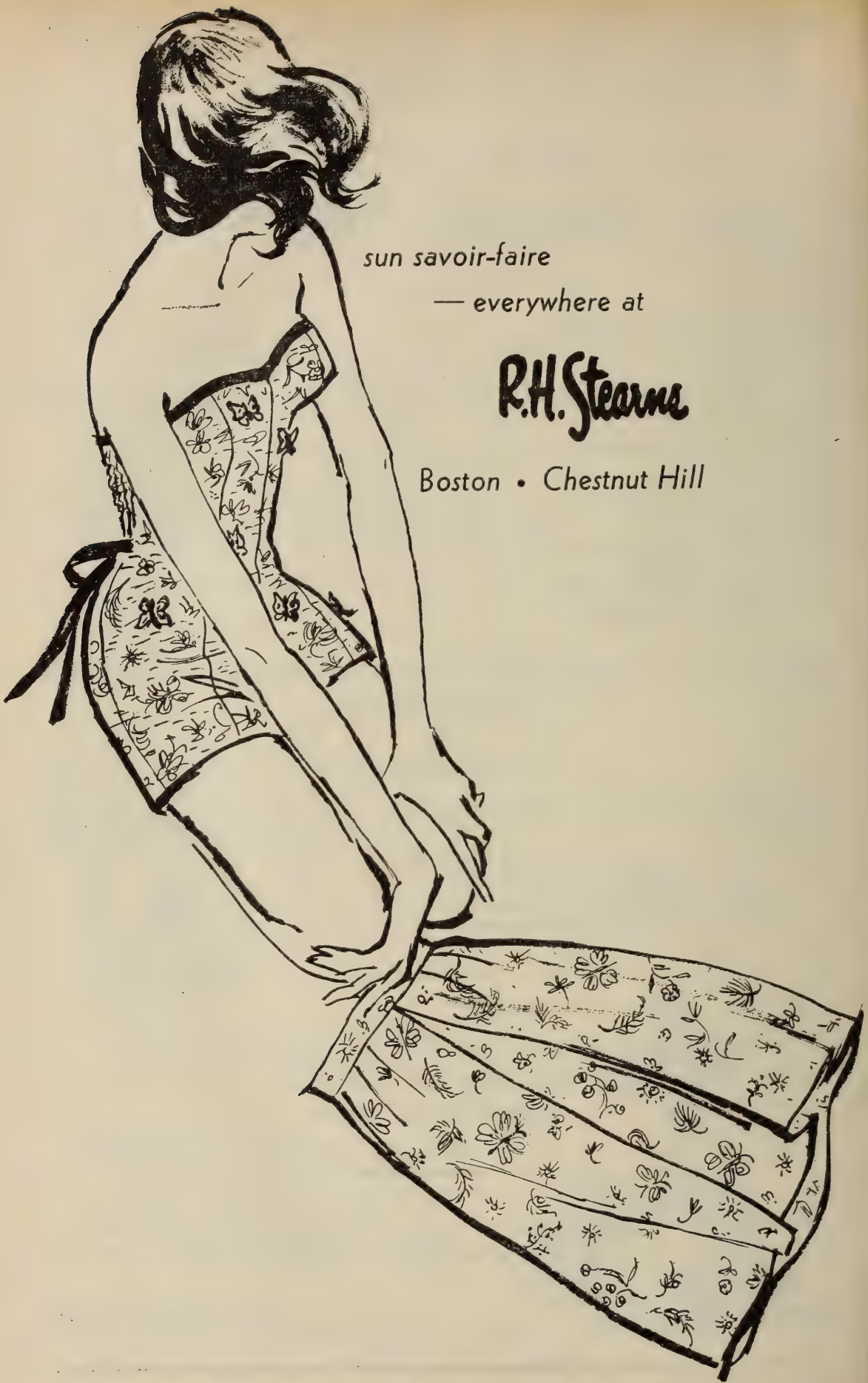
RESPIGHI . . . . . "The Pines of Rome," Symphonic Poem

I. The Pines of the Villa Borghese
II. The Pines near a Catacomb
III. The Pines of the Janiculum
IV. The Pines of the Appian Way

CHORUS FROM THE
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, *Conductor*
ROBERT PRICE, *Tenor*

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO 'RCA VICTOR RECORDS


sun savoir-faire
— everywhere at
R.H. Stearns
Boston • Chestnut Hill

SYMPHONY NO. 2, IN D MAJOR, *Op.* 36

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

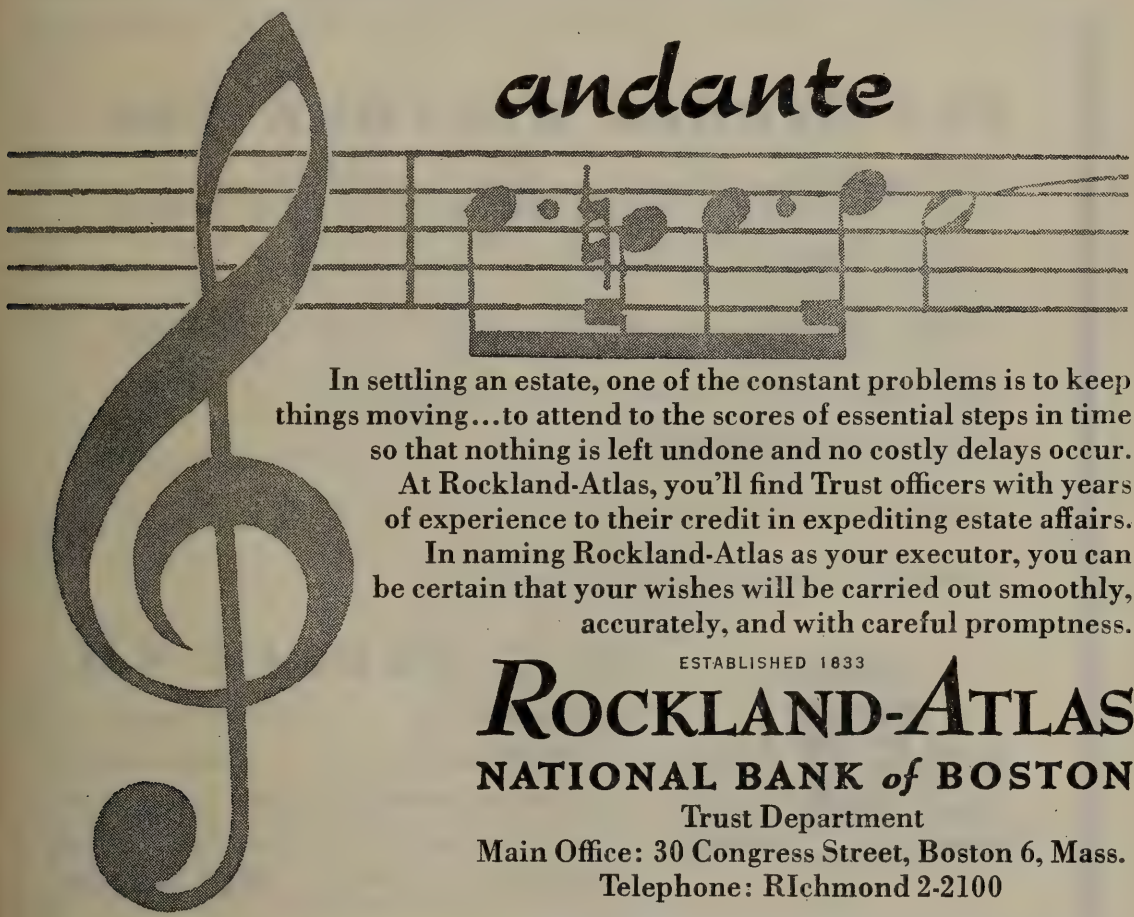
The Second Symphony, composed in 1802, was first performed April 5, 1803, at the *Theater-an-der-Wien* in Vienna.

Dedicated to Prince Carl Lichnowsky, the symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The last performances by the Boston Symphony Orchestra in this series were October 16–17, 1953.

LOOKING down from the Kahlenberg "towards Vienna in the bright, sweet springtime," Thayer found the countryside where Beethoven worked out so much of his greatest music indescribably lovely. "Conspicuous are the villages, Döbling, hard by the city Nussdorfer line, and Heiligenstadt, divided from Döbling by a ridge of higher land in a deep gorge." Among these landmarks of Beethoven, now hemmed in by population and habitation, there stood forth most notably the once idyllic Heiligenstadt, Beethoven's favorite haunt when music was in process of birth.

There in the year 1802, "Dr. Schmidt having enjoined upon Beethoven to spare his hearing as much as possible, he removed for the



In settling an estate, one of the constant problems is to keep things moving...to attend to the scores of essential steps in time so that nothing is left undone and no costly delays occur. At Rockland-Atlas, you'll find Trust officers with years of experience to their credit in expediting estate affairs. In naming Rockland-Atlas as your executor, you can be certain that your wishes will be carried out smoothly, accurately, and with careful promptness.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

summer. There is much and good reason to believe that his rooms were in a large peasant house still standing, on the elevated plain beyond the village on the road to Nussdorf, now with many neat cottages near, but then quite solitary. In those years, there was from his windows an unbroken view across fields, the Danube and the Marchfeld, to the Carpathian Mountains that line the horizon. A few minutes' walk citywards brought him to the baths of Heiligenstadt; or, in the opposite direction, to the secluded valley in which, at another period, he composed the 'Pastoral' Symphony."

At Heiligenstadt in 1802, Beethoven expressed himself almost simultaneously in two startlingly different ways. In October he wrote the famous "Heiligenstadt testament," pouring out his grief at the full realization that his deafness was incurable, into a document carefully sealed and labelled "to be read and executed after my death." Before this and after, working intensively, making long drafts and redrafts, he composed the serene and joyous Second Symphony.

Writers have constantly wondered at the coincidence of the agonized "testament" and the carefree Symphony in D major. Perhaps it must be the expectation of perennial romanticism that a "secret sorrow" must at once find its voice in music. Beethoven at thirty-two had not yet reached the point of directly turning a misfortune to musical

TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford



CYMBALS: Used by the Greeks and Romans in miniature form, these "sounding brasses" reappeared in Europe sometime before 1300 A. D. Curiously, mediaeval musicians refrained from clashing them; instead, they were delicately touched together to produce a bell-like tone, much as a modern triangle is struck. During the Renaissance, they fell into disuse—partly, at least, because they were a favored instrument of the Ottoman armies which then threatened central Europe. But by 1680 cymbals were in cautious and sparing use again, providing exotic effects in German operas. A century later, the Turkish Janissaries had ceased to be a threat, and music "a la Turque" was all the rage among the Classical composers. This called for cymbals, often played by the bass drummer for economy's sake. By 1800, they had become a full-fledged member of the orchestra—as, indeed, they are today.

COMPANY BANKERS:... are the men your company talks to at The Merchants... and they *are* the bank. We're proud of the mutually beneficial associations that spring up between our company bankers and the firms they serve—and of the sound counsel and prompt action our officers give their customers. These men help companies in many ways: with loans, with guidance, with answers, with good ideas on money matters. Could a "company banker" at The Merchants help your firm, too?

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831
MEMBER F.D.I.C.

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

account — if he ever reached such a point. He was then not quite ready to shake off the tradition of Haydn and Mozart, who had their own moments of misery, but to whom it would never have remotely occurred to allow depressed spirits to darken the bright surfaces of their symphonies. Beethoven found a way, soon after, to strike notes of poignant grief or of earth-shaking power such as music had never known. He found the way through the mighty conception of an imaginary hero — not through the degrading circumstance that the sweet strains of music were for him to be displaced by a painful humming and roaring, the humiliating thought that he was to be an object of ridicule before the world — a deaf musician. That terrible prospect might reasonably be expected to have driven him to take glad refuge in his powers of creation, to exult in the joyous freedom of a rampant imagination, seizing upon those very delights of his art from which the domain of the senses were gradually shutting him out.

And indeed it was so. Writing sadly to Dr. Wegeler of his infirmity, he added: "I live only in my music, and I have scarcely begun one thing when I start another. As I am now working, I am often engaged on three or four things at the same time." He composed with unflagging industry in the summer of 1802. And while he made music of unruffled beauty, Beethoven maintained the even tenor of his outward life.

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

Ferdinand Ries, who was very close to Beethoven at this time, has told the following touching incident:

"The beginning of his hard hearing was a matter upon which he was so sensitive that one had to be careful not to make him feel his deficiency by loud speech. When he failed to understand a thing he generally attributed it to his absent-mindedness, to which, indeed, he was subject in a great degree. He lived much in the country, whither I went often to take a lesson from him. At times, at 8 o'clock in the morning after breakfast, he would say: 'Let us first take a short walk.' We went, and frequently did not return till 3 or 4 o'clock, after having made a meal in some village. On one of these wanderings Beethoven gave me the first striking proof of his loss of hearing, concerning which Stephan von Breuning had already spoken to me. I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When occasionally he seemed to be merry it was generally to the extreme of boisterousness; but this happened seldom."



ONLY *the* STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

It may have been this pathetic episode of the shepherd's pipe which brought before Beethoven with a sudden vivid force the terrible deprivation of his dearest faculty. It may have precipitated the Heiligenstadt paper, for in it he wrote: "What a humiliation when one stood beside me and heard a flute in the distance and *I heard nothing,* or someone heard *the shepherd singing* and again I heard nothing; such incidents brought me to the verge of despair. A little more, and I would have put an end to my life – only art it was that withheld me. Ah, it seemed impossible to leave the world until I had produced all I felt called upon to produce."

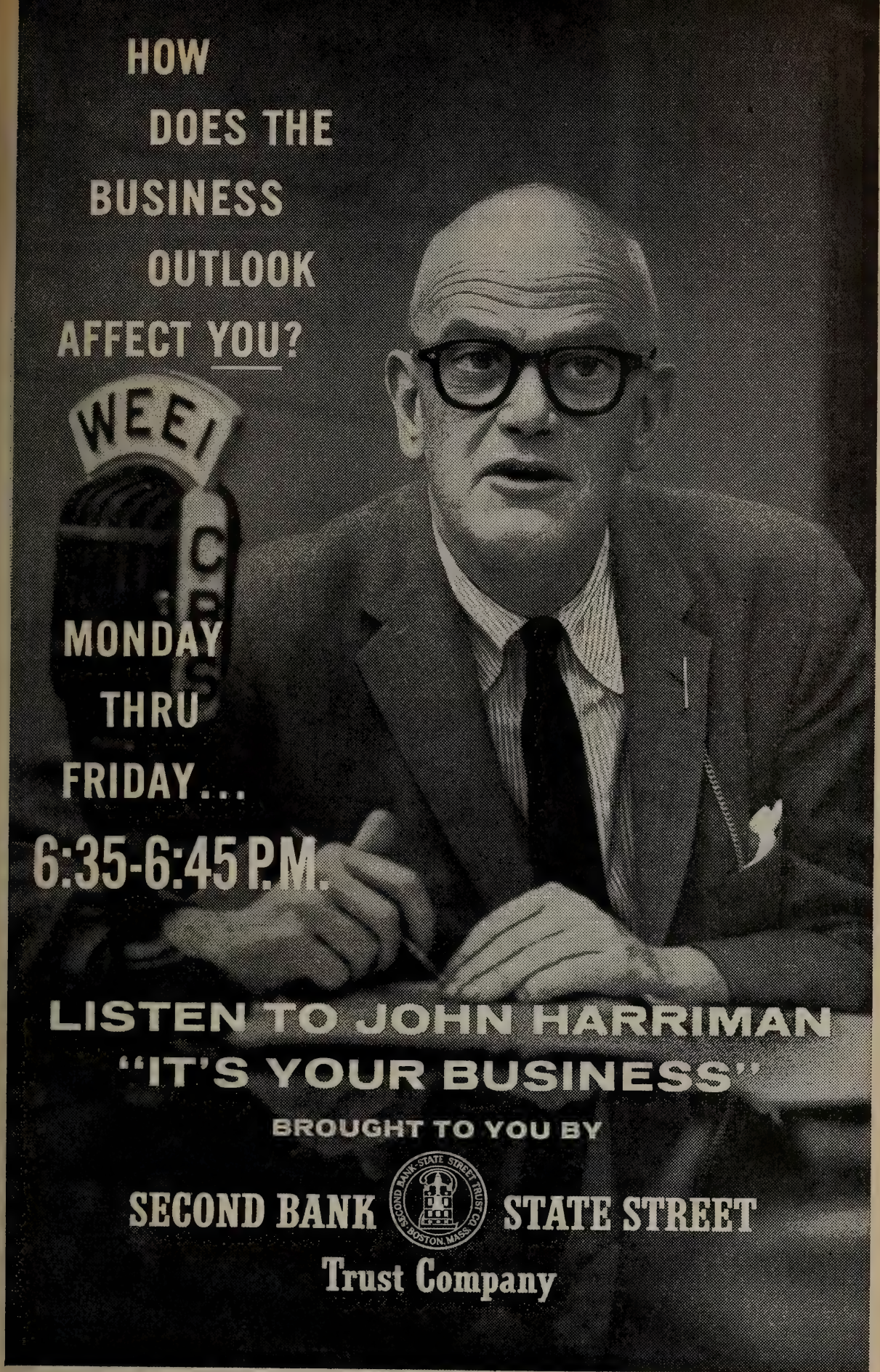
To his more casual friends there could have been no suspicion of the crisis, the thoughts of suicide which were upon him at this time. He dined with them as usual, made music and joked with them, wrote peppery letters to his publishers, composed constantly. His serious attentions to Giulietta Guicciardi were then brought to an abrupt end, it is true, but it was known that this was not his first affair of the heart. Only after his death did the publication of the "Heiligenstadt Testament" make known the hopeless and anguished mood of Beethoven in 1802.

This remarkable document was signed on October 6, and must have

Furniture for Science Laboratories



A. B. STANLEY CO.
INCORPORATED
230 Route Nine, Chestnut Hill 67, Newton, Massachusetts


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

been written at the end of his summer's sojourn in the then idyllic district of Heiligenstadt. The Symphony in D major had been sketched in part by the spring of that year (Nottebohm, studying the teeming sketchbooks of the time, found extended and repeated drafts for the *Finale,* and the theme of the *Larghetto* — first written for horns). The symphony must have been developed in large part during the summer. It was certainly completed by the end of the year in Beethoven's winter quarters. It hardly appears that Beethoven spent this period in futile brooding. The three Violin Sonatas, Op. 30, were of this year; also the first two Pianoforte Sonatas of Op. 31, the Bagatelles, Op. 33, the two sets of variations, Op. 34 and Op. 35, and other works, including, possibly, the Oratorio *Christ on the Mount of Olives,* and the Pianoforte Concerto in C minor, the date of whose completion is uncertain.

"De profundis clamavit!" added Thayer, quoting the Heiligenstadt will, and others have looked upon it as a poignant and intimate confession, made under the safety of a seal by one who had in conversation kept a sensitive silence on this subject. Sceptics have looked rather askance at the "testament" on account of its extravagance of language, its evident romantic self-dramatization, its almost too frequent apostrophes of the Deity. It was indeed the effusion of a youthful romantic,

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Alla breve

Skilled control of your entire Trust program can be assured by planning now with the United States Trust Company and your counsel. Our Trust Department specialists will carry forward your program with understanding guidance and you'll have peace of mind in the knowledge of a securely planned future.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



counterpoint . . .

often requires the brass section to follow an independent melody in developing the symphonic theme. Insurance Agents, too, must follow many variations in charting a modern protection program for their clients. More than 8,000 Independent Insurance Agents throughout the United States, its Territories, and Canada depend on one of the Boston Insurance Group's 68 strategically-located offices to assure you of service as a **neighbor** . . . not a number. Through Boston's decentralized facilities they combine fast, efficient service with complete modern coverages.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company
87 Kilby Street
Boston 2
Massachusetts

Equitable Fire Insurance Company, Charleston, South Carolina

YOUR Independent Insurance AGENT

Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

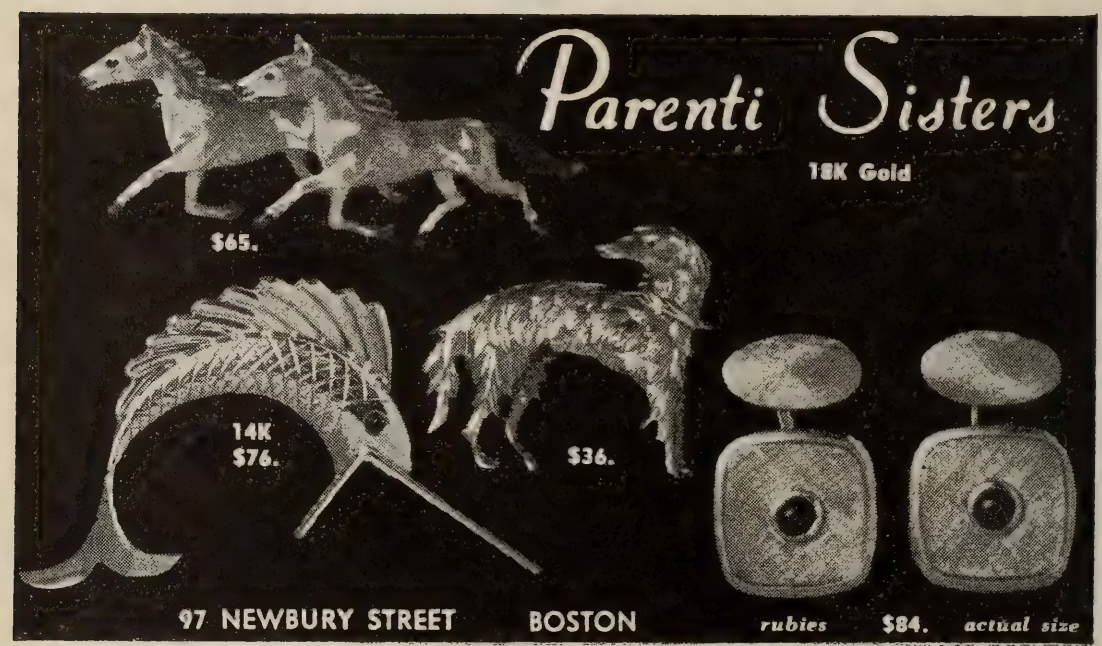
whose lover's sighs had lately produced something as enduring as the "Moonlight" Sonata. The sorrow of the "testament," however expressed, was surely real enough to Beethoven. He was brought face to face at least with the necessity of openly admitting to the world what had long been only too apparent to all who knew him, although he had mentioned it only to his most intimate friends.

The knowledge of his deafness was not new to him. In the summer of 1800 (or as Thayer conjectures, 1801), he wrote to Carl Amenda, "Only think that the noblest part of me, my sense of hearing, has become very weak," and spoke freely of his fears. In the same month (June) he wrote at length to his old friend Dr. Wegeler at Bonn: "I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this?"

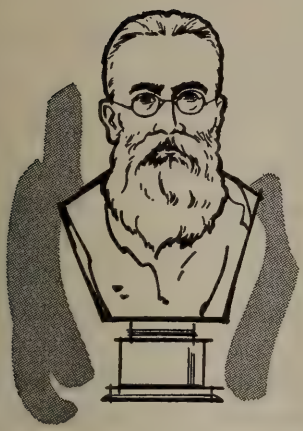
The Second Symphony is considerably more suave, more freely discursive than the First. The success of the First had given Beethoven assurance, but, more important, the experience of the First had given

Aeolian-Skinner Organ Company

Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC
Joseph S. Whiteford, President and Tonal Director



IN 1872 . . .



. . . Nikolay Rimsky-Korsakov witnessed the successful production of his first opera, *The Maid of Pskov*, and was appointed a professor in the Conservatory at St. Petersburg. It was the beginning of a distinguished 36-year career as a teacher-composer.



. . . New England Life witnessed and took part in the reconstruction of Boston after the near total destruction of the Great Fire. By now the company's representation was nationwide, its reputation established. Today the company lists over 300 offices throughout the nation, ranks in the first 15 among 1375 life companies in the United States.

NEW ENGLAND
Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

him resource. The orchestral colors are more delicately varied, making the music clear and luminous from beginning to end, giving the first movement its effect of brilliant sunshine, the Larghetto its special subdued glow, emphasizing the flashing changes of the scherzo and the dynamic contrasts of the finale. The symphony can be called the consummation of the classical concept where smoothly rounded forms are clothed in transparent, sensuous beauty of tone. This was the kind of music which Beethoven had long been writing in his sonatas, and which he had lately transferred, with superb mastery, to stringed instruments in his first set of quartets. Opus 18, like his pieces for wind groups, was as a preparation for the Symphony in D major, which became the most striking, tonally opulent, and entirely remarkable achievement of the "pupil of Haydn." This manner of music could go no further — no further at least in the restless and questing hands of Beethoven. Indeed, beneath its constructive conformity, its directly appealing melody and its engaging cheerfulness, the Symphony was full of daring episodes threatening to disrupt the amiable course of orchestral custom. It seems incredible that this music, so gay and innocuous to us, could have puzzled and annoyed its first critics. But their words were unequivocal, one finding the Finale an unspeakable monstrosity. This was the movement which shocked people most, although, strangely enough, the Larghetto was not always favored. Berlioz has told us that at a *Concert Spirituel* in Paris in 1821 the Allegretto from the Seventh was substituted for this movement — with the result that only the Allegretto was applauded. The first movement always commanded

BOOK CLEARING HOUSE
423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16
BOOKS ON ALL SUBJECTS (including latest technical and scientific)
Largest Selection of Paper Books
RECORDINGS (stereo and monaural) FOR ALL TASTES
Phone and Mail Orders Invited

HIRE A
Cadillac
LIMOUSINE
from
ROBIE Cadillac RENTING SERVICE



434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company



From our exquisite spring and summer collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

respect and admiration; in fact, one critic referred to it as "colossal" and "grand," adjectives made strange to us by what has followed. Probably the sinewy first theme, suddenly following the long and meandering introduction, elastic and vital in its manipulations, was found startling, and the second theme, which Rolland has called a revolutionary summons to arms, surely stirred the blood of Vienna in 1803. There were also the rushing intermediate passages and the thundering chords in the coda. Certainly Beethoven had never used his ingenuity to greater effect. But it is the melodic abundance of the Larghetto in A major which first comes to mind when the Symphony is mentioned. This movement reaches lengths not by any involved ornamental development, but by the treatment of its full-length phrases and episodes in sonata form. Never had a movement generated such an unending flow of fresh, melodic thoughts. Even the bridge passages contribute to make the songfulness unbroken. As Beethoven for the first time turned the orchestral forces on the swift course of one of his characteristics scherzos, with its humorous accents, the effect was more startling than it had been in chamber combinations. The trio in particular plunges the hearer unceremoniously into F-sharp, whereupon, as suddenly returning to D, it beguiles him with a bucolic tune. In the finale, Beethoven's high spirits moved him to greater boldness. Sudden bursts of chords, capricious modulations, these were regarded as exhibitions of poor taste. The explosive opening, coming instead of the expected purling rondo tune, must have had the effect of a sudden loud and rude remark at a polite gathering. Success, they would have said, had gone to the young man's head.

BOCA GRANDE PALM BEACH

Tat Saunders INC.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

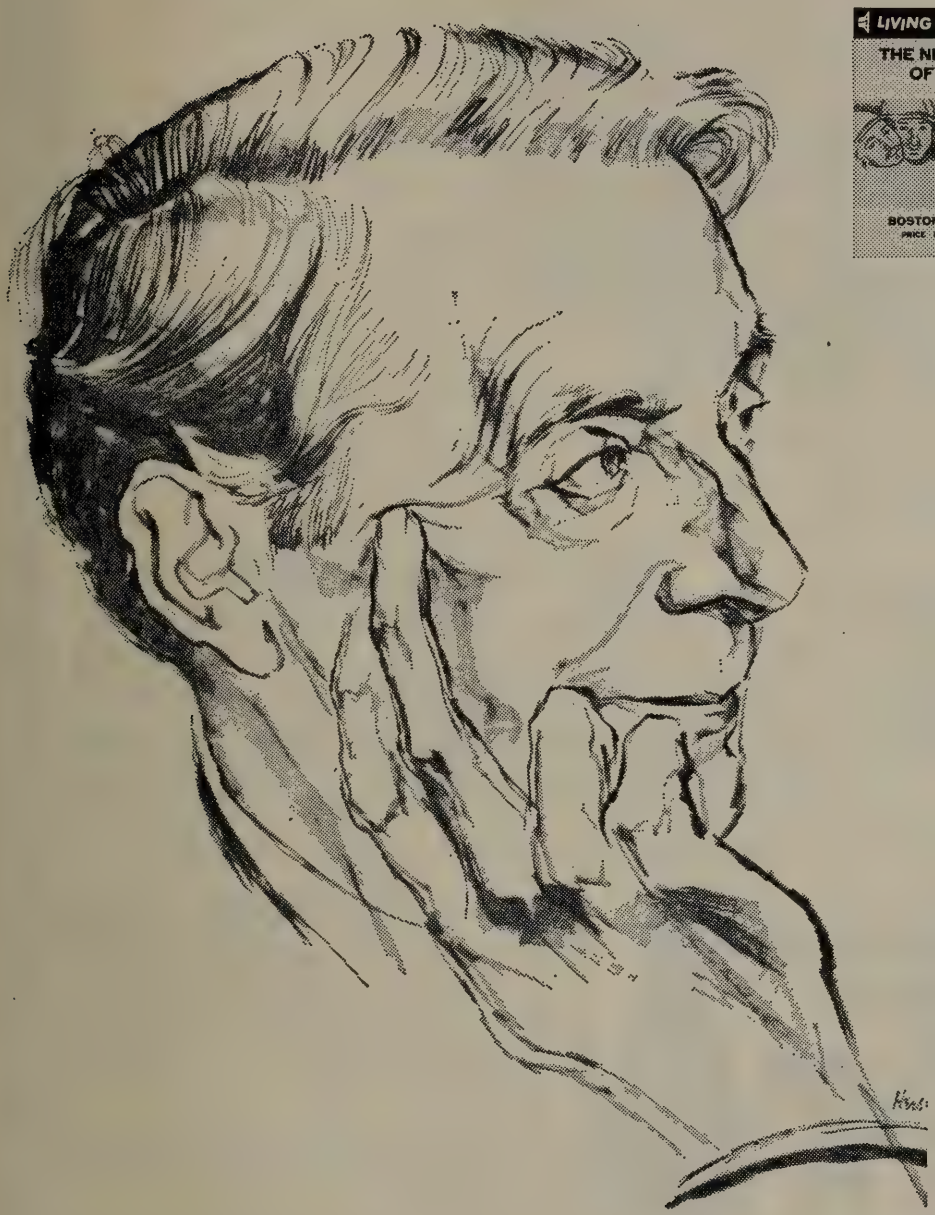
Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

A MEDITATION IN GRAND CENTRAL STATION

The place of the arts in the business world is the general subject of a sermon preached by the Reverend Theodore P. Ferris, Rector of Trinity Church, Boston, on January 17, 1960. It is here printed in part.

About two weeks ago I was in the Grand Central Station in New York, waiting in line to get a ticket to Boston. Only two of the ticket-windows were open for business, and there were a good many people ahead of me and most of them seemed to be travelling to enormously distant points. I, therefore, had plenty of time to look around, and for once I was not in a hurry.

At the west end of the station in the gallery, at the level of Vanderbilt Avenue, I saw the Mutual Fund Information Center, properly illuminated and thoroughly designated so that anyone looking for professional guidance of this kind would know where to find it. On the other side of the same gallery, I saw a Hi-Fi Demonstration Center. At the east end I saw on the ground level an Investment Information Center, and this one was crowned with the familiar Eastman Kodak picture, blown up to an unbelievable size, but which has been there for a great many years. When it was the only advertisement in the station, it was so beautifully done that not many people objected to it.



JOHN MASON BROWN
***Lecture:* "Seeing Things"**
Tuesday, February 16, at 11 a.m. in John Hancock Hall
Tickets: $3.20 and $2.65 including tax at
THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

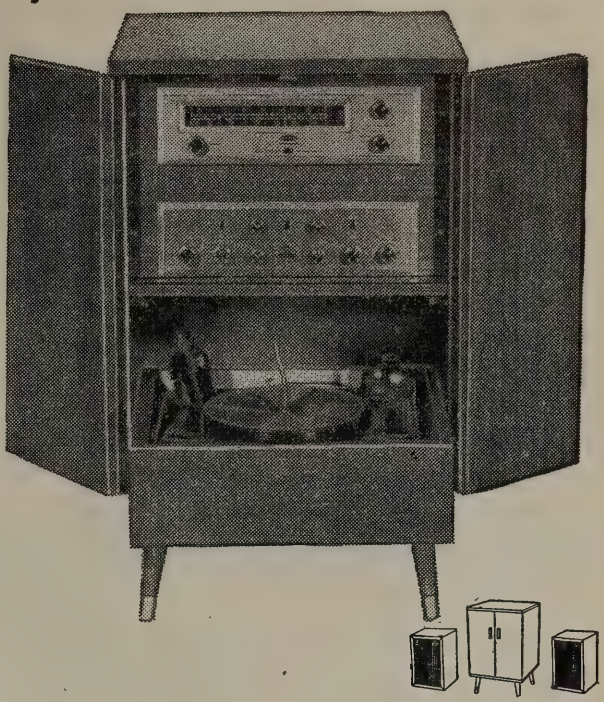
Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.

Enjoy THE MODERN CONCEPT IN *Stereophonic Hi-Fi*





Here is a splendid example of Lafayette's TRUE STEREO HI-FI, completely assembled and installed in handsome modern cabinets, ready to play. This system, the work of Lafayette electronic experts, eliminates any problems of wiring, drilling, mounting, connecting or finishing. You merely turn the switch for incomparable listening pleasure.

Other Stereo Hi-Fi components and cabinets available as completely assembled units.

Lafayette Radio

110 Federal Street, Boston

Then I looked around the walls and I saw illuminated advertisements of every description. There was a large one making an appeal for Marlboro cigarettes; another for Canada Dry ginger ale; another for Pepsicola, and one for Johnny Walker Red Label. Six Larks were perched over the ticket offices, tilted at a fascinating angle, so that you could see not only the sides of the car, but the tops of them as well; and there was, on the main floor, one full-sized automobile in perpetual motion on a turntable. Over the high entrance to the waiting room was an enormous clock, not for the purpose of telling time — the rather modest one on top of the Information Booth has done that satisfactorily for the last fifty years — but this clock was obviously there to advertise the Westclox, and no effort was made to make it beautiful in any way.

Near the Information Booth, not far from where I was standing, there was a huge model of the new Grand Central Station, or at least the new building which will rise behind and above the present station. It will soar 830 feet into the air, cover 2,400,000 square feet of space, and the climax of the caption was: "The largest office building in the world!" I was told that on the lower level a model house was being built, but I did not go down to see for myself how far the building had progressed.

I had not only time to look, but I had time to think, and even more time when I got on the train. And the first thing I thought was, How times have changed! As a little boy, brought up in a suburb outside of New York, there were two buildings in New York that excited me. One was the Grand Central Station and the other was the Cathedral

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group





THE CADILLAC "V" AND CREST interpreted in Rubies and Diamonds BY HARRY WINSTON, INC.

Where Craftsmanship is a Creed!

There are, to be sure, many ways to learn the story of Cadillac craftsmanship. But the best of these—and certainly the most enjoyable—is simply to inspect and drive a 1960 Cadillac. Every exquisite detail of its interior, for instance, reveals a skill and care in execution that are unique in motordom. Every graceful, tight-fitting body line evidences the rare devotion lavished on its final assembly. And every silent, solid mile on the highway speaks eloquently of Cadillac's great over-all soundness of construction. We suggest you visit your dealer—and see how fine a motor car can be when craftsmanship is the irrevocable creed of its maker.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

of St. John the Divine, and I think if I had to admit the truth, I would say now that the Station interested me more than the Cathedral. For one thing, it was finished and the Cathedral was still in a very incomplete state. And I suppose the vastness of the station was greatly magnified in the mind of a little boy, so that when I first went into it alone, I felt that I was in one of the great places of the world. Through the years, I have been in many other railroad stations, but there is none like it, and I never fail to look up at the canopy over the Grand Concourse with its constellations of the heavenly bodies, and I never cease to wonder at the dark, winding tunnels, and at its windows which are like walls of glass.

Perhaps I see it out of all proportion because of these early associations, but for me there has always been a grandeur and a dignity about that building that not many buildings have, certainly not many railroad stations. Now the building has become a shop, or you might say a shopping center and, from my point of view, a tawdry one. You can hardly see the beautiful proportions of the building for the advertisements that illuminate its walls. It is a vulgar display of goods to be consumed, and I could not help wonder to myself how long it would be before the same wave would reach 110th Street, where the Cathedral is. It has happened before; it happened to the Temple in Jerusalem



***KLM** is proud to be the Airline preferred by the*

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



2,000 years ago, and it happened not so many hundred years ago in St. Paul's Cathedral in London. Even the most sacred places can be profaned when men lose their sense of direction, and are hard-pressed financially. . .

One thing I must say on behalf of people like myself. We often forget, we who live on the fringe of the business world, that without the business world we would not live at all. So we preachers, artists, educators and idealists must always be careful when we begin to criticize the commercial world of which we have no first-hand knowledge and in which we play no immediate part whatsoever. We must always be careful; not cautious, but careful, sensitive. Broadsides from the pulpit against business are usually well-meant, but not always well-aimed, and often not well-informed. And that holds true for a few of them from this pulpit, by this preacher.

Neither can we forget that there is always a conflict between beauty and business, between the ideal and the practical. This is where we begin to come close to our own lives, and I am now moving away from the immediate details suggested by the Grand Central Station and which were simply a springboard for our thought. *We are all making compromises all the time between beauty and business, the practical and the ideal.*

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

Notwithstanding these moderating thoughts that went through my mind, there was a question that kept coming back again and again. I am sure it has been coming to yours too, at least to the more sensitive and imaginative ones in the congregation. The question is this: Where do you draw the line between beauty and business. *Where* do you draw the line, and *when,* between the ideal and the practical? Let us admit here that most of us, whether we are in business, or in the ministry, or in the supreme work of home-building, much of the time draw that line where business ceases to pay, where the ideal begins to cost too much. The railroad business has ceased to pay, so beauty suffers and is sacrificed to enterprise. On the other hand, the Seagram business is paying handsomely, so beauty flourishes at the corner of 52nd Street and Park Avenue in one of the most magnificent buildings in New York.

This we grant, but we also know, sitting here quietly together, that there are things that have no utility value whatsoever, and yet which make claims upon us. My old friend, and the friend of many of you, Dean Sperry, wrote many years ago — and this you would not expect perhaps to come from a New Englander, and he was as much a New Englander as anyone I ever knew, reticent, withdrawn, not easily expressing himself about the deep, inner things of life except when he had a pen in his hand — this is what he wrote: "Here then is the

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Minton's Ancestral

An *English bone china* pattern with enameled motifs in soft shades of rose and turquoise on the lovely Fyfe swirl shape.

Five-piece place setting
$23.75

At Chestnut Hill, Northshore. Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES
110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

Venus of Melos. What use is she? What lessons does she teach? Must," he asked, "we settle for the fact that she was of use only as a peddler of pencils and cosmetics?" And then he went on to say, "In the severity of her bare room in the Louvre she reigns in the solitude and sovereignty of her own right. . . . She means nothing apart from herself. She points nowhere else and leads on to nothing farther, but only draws her votaries from the four corners of the world to stand and wonder. She cannot be used. She can only be enjoyed."

There is a truth that must be fought for, whether it is expedient or not, whether you lose your job or not. There comes a time when there is an excellence which must be pursued, whether it pays dividends or not, whether you die of starvation or not. There is a goodness to be wooed, whether it brings happiness or sorrow. And human beings rise to their greatest heights when they recognize this, when they do this, when they say, Regardless of what happens to me, there is something that cannot be violated, and I would rather die than let it be prostituted. This is the point at which human beings reach the maximum of their potentialities — pledging themselves unqualifiedly to the service of something that does not pay.

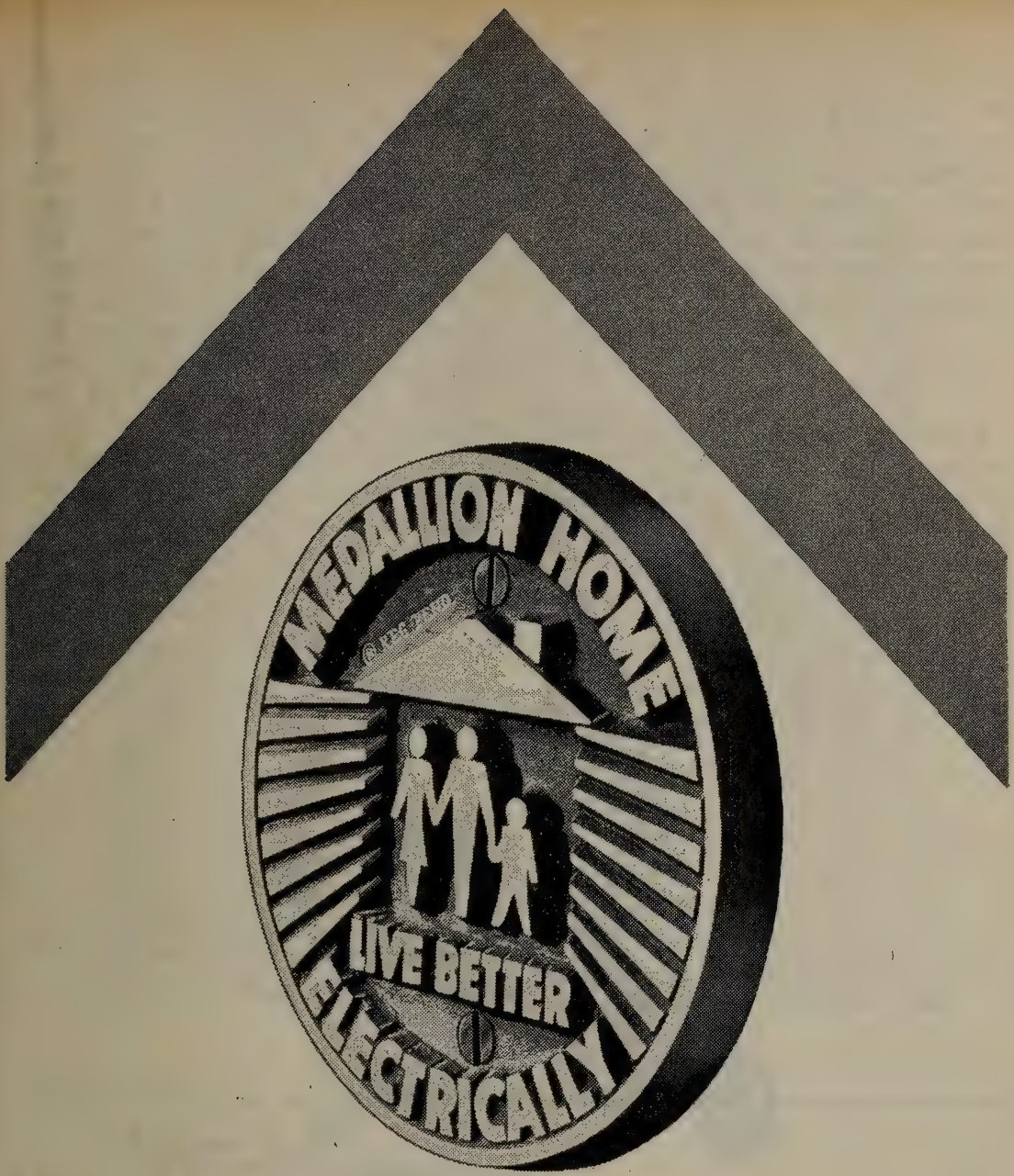
Perhaps I am more optimistic at the moment than I have been sometimes this fall, but to correct some of the darker things that I have said before about the people in this country, I think there are more people willing to make such a pledge than we believe. I think there are more of them who are waiting to rally around some voice, some personality, some ideal which will make great demands upon them. I think there are more people than we dream of in this country who are willing to say, "We'll send aid to a nation that needs it, whether we need them or not." I think there are more people than you can imagine in this country who are willing to say, "We will have the best education we can, no matter what it costs us." But they are submerged, and my prayer is that there will be a voice which will rally these people and give them the courage to say and to do what they really believe.

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: Telephone: HAncock 6-5050



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

(Continued from page 964)

from it.' I want to add to these words of a master—a very different one—in the same field, that the principal aim of Mahler's instrumentation was to achieve the highest clarity even in the most complicated combination of orchestral voices, and that he reached it with unfailing mastery."

• •

COMING EVENTS

Kirchner's *Toccata,* conducted by its composer, will be performed by this Orchestra next week in Storrs, Connecticut, New London, New York and Washington, on Monday through Thursday. "Attis," by Moevs, will be performed in Brooklyn and New York on the evenings following.

Martinu's Piano Concerto, in B-flat, also titled *Fantasia Concertante,* which will be heard at the eighteenth pair of concerts on March 4–5 under the direction of Charles Munch, was one of the composer's last works. This music had its first performance in Berlin on January 31, 1959, and will be heard for the first time in America when it is performed here. Margrit Weber, who will introduce the work here, was also the soloist at the Berlin première. This will be the first appearance of the Swiss pianist in Boston.

Two more pianists are scheduled as soloists through the remainder of the season—Gary Graffman on March 11–12, and Nicole Henriot-Schweitzer on April 1–2. Ferenc Fricsay will conduct the Orchestra as guest on April 8–9. Mozart's Requiem will be conducted by Dr. Munch in Holy Week, April 14 and 16.

for superb footwear by master craftsmen



Joseph Antell

Boston Wellesley

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

"ATTIS," FOR ORCHESTRA WITH CHORUS AND TENOR SOLO
(after Catullus)

By ROBERT W. MOEVS

Born in La Crosse, Wisconsin, December 2, 1921

"Attis," based on the Carmen LXIII of Catullus, was composed, according to a notation on the manuscript score, between September 19, 1958, and February 14, 1959. The piece was commissioned by the Boston Symphony Orchestra in the American Music Center Commissioning Series under a grant from the Ford Foundation.

This piece will be recorded and submitted for award to the American International Music Fund.

The following orchestra is called for: 3 flutes and piccolo, 2 oboes and English horn, clarinet in E-flat, clarinet in B-flat and bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 trumpets and bass trumpet in E-flat, 3 trombones and tuba, harp, celesta, piano, timpani, percussion and strings. The percussion instruments consist of a large and small snare drum, tenor drum, bass drum (laid flat), triangle, crotali (small cymbals), wood blocks, tambourine, bongos, gong, tam-tam, tom-tom, xylophone, marimba.

MR. MOEVS has provided the following information on the subject of his score:

Attis is a Phrygian and Lydian divinity who occupies, in the cult and myth of the goddess Cybele, the same position as that of Adonis

Stop & Shop Gourmet Quiz for Early Comers

1. What is a chive?
   a. a cha-cha step b. onion c. relish d. symptom of measles
2. What is Egg in a Frame?
   a. fried egg and bread b. still life of a hen's family c. thug behind bars d. a scrambled canvas
3. A turkey is dressed when it's
   a. fully clothed b. ready for roasting c. fancy-feathered d. de-feathered
4. 18 months of aging is required for:
   a. a young debutante b. a driver's license c. an old-fashioned cocktail d. Stop & Shop real sharp cheese

ANSWERS:
1) b. onion 2) a. fried egg and bread 3) d. de-feathered 4) d. Stop & Shop Real Sharp Cheese

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

The New England Conservatory

A COLLEGE OF MUSIC

JAMES ALIFERIS, *President*

Wednesday, Feb. 24 • 8:30

SYMPHONIC WIND ENSEMBLE

JAMES DIXON, *Conductor*

CONSERVATORY CHORUS

LORNA COOKE DE VARON, *Conductor*

Hindemith, Symphony for Band

Milhaud, Creation of the World

Avshalomov, Inscriptions at the City of Brass

Guest Conductor

JACOB AVSHALOMOV

JORDAN HALL No Tickets required

290 Huntington Ave., Boston 15

in relation to the Syriac Aphrodite: the tragic fate of an adolescent who falls under the sway of an enamored goddess is common to both. Originally Attis was worshipped only in Phrygia, and the center of his cult remained there. Although he was known in Athens in the fourth century B.C., he remains essentially foreign to the Greek religion. Plutarch says (amator. 12): "From a place of barbaric superstition he was introduced by women and eunuchs to the Greeks and Romans." He appears in literature during the Alexandrian period. In Rome he was associated with the cult of the Magna Mater, and was officially recognized in imperial times.

Frenzied exaltation was characteristic of Phrygian worship. Meeting places were the untouched summits of forest-covered mountains, where Cybele resided. Intoxicated with shouting, and the uproar of instruments, the *auloi,* tambourines, drums, cymbals, all sacred to Cybele, the worshippers, excited by their impetuous advance, breathless and panting, surrendered to the raptures of a sacred enthusiasm. Some of them, in a paroxysm of frenzy, sacrificed their virility to the goddess, as a sign of complete subjection and identity with their divinity. These men became priests of Cybele and were called Galli (in Catullus: Gallae). The Alexandrian Greeks in particular were fascinated, and

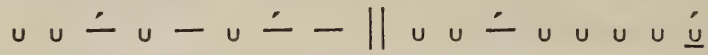
For information about
ADVERTISING
in the
Boston Symphony Orchestra
publications
write or call
Advertising Department
Symphony Hall
CO 6-1492

• •



repelled, by such barbaric frenzy, so foreign to the rational, highly civilized Greek mind. Attis became the example of the fate that could befall a sensitive and civilized young man who succumbs to the savage barbarism that surrounds him. Callimachus is presumed (by Wilamowitz) to have been the author of the poem that served as the basis for that of Catullus.

The Greeks devised a particular metric scheme, called, appropriately, galliambic, for the portrayal of this subject, of a remarkable impetuosity:



The constant appearance of the caesura at the end of a foot indicates that originally the two parts were individual lines. Catullus always observes this division. This rushing, impetuous line is the point of departure for the music of *Attis;* the first section of the work is the result of the rhythmic drive initiated by the first two lines:

Super alta vectus Áttís || celerí rate mariá
Phrygium út nemus citáto || cupidé pede tetigít

The joy and exultation of sailing a swift ship over tumultuous seas to a new land also is there. In Phrygia, Attis enters the mysterious forest sacred to Cybele, becomes totally subjected to her, and finally sacrifices

BIGELOW·KENNARD CO·

• jewelry • silver • china and glassware
• leather items • clocks • gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

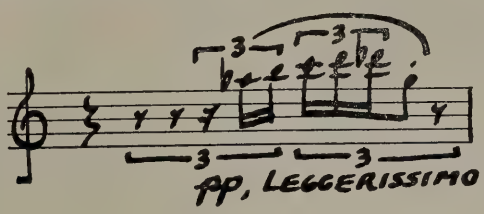
• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

his virility to her. Then begins the frenzied, orgiastic rush through the wood and up the mountain in search of Cybele herself. Attis, with a drum, incites his followers (Gallae) to abandon their reason and to follow him, to the summit and to the final paroxysm. Certain of these lines, descriptive, are conveyed by the orchestra and are not sung. The rhythmic percussion construction (in part canonic: a *canon a 3;* a *canon a 3 per augmentationem*) is built up following the Greek method of combining different metric feet into larger rhythmic complexes, such as the tripodies and tetrapodies of the prosodiakoí; line 26 of Attis in fact reads:

"Quo nos decet citatis celerare tripudiis."

Melodically, there are two fundamental ideas. The first is that of the glissando, or quasi-glissando; the second appears in the flute in measure 267, subsequent to the words "silvis redimita":



SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston **Telephone: COmmonwealth 6-5101**

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

The first twenty-six lines of Attis, which are those used for this music, follow (the italicized words are those actually sung):

Super alta vectus Attis celeri rate maria
Phrygium ut nemus citato cupide pede tetigit
Adiitque opaca, silvis redimita, loca deae,
Stimulatus ibi furenti rabie, vagus animi,
Devolvit ilei acuto sibi pondera silice.
Itaque ut relicta sensit sibi membra sine viro,
Etiam recente terrae sola sanguine maculans
Niveis citata cepit manibus leve typanum,
Typanum tuom, Cybelle, tua, mater, initia,
Quatiensque terga taurei teneris cava digitis
Canere haec suis adortast tremebunda comitibus.
"*Agite ite ad alta, Gallae,* Cybeles nemora simul,
Simul ite, Dindymenae dominae vaga pecora,
Aliena quae petentes velut exules loca
Sectam meam executae duce me mihi comites
Rapidum salum tulistis truculentaque pelage
Et corpus evirastis Veneris nimio odio,
Hilarate erae citatis erroribus animum.
Mora tarda mente cedat: *simul ite, sequimini*
Phrygiam ad domum Cybelles, Phrygia ad nemora deae,
Ubi cymbalum sonat vox, ubi tympana reboant,
Tibicen ubi canit Phryx curvo grave calamo,
Ubi capita Maenades vi iaciunt hederigerae,

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. **EXport 6-2224**
Members of Piano Technicians Guild



Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



EXCLUSIVELY ON

ANGEL





KLEMPERER

"Klemperer has touched new heights," exclaimed *Gramophone*, Great Britain, when the Klemperer-Philharmonia performance of the Beethoven Ninth Symphony first appeared in England. "Klemperer emerges the supreme interpreter of the classics," commented the *London Observer*. American critics agreed. Hear Klemperer – *at the pinnacle of his art* – one of the great conductors of all times – on Angel Records.

RECORDED IN EUROPE FOR ANGEL RECORDS®

Klemperer conducts the Philharmonia

Beethoven:

SYMPHONY NO. 1 IN C MINOR, OP. 21.....*35657**
SYMPHONY NO. 8 IN F MAJOR, OP. 93.....*35657**
SYMPHONY NO. 9 IN D MINOR, "CHORAL"....*3577-B**
(with incidental Music to "Egmont")

(Other Beethoven Symphonies by Klemperer are also available)

Brahms:

SYMPHONY NO. 1 IN C MINOR, OP. 68.....*35481**
SYMPHONY NO. 2 (WITH TRAGIC OVERTURE).....*35532**
SYMPHONY NO. 3 (WITH ACADEMIC FESTIVAL OVERTURE) *35545**
SYMPHONY NO. 4 IN E MINOR, OP. 98.....*35546**

**Also available in Stereo*

Ubi sacra sancta acutis ululatibus agitant,
Ubi suevit illa divae volitare vaga cohors:
Quo nos decet citatis celerare tripudiis."

Catullus was born in Verona in 87 or 84 B.C., and died in 55 or 54 B.C., in his early thirties. He belonged to the movement of neóteroi, "new poets," who introduced into Latin literature the refinement and sensuality of Alexandrian poetry. Catullus is the best of these poets, and the most individual; even Attis, in this myth, shows the imprint of the strong, human personality of Catullus.

• •

Robert Moevs took an A.B. degree at Harvard in 1942. After service in the war as pilot in the Air Force, he studied with Nadia Boulanger from 1946 to 1951. He then returned to Harvard to take a Master's degree in music, studying with Walter Piston and Archibald T. Davison. He was a Fellow of the American Academy in Rome from 1952 to 1955. In Rome he composed several works, including the Fourteen Variations. He is now on the music faculty at Harvard.

This composer's Fourteen Variations for Orchestra were introduced at these concerts by Leonard Bernstein on April 6, 1956. His Symphony in Three Movements was commissioned for the Fortieth Anniversary of the Cleveland Orchestra and performed in Cleveland April 10, 1958. Other works include a Piano Sonata, a "Cantata Sacra," a String Quartet and a Sonata for Violin Unaccompanied.

Montgomery-Frost-Lloyd's Co., inc.

OPHTHALMIC DISPENSERS

300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis

LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES

171 Washington Street
Dorchester, Mass.

GE 6-5547 **BI 4-2505**

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

ENTR'ACTE
A ROMAN ORGY

ATTIS (or Atys) and Cybele were Phrygian deities, the youthful god and the matron goddess of fertility. Cybele was the earth-mother, Attis the personification of new birth. Sir James G. Frazer, in *Adonis Attis Osiris* (in *The Golden Bough*), compares the religions of the East and shows how each of the three youths was connected with the miracle of the awakening of life in the spring. Adonis was brought into Greece as beloved by Venus; Attis was beloved by Cybele and presumably worshipped in Rome when the image of Cybele was introduced there at a ceremony of blood sacrifice to ensure favorable crops. In these rites Attis is believed to have been represented in Rome in effigy.

The legends about Attis are various. In one version Cybele and Attis were lovers, as were Venus and Adonis. It was said that, like Adonis, Attis was gored by a wild boar. Another version has it that he was her son, by a virgin birth. His death may or may not have been caused by castration, which may or may not have been self-inflicted. The legend had it that he was transformed into a pine tree. His resurrection was a part of the principle of renewing life. His castration was associated with the castration of the priests of Cybele, a custom which was observed when the rites were imported to Rome in 204 B.C., and these rites must have inspired the 63rd of the Carmina by Catullus, the poet of Verona.

The festival began at the vernal equinox. "A pine tree," writes Frazer, "was cut in the woods and brought into the sanctuary of Cybele,



BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
12 Large Supermarkets

WATERTOWN	MT. AUBURN
NEWTONVILLE	BROOKLINE
WELLESLEY	STONEHAM
MEDFORD	PORTER SQUARE
CHESTNUT HILL	NORWOOD
AUBURNDALE	WOBURN

where it was treated as a great divinity. The duty of carrying the sacred tree was entrusted to a guild of tree-bearers. The trunk was swathed like a corpse with woolen bands and decked with wreaths of violets, for violets were said to have sprung from the blood of Attis, as roses and anemones from the blood of Adonis; and the effigy of the young man, doubtless Attis himself, was tied to the middle of the stem. . . . The third day, the twenty-fourth of March, was known as the Day of Blood: the Archigallus or High Priest drew blood from his arms and presented it as an offering. Nor was he alone in making his bloody sacrifice.

"Stirred by the wild barbaric music of clashing cymbals, rumbling drums, droning horns, and screaming flutes, the inferior clergy whirled about in the dance with waggling heads and streaming hair, until, rapt into a frenzy of excitement and insensible to pain, they gashed their bodies with potsherds or slashed them with knives in order to bespatter the altar and the sacred tree with their flowing blood. The ghastly rite probably formed part of the mourning for Attis and may have been intended to strengthen him for the resurrection." Sir James further "conjectures," that "it was on the same Day of Blood and for the same purpose that the novices sacrificed their virility."

J. N. B.

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall
Good Parking Area

Good Food
Luscious Desserts
Moderate Prices



Nothing makes a woman more feminine to a man

L'AiMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax

How the Whale (Of a Sale) Got Its Name



If you're in business these days you're certain of something besides taxes: your commercial ethics and advertising statements are being sifted for naughtiness by the FTC, FCC, SEC, and a possibly infinite number of less edgy guardians of customer weal. Barnum's picture has been removed from its frame, replaced by Kefauver. Demolitions experts in charge of the impending population explosion have promised not to produce a new sucker every minute, or at least to improve the ratio. Just possibly we've seen our last Semi-Monthly Birthday Sale, and the daily Million Dollar Clearance will give way to something closer to reality . . . for example a *Colossal Nervous Treasurer Event* followed by *First Annual Outwit 'Em Day,* etc.

Radio Shack has decided to pledge *not* to specify in its announcements that it will never be undersold. We were undersold by four Manhattan record shops in 1958-9, for example. Not every day, to be sure, but darn near. All four went bankrupt at 33⅓ rpm shortly before rock and roll died at 45 rpm; it was a lean year for best sellers!

Now we sound a happier note. By an odd collection of special discounts, cajoling, wishful-thinking and cynical markdown theories, Radio Shack enters 1960 with an *Ethical Mid-Winter Sale* of stereophonic LP disks on the RCA-Victor and London labels.

These regularly sell for $5.98 and $4.98 wherever records are sold at list. Where they are not sold for list the going price is $4.88 for a $5.98, and $3.87 for a $4.98, for reasons clearly brilliged by Lewis Carroll in his treatise on "Discount Operations and the Mirror Image."

Radio Shack, living precariously on a diet of curds and brinksmanship, is now selling *all* these $5.98 and $4.98 stereo LP's for $2.99 and $2.88 without tie-ins or nail-downs — in fact without even wincing.

For public record, our $2.99/$2.88 price is actually below regular dealer cost! You ask: how can it be? Aha! Now it is clear *you* are not in business! Dear friend, being in business in 1960 requires of you a certain quality. No, not faith in one's factory — *that* is suicide. The quality you need is *Massive Lack of Resistance.*

If a thing normally worth $6 suddenly costs you $3 — don't resist! Massively! Buy your head off! Tomorrow or next week or next month the tables will be turned; the $6 object will again cost you $6; the manufacturer will be heard muttering about raising the price to $6.65 due to increase in nylon rivets and antimagnetic plywood.

Radio Shack cannot accurately predict how long we will be able to offer Victor and London stereodisks below $3. All we can do, conservatively, is urge you to buy with abandon until the curtain falls. Fill your Jaguar to the gunwales. Bring your biggest wheelbarrow. It's truly a whale of a sale . . . nothing *but nothing* fishy about it!

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

"PINI DI ROMA" ("PINES OF ROME"), SYMPHONIC POEM

By OTTORINO RESPIGHI

Born July 9, 1879; died in Rome, April 18, 1936

Pini di Roma was composed in 1924. It was first performed at the Augusteo in Rome on December 14, 1924, under Bernardino Molinari. The first American performance was in Philadelphia, January 15, 1926, the composer conducting. It was introduced at the concerts of the Boston Symphony Orchestra on February 12 of the same year when Serge Koussevitzky conducted. It was performed at these concerts on April 24–25, 1936, following the composer's death in the week previous. The most recent performances were on December 24–25, 1954, when Guido Cantelli conducted.

The orchestration is as follows: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets (1 off stage), 4 trombones, 6 buccine,* timpani, bass drum, cymbals and small cymbals, tambourine, rattle, triangle, tam-tam, harp, bells, celesta, phonograph, piano, organ, and strings.

Pini di Roma followed *Fontane di Roma* by eight years and preceded Respighi's third Roman symphonic poem, *Feste Romane*

* "The *buccina* (or *bucina*) was a Roman war trumpet, spiral and gibbous. It was played by laying it over the bucinator's shoulder. The instrument was also used for indicating the hours of the day and for calling the people to the assemblies for making or repealing laws. Ovid calls Triton's shell a *bucina*. The Roman *tuba*, a wind instrument, a trumpet, used especially in the army, was straight. The *cornu*, a trumpet of horn, was curved." — PHILIP HALE.

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings
Sundays and Holidays
FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall

W. W. WINSHIP INC.
Established 1776
Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience
BOSTON
WELLESLEY • NORTHSHORE

The real family man buys *before* need . . . and is gratefully remembered!



KNOLLWOOD
MEMORIAL PARK CANTON, MASSACHUSETTS
NON-SECTARIAN • BUDGET PLAN • FREE BOOKLET
OFFICES 20 KILBY ST., BOSTON, RI 2-2505



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

(1928) by four. Each of the three scores has four movements and all of them are associated with a definite locale in or about the Eternal City.

The following description of the four movements is printed in the score:

"1. The Pines of the Villa Borghese (*Allegretto vivace,* 2-8). Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of 'Ring Around A-Rosy'; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to —

"2. The Pines Near a Catacomb (*Lento,* 4-4; beginning with muted and divided strings, muted horns, *p.*). We see the shadows of the pines which overhang the entrance to a catacomb. From the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced.

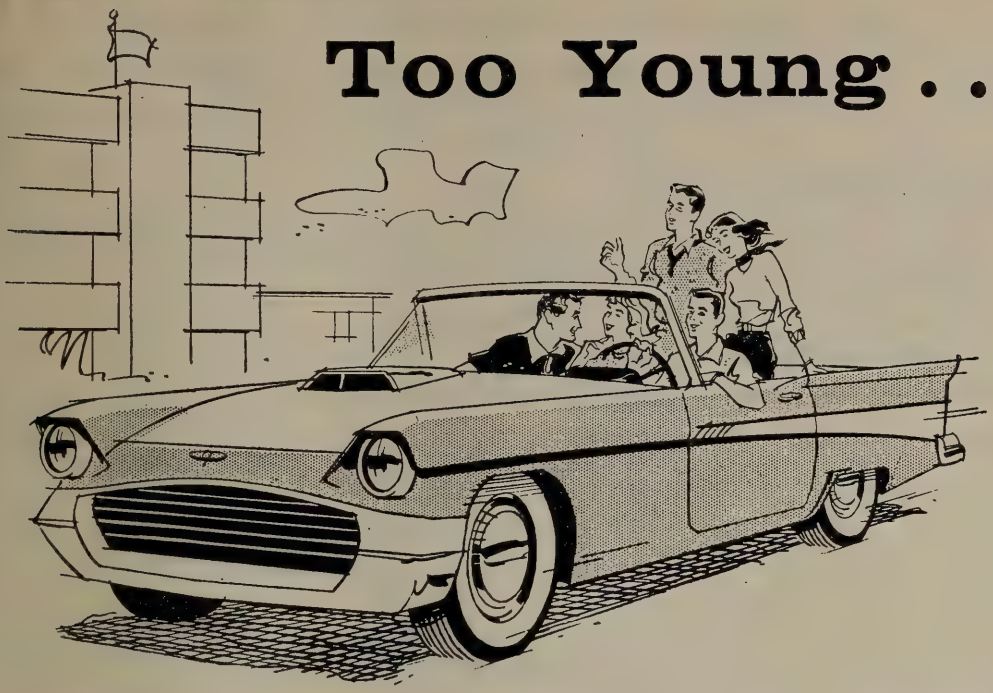
"3. The Pines of the Janiculum (*Lento,* 4-4; piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings (represented by a phonograph record of a nightingale's song heard from the orchestra).

"4. The Pines of the Appian Way (*Tempo di marcia*). Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories; trumpets blare, and

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

Since 1832
J. S. WATERMAN & SONS
FUNERAL SERVICE

Too Much . . . Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill.

• •

A number of works by Respighi have been performed by this Orchestra. On February 18, 1927, the composer, visiting this country, conducted as guest, presenting the following program with Elsa Respighi (his wife) as soloist:

Concerto for Pianoforte and Orchestra in the Mixolydian Mode. (The composer played the solo part; Alfredo Casella conducted.)

Old Dances and Airs for the Lute (Second Suite).

Overture to the Opera *Belfagor.*

Il Tramonto, for Soprano and Orchestra (after Shelley's Poem).

Fontane di Roma.

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $3.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast ** – Affiliates of WQXR, New York

RESPIGHI, as an Italian composer of operas, was very different from his fellows. His operas largely take their color from elsewhere, and indeed have found less frequent performance than his purely orchestral music. In a sense he was more Italian than Boïto or Busoni – he spent most of his years in Bologna where he studied (violin with F. Sarti, composition with L. Torch and G. Martucci); at Rome he taught at the Santa Cecilia. But his interests were wide and by no means exclusively operatic. He was an accomplished concert violinist and chamber player, and he played viola in the Magellini Quartet of Bologna. In his later years he devoted himself entirely to composition. His surpassing skill in handling orchestral color stood him in good stead in opera but more still in orchestral scoring, whether in original works or transcriptions. He composed nine operas, light and serious

• PIANOS
• RADIOS
• ORGANS
• MUSICAL TOYS & GIFTS

BUY AT THIS SIGN
BOSTON MUSIC CO. 116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 ST. BOTOLPH STREET, BOSTON
Established 1893
A Private Charitable, Non-Sectarian Day School
Made Possible by Legacies, Bequests, Contributions

President, CHARLES H. TAYLOR
Treasurer, CHARLES E. COTTING
Secretary, FRANCIS H. BURR
Chairman Ladies' Committee
MRS. CHARLES E. COTTING

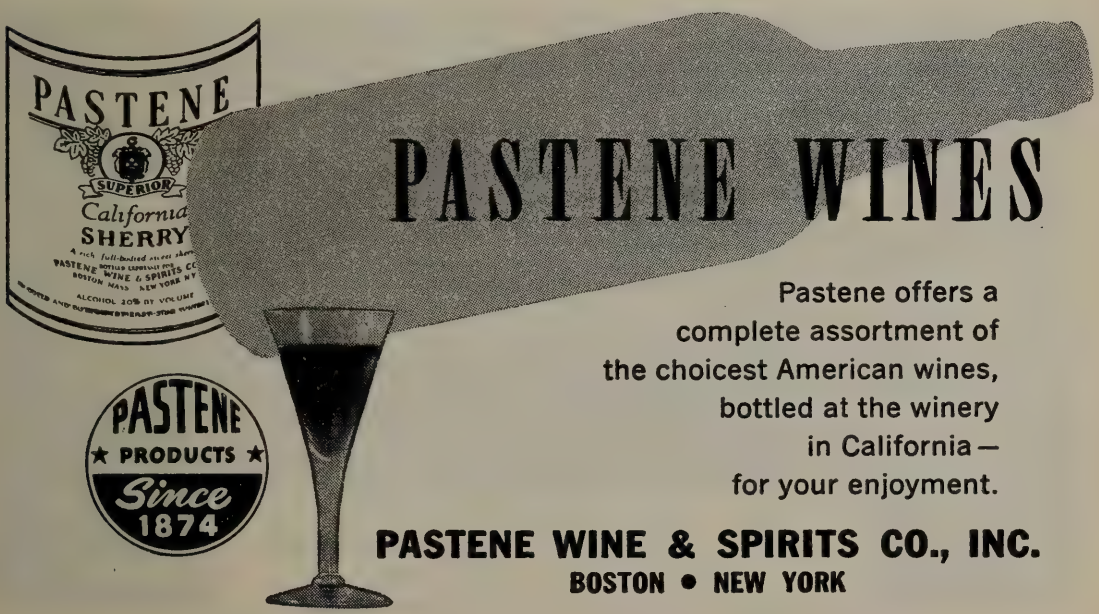
(the first, *Re Enzo* in 1904, the last, *Lucrezia,* shortly before his death). Yet his orchestral and chamber music scores were more numerous, and in the orchestral category, more successful. The operas have not won a repertorial life, whereas his tone poems such as the three on Roman subjects, and *The Birds, La Boutique fantasque* and the *Ancient Airs and Dances for the Lute* have gone around the world of orchestras. The *Danze antiche* recall his interest in old music, such as his revival of the music of Monteverdi, notably his transcription of *Orfeo.*

Operatically speaking, Respighi was quick to increase his technical resources by looking beyond Italian borders. It must surely have been with such a purpose that he travelled to St. Petersburg in 1900 to join the orchestra of the Imperial Theatre and again in 1902 to play first viola in the opera of St. Petersburg and Moscow.

On first arriving in St. Petersburg, he called upon Rimsky-Korsakov. The preoccupied master received a group of visitors with cold severity, but, on looking over the young man's scores, at once became "smiling and benevolent" — this according to the *Dati biografici* by Respighi's widow, Elsa. He had said to her: "The lessons were not numerous, but they were most important to me." In Moscow he learned a good deal about *mis-en-scène* and later put it to use. Respighi visited Berlin in 1902, and there acquired more musical points. He had advice from Max Bruch, but Signora Respighi denies the oft-repeated statement that he had lessons from him.

Guido M. Gatti sums up Respighi's achievement in the new edition of Grove's Dictionary:

"Of all the Italian composers who lived in the first third of the 20th century, if we except Puccini and some other operatic masters of his school, Respighi was without doubt the most celebrated, and his



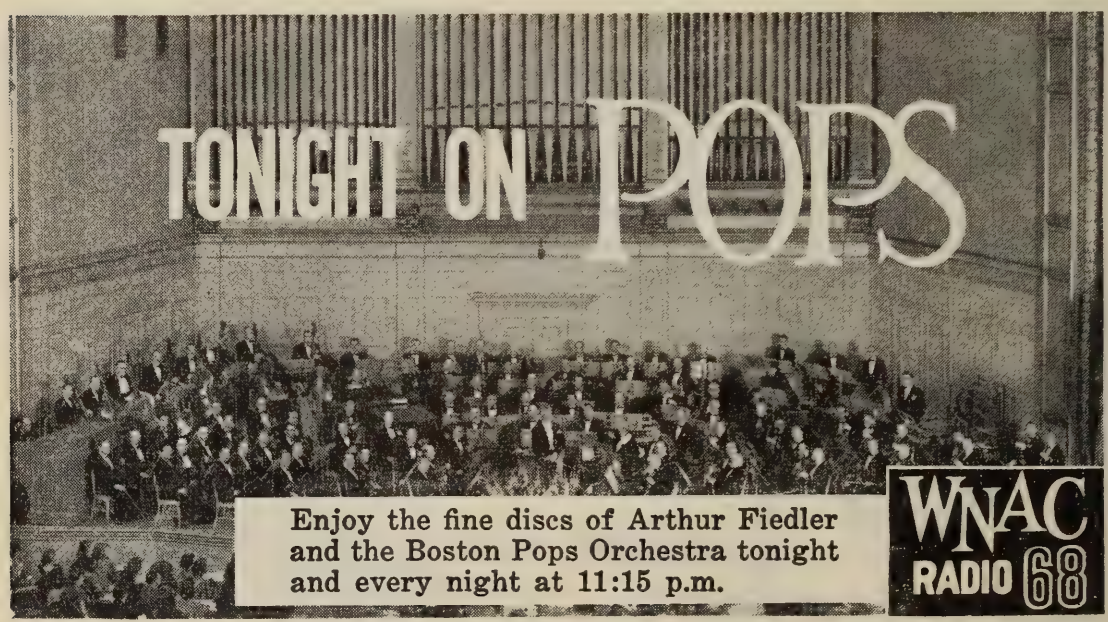
PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

symphonic works, particularly *The Fountains of Rome* and *The Pines of Rome,* made his name known in every musical country. The reasons are not difficult to see, considering the character of these works, which succeed in uniting traditional elements of musical workmanship with a certain modernizing tendency that is noticed particularly in the orchestration influenced by the Russians and Richard Strauss. The pleasantness of his orchestral works does not hinder ease of invention, but on the contrary stimulates it: one feels that to 'write beautifully' is the composer's major preoccupation. Lyrical rather than dramatic inspiration was his strong point: it may therefore be said that in his operas the music accompanying the more vigorous passages in the text and the most tense situations among the characters is generally the weakest. Thus, if we disregard the youthful *Semirâma,* which is too openly modelled on Strauss's *Salome, Belfagor* and *Maria Egiziaca* are, on the whole, more satisfactory than *La campana sommersa, La fiamma* and *Lucrezia.*

"Between 1916 and 1926 the most significant works of Respighi's 'Roman' period appeared. They are inspired, not by classical Rome, but rather by the Rome of d'Annunzio, having been matured in a decadent and sensual climate, as of a late summer. Fundamentally Respighi's artistic temperament is not unlike that of a belated d'Annunzio, a worshipper of all that is precious and subtle, a lover of sensation. His best symphonic work is therefore not to be sought in the more sumptuous and highly colored of his scores, but in those which are more subdued and veiled in a light melancholy (*'Pini del Gianicolo'* [in *Pini di Roma*], *'Fontana di Villa Medici'* [in *Fontane di Roma*], *'Mattutino di Santa Chiara'* [in *Vetrate di chiesa*], *'Adorazione dei Magi'* [in *Tritico botticelliano*], etc.).



"Respighi's 'Gregorian' phase did not strike deep roots in his work, even though themes and colors of a modal nature insistently appear in the compositions of a certain period. More worthy of notice, on the other hand, is his attachment, always in evidence, to Italian musical forms of the past. A most highly cultivated man, quite apart from the art he professed, Respighi took much interest in the works of the great masters of the 17th and 18th centuries, which he fostered by means of performance, transcriptions and modern editions. In the last of his operas, *Lucrezia,* he moreover showed a desire to revert to the dramatic recitative of the 17th century, reducing the function of the orchestra and confiding narration of the plot to a singer seated in the orchestra pit."

BACH CHOIR OF BETHLEHEM, PA.

ANNUAL MAY FESTIVAL

MAY 13 - 14 and 20 - 21

IFOR JONES, *Conducting*

CANTATAS, MOTET AND MASS IN B MINOR

COURSE TICKETS $14.00 and $18.00

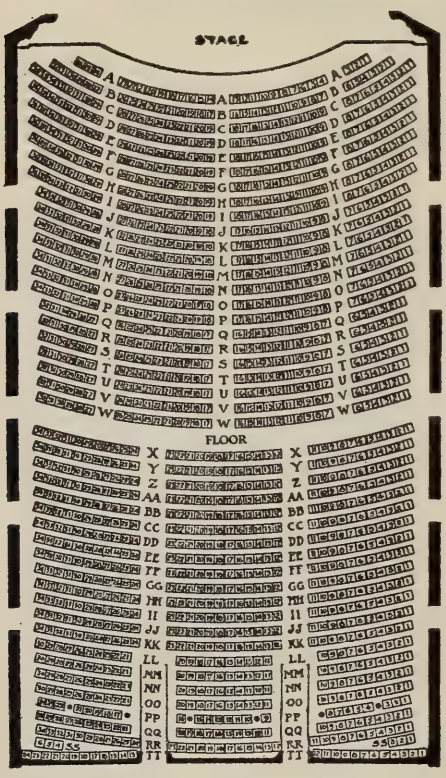
6 W. Broad St. – Room 207 Phone UN 6-4382

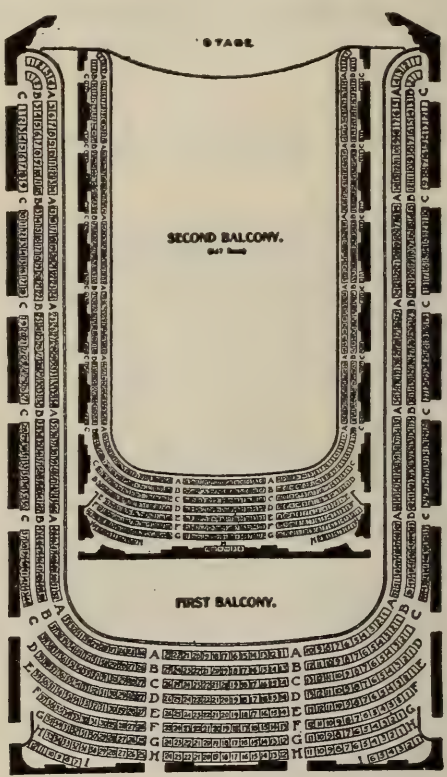
"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800





"The Boston Symphony Orchestra is one of the very greatest instruments of artistic utterance ever developed by any civilization on earth."

— JOHN M. CONLY, *High Fidelity Magazine.*

The eminence of the Orchestra was shown in 1952 when the Congress for Cultural Freedom invited it to perform in Europe. In 1956, at the invitation of the United States Government and again at no expense to the Orchestra, concerts were given in Moscow and Leningrad as part of the Orchestra's second foreign tour. This spring, again at the invitation of and financed by the Government, the Orchestra will be heard in Japan and the Far East.

The Orchestra could not have developed into "one of the very greatest instruments of artistic utterance" without the generous support of those who have a proud affection for it.

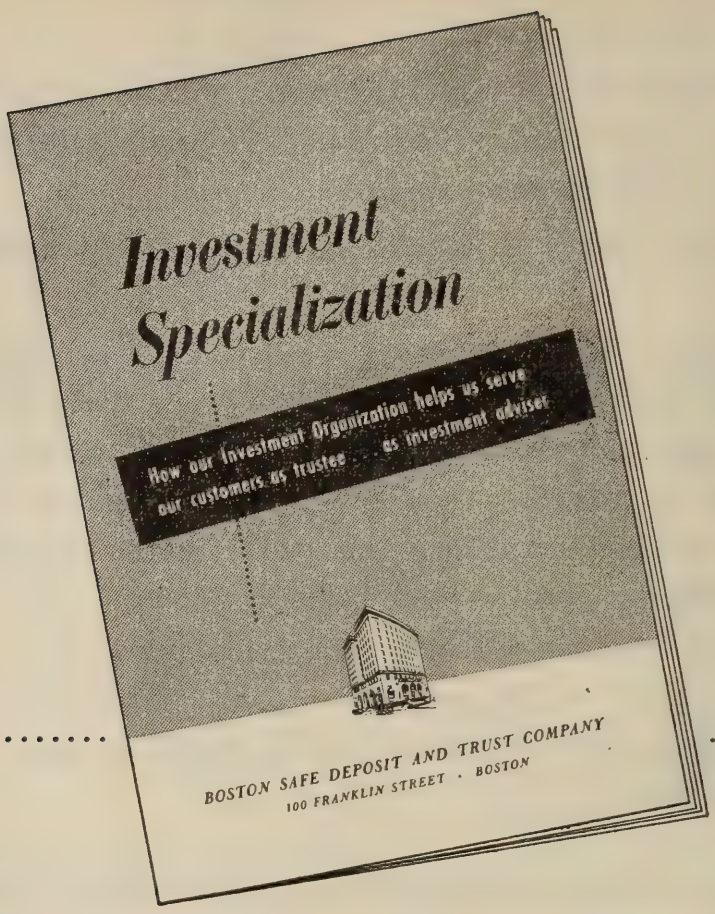
Many find their pride and affection expressed through membership in the Friends of the Boston Symphony Orchestra. Your membership in the Friends will be welcomed.

THE FRIENDS

of the

BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL BOSTON 15



THIS BOOKLET . . .

sets forth the investment policy, and describes the investment organization, of one of the nation's first trust companies.

Individual investors and those responsible for managing the funds of foundations, corporations, educational and charitable organizations may find it of particular interest. For a copy, write to—

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 Franklin Street, Boston 6, Mass.

Seventeenth Program

(Following a tour of Storrs, New London, New York, Washington and Brooklyn, February 15–20)

FRIDAY AFTERNOON, February 26, *at* 2:15 *o'clock*

SATURDAY EVENING, February 27, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

HINDEMITH . . . Konzertmusik for String and Brass Instruments, *Op.* 50

I. Mässig schnell, mit Kraft
II. Lebhaft; langsam; lebhaft

INTERMISSION

MAHLER . . . . . Symphony in C minor, No. 2, for Orchestra, Soprano and Alto Solos, and Mixed Chorus

I. Allegro maestoso. *Mit durchaus ernstem und feierlichem Ausdruck* (With serious and solemn expression throughout)
II. Andante moderato. *Sehr gemächlich* (Very leisurely)
III. *In ruhig fliessender Bewegung* (In quietly flowing movement)
IV. *"Urlicht"* (Primal Light) — Contralto Solo, *Sehr feierlich, aber schlicht;* *Choralmässig* (Very solemn, but simple; like a chorale)
V. Finale. (Chorus. Soprano and Contralto Solos)

CHORUS PRO MUSICA
ALFRED NASH PATTERSON, *Conductor*

Soloists
NANCY CARR, *Soprano*
EUNICE ALBERTS, *Contralto*

This program will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO 'RCA VICTOR RECORDS

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

Violins

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

Violas

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

Cellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth
Harold Farberman

Percussion

Charles Smith
Harold Thompson
Arthur Press

Harps

Bernard Zighera
Olivia Luetcke

Piano

Bernard Zighera

Library

Victor Alpert
William Shisler

Eighteenth Program

FRIDAY AFTERNOON, MARCH 4, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 5, *at* 8:30 *o'clock*

BEETHOVEN . . . . . Suite from "Die Geschöpfe des Prometheus," Ballet, *Op.* 43

Overture
Adagio
(Cello Solo: SAMUEL MAYES; Flute: DORIOT ANTHONY DWYER; Harp: BERNARD ZIGHERA)
Finale: Allegretto

MARTINU . . . . . Fantasia Concertante for Piano and Orchestra
(First performance in America)

INTERMISSION

HONEGGER . . . . . Symphony No. 2, for String Orchestra

I. Molto moderato
II. Adagio mesto
III. Vivace, non troppo

WAGNER . . . Excerpts from Act III, "Die Meistersinger von Nürnberg"
Introduction — Dance of the Apprentices — Procession of the Mastersingers

SOLOIST
MARGRIT WEBER
Miss WEBER plays the Steinway Piano

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

This program subject to change

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE – CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1960, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

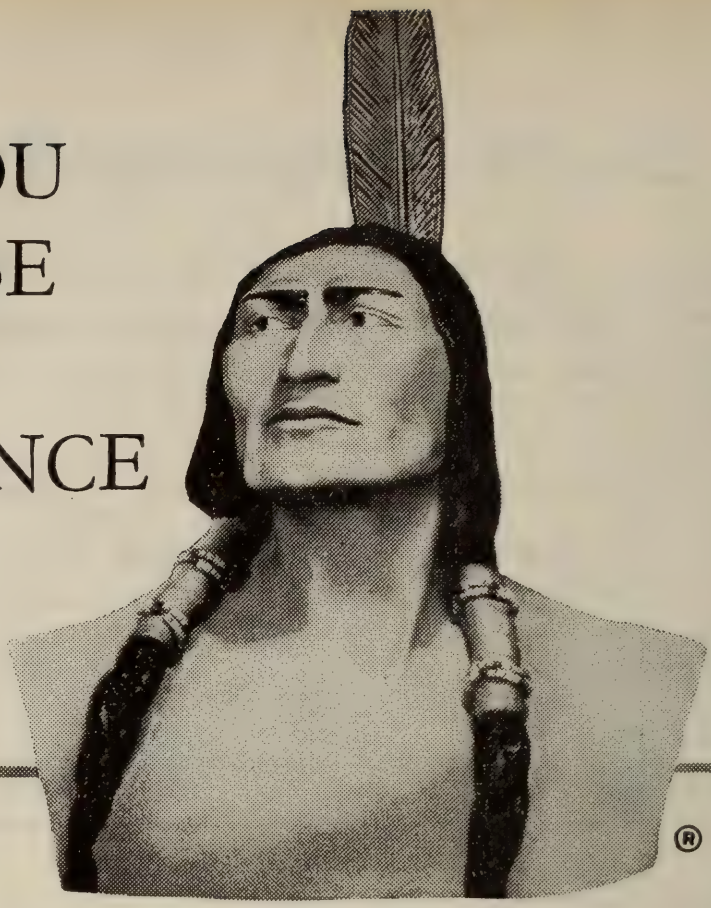
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
LEONARD BURKAT
Music Administrator
JAMES J. BROSNAHAN
Business Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (February 26–27) . . 1031
Program (March 4–5) 1085
Program (March 11–12) . . . 1087

NOTES

Hindemith (Konzertmusik for String and Brass Instruments) 1033

ENTR'ACTES

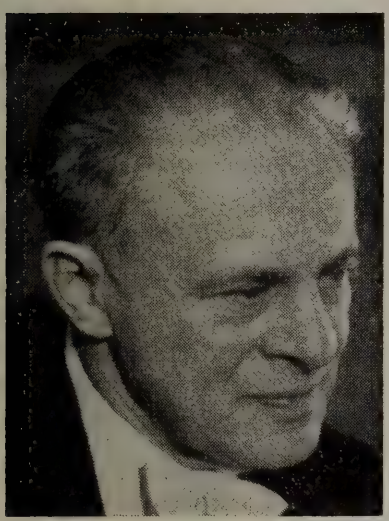
Schoenberg's Estimate of Gustav Mahler 1038

Of Orchestral Conductors (*Nicolas Slonimsky*) . . . 1054

NOTES

Mahler (Symphony No. 2) . . 1060

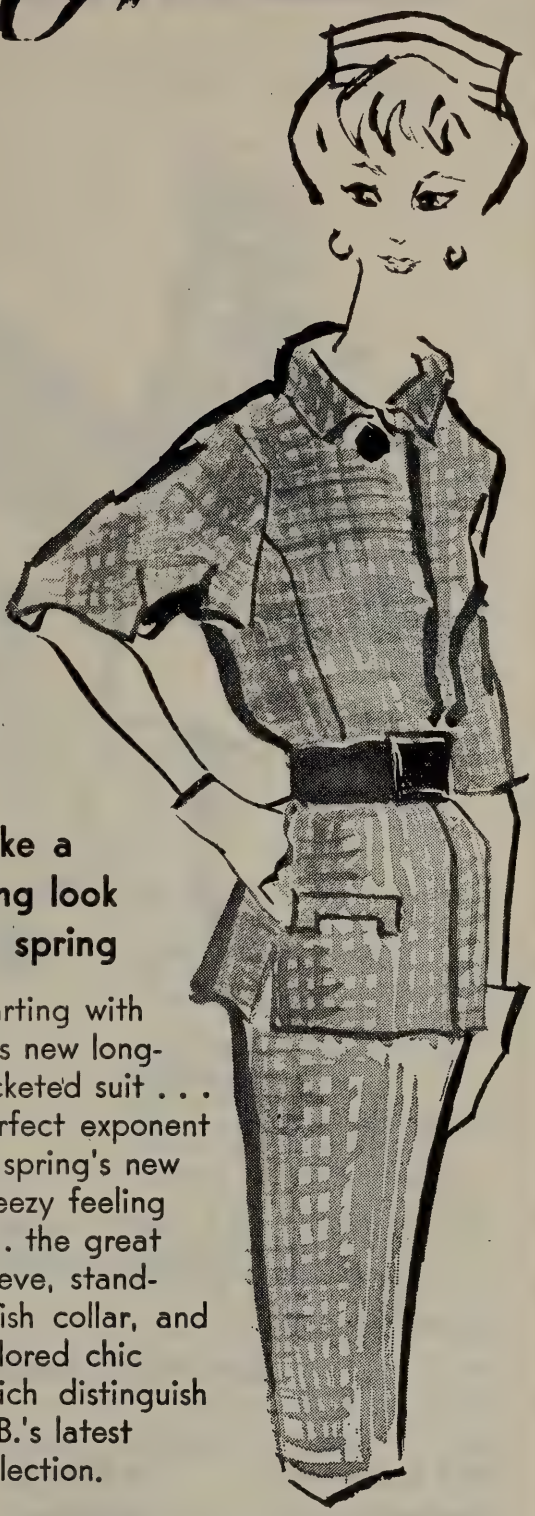
Symphoniana



AN ANNIVERSARY

The present season is the fortieth of Richard Burgin as concert-master of this Orchestra. He has been familiar to our subscription audiences through the years in his leading position at the first desk, and as the conductor of many notable concerts. (He was appointed Assistant Conductor in 1935 and Associate Conductor in 1943.) The list of his programs, if there were space for it here, would call up many inspiring memories. Of Mahler's symphonies he has conducted the First, the Third (in part), the Fourth, the Fifth, the Ninth, the Tenth (Adagio) and *Das Lied von der*

Hurwitch BROS.



take a long look at spring

starting with this new long-jacketed suit . . . perfect exponent of spring's new breezy feeling . . . the great sleeve, stand-offish collar, and tailored chic which distinguish H.B.'s latest collection.

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



The Culotte

leads the fashion parade southward —ours a hostess pajama of Arnel jersey featuring a softly turned collar and a wide gold belt. White, Green or Red.

Sizes 10-16 **$45.00**

416 Boylston St.
Boston 16
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

Erde. It is not necessary to add that Mahler is by no means his only love among the composers. The occasions when an unexpected emergency has required performances with little or no rehearsal on his part are remembered as live and imaginative where a little more than safe fulfillment of the letter of the score might reasonably be expected. Mr. Burgin has, of course, a triple function at the Boston Symphony concerts. As soloist he has performed concertos by Bach, Beethoven, Brahms, Mendelssohn, Tchaikovsky, Glazounoff and Sibelius.

In addition to these activities within the symphony concert sphere, Mr. Burgin has often played in quartet performances and conducted chamber groups. There is perhaps no member of this Orchestra with quite his degree of selfless musical zeal and tireless energy in pursuing his art. His enthusiasm for music and music before all else is readily imparted to the many young musicians who have worked with him. This applies both to pupils and to the student orchestras at Tanglewood and the New England Conservatory, and the Orchestra in Portland, Maine, groups which he has led when his already full schedule has permitted.

This adventuring spirit, extending from creative instruction at the student level to creative interpretation at the highest professional level, is rare indeed, and is the good fortune of any musical community.

• •

EXHIBITION OF PORTRAITS

An exhibition will open in the Gallery this week consisting of portraits by contemporary Boston painters.

• •

EXTRA OPEN REHEARSAL

The next of the series of Open Rehearsals, which will take place on Thursday, March 10, having been sold out by subscription, an extra Open Rehearsal is announced for next Thursday evening, March 3, at 7:30. Charles Munch will then be preparing the program for March 4–5.



filene's

Boston
Belmont
Chestnut Hill
Wellesley
Winchester
Hyannis
Northshore,
Peabody

Young Bostonian Shop

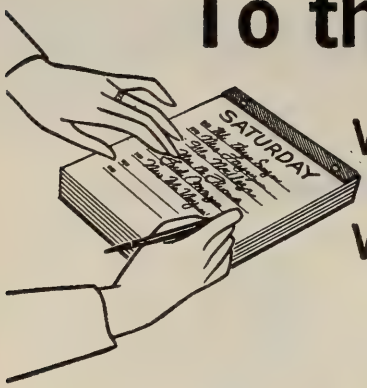
You'll feel new spirit, new verve, new graceful animation with the dramatic endowment of fashion on your sleeves . . .

Kimono sleeves

gather wide-spread momentum on a silhouette divine. A shape to fulfill the promise of femininity making the most of your waistline . . . expressing the mastery of line and cut in sheer wool. Gendarme navy, sizes 12-18, fifth floor. $49.95

On sale at Filene's Boston only

To the doctor's wife



who wishes her husband worked a 40-hour week

Deep down you don't *really* wish it. You're too proud of the wonderful work he does, available 168 hours a week to anyone and everyone who needs his skills or comfort.

Still — wouldn't it be nice if he had more time to do the things you and he would like to do?

Old Colony can't ease his professional burden one iota. But we *can* save him a few hours a week by relieving him of the cares and chores of his financial holdings.

Please don't pressure him, but you'll be doing him a favor if you get him a copy of "Investment Management". This little booklet quickly explains how Old Colony can serve his interests. No obligation, of course.



Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:15

OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.



Allied with THE FIRST NATIONAL BANK OF BOSTON

Seventeenth Program

FRIDAY AFTERNOON, FEBRUARY 26, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 27, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

HINDEMITH . . . Konzertmusik for String and Brass Instruments, *Op.* 50

I. Mässig schnell, mit Kraft
II. Lebhaft; langsam; lebhaft

MAHLER . . . . . Symphony in C minor, No. 2, for Orchestra, Soprano and Alto Solos, and Mixed Chorus

I. Allegro maestoso. *Mit durchaus ernstem und feierlichem Ausdruck* (With serious and solemn expression throughout)
II. Andante moderato. *Sehr gemächlich* (Very leisurely)

INTERMISSION

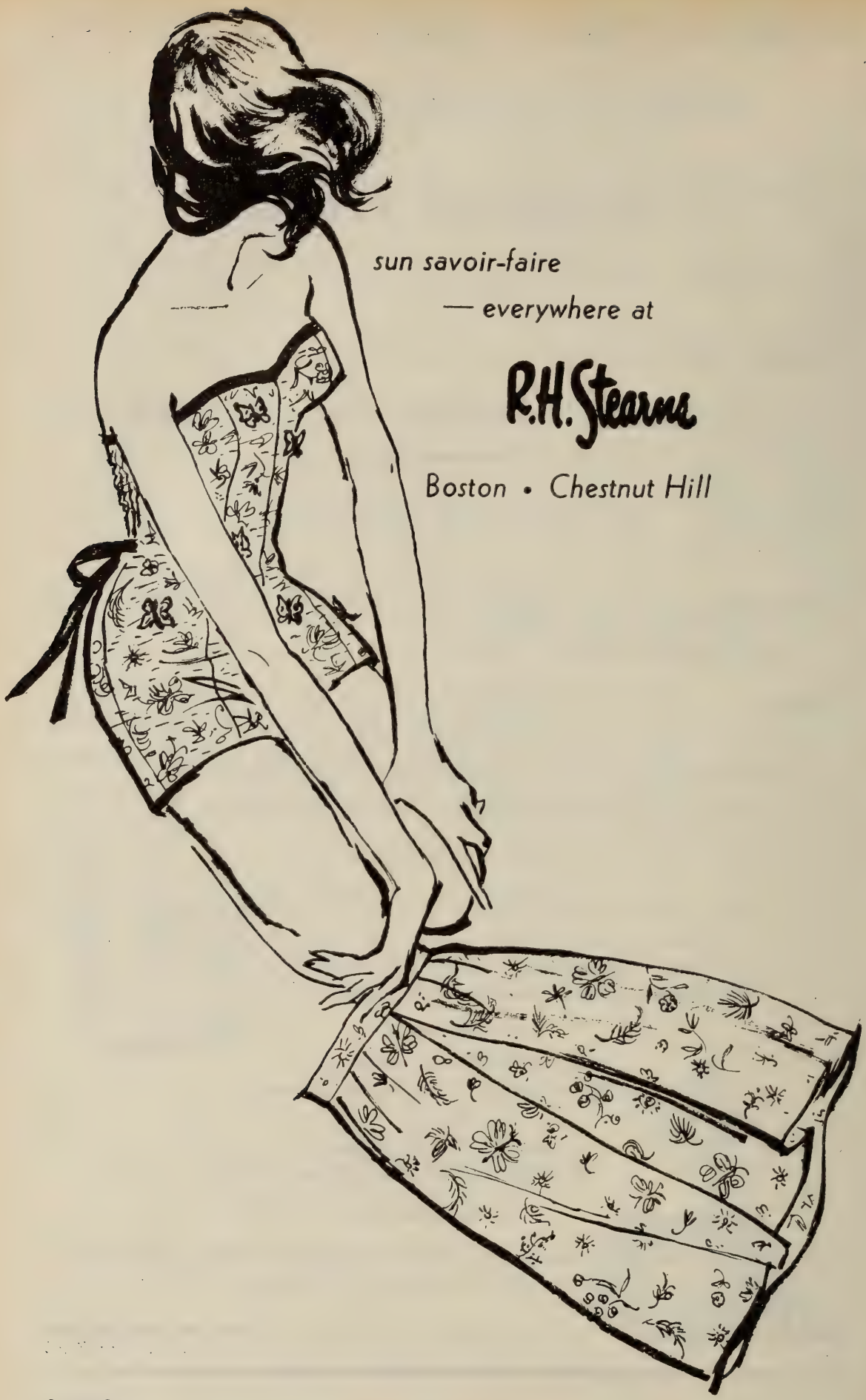
III. *In ruhig fliessender Bewegung* (In quietly flowing movement)
IV. *"Urlicht"* (Primal Light) — Contralto Solo, *Sehr feierlich, aber schlicht;*
V. *Choralmässig* (Very solemn, but simple; like a chorale)
Finale. (Chorus. Soprano and Contralto Solos)

CHORUS PRO MUSICA
ALFRED NASH PATTERSON, *Conductor*

Soloists
NANCY CARR, *Soprano*
EUNICE ALBERTS, *Contralto*

This program will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS


sun savoir-faire
— everywhere at
R.H. Stearns
Boston • Chestnut Hill

CONCERT MUSIC FOR STRING ORCHESTRA AND BRASS INSTRUMENTS, *Op.* 50

By PAUL HINDEMITH

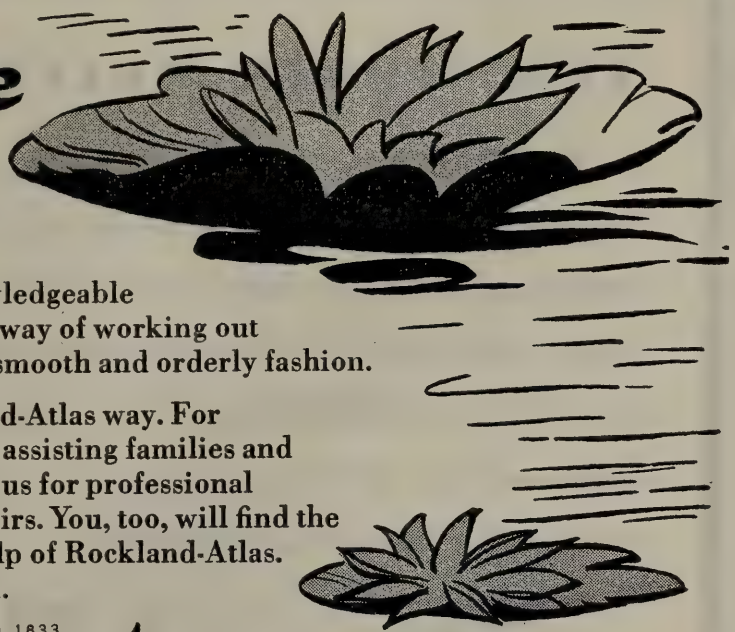
Born in Hanau, near Frankfort, November 16, 1895

The *"Konzertmusik für Streichorchester und Blechbläser"* was composed for the fiftieth anniversary of the Boston Symphony Orchestra. The first movement of the autograph score, which the Orchestra possesses, is inscribed "Berlin, December, 1930." The second movement, "Andermatt, December 27, 1930." It had its first performance by this Orchestra in the anniversary season, April 3, 1931. There were additional performances February 26, 1932, February 25, 1938, November 15, 1940, and March 22, 1946, when Leonard Bernstein conducted.

The composer directs in the score that "the orchestra consist of the strongest possible string quartet, 4 horns, 4 trumpets, 3 trombones and tuba."

HINDEMITH tends to use the string and the brass groups as distinct units, giving the melodic lead to one or the other usually without the doubling of parts between the choirs. The parts for first and second violins are identical, except in a few passages. The first of the two movements divulges several themes, the principal subject, a sustained melody for the brass, being set against a rhythmic theme for the strings. The brass choir by itself then develops a rhythmic subject of its own, and the strings, alone, reiterate their subject. There is no development

sempre legato



There's a knack to knowledgeable money-management—a way of working out financial problems in a smooth and orderly fashion.

That way is the Rockland-Atlas way. For generations, we've been assisting families and individuals who look to us for professional aid in their banking affairs. You, too, will find the going easier with the help of Rockland-Atlas. Come in and see us soon.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

section as such, but a restatement newly treated, and a broad coda. The basis of the second movement is a considerably developed fugue in three voices. Here the strings are in command. There is a long subject in sixteenth notes, stated in turn by the violins, the violas, and the cellos with basses. The fugue is interrupted by a contrasting section of more sustained character, in which a melody is given in turn to the violas, trombone, combined strings, and trumpet. The fugue returns, here announced by the cellos and developed expansively to its conclusion.

• •

The following music of Hindemith has been performed at these concerts:

1926	(Mar. 5)	*Concerto for Orchestra, Op. 38; also Oct. 5, 1928
1931	(Apr. 3)	*Konzertmusik for Brass and Strings; also Feb. 26, 1932, Feb. 25, 1938, Nov. 15, 1940, Mar. 22, 1946, Feb. 26, 1960
1934	(Dec. 7)	Symphony, "Mathis der Maler"; also Nov. 27, 1936, Feb. 23, 1940, Feb. 4, 1944, Oct. 10, 1947, Nov. 23, 1951, Mar. 1, 1957, Jan. 2, 1959
1938	(Feb. 25)	"Kammermusik" No. 5, for Viola and Chamber Orchestra, Op. 36, No. 4 (Soloist: Paul Hindemith)
	(Dec. 22)	Symphonic Dances; also Feb. 23, 1951

TEN STORES WELCOME YOU

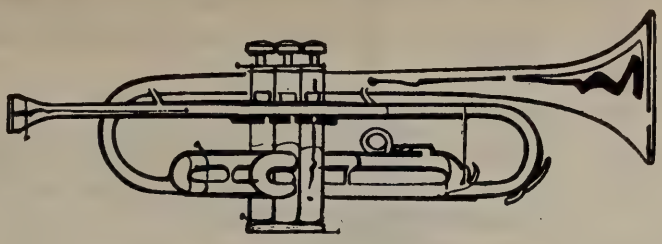
S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 TREMONT ST. • 478 BOYLSTON ST.
133 BROOKLINE AVE. • CHESTNUT HILL
NORTHSHORE SHOPPING CENTER • BELMONT
NEWTON CENTRE • COOLIDGE CORNER
WELLESLEY • WEST HARTFORD



TRUMPET: Sometime before 1100, the Saracens of Sicily carried their Oriental trumpet to the Italian mainland. Out of this "beachhead" came the *Busine*, a long, straight cylinder as tall as a man. Like its Eastern ancestor, the European trumpet soon became the prerogative of kings, knights, and nobles because of its imperious tone. In the 15th century, renamed *Trombetta* and reduced in size to arm's length, it migrated north without loss of cachet. Musicians responded to the instrument's social elevation by developing an equal degree of virtuosity. With lips and breath alone, some trumpeters could reach g^3 – the 24th harmonic! Though the trumpet declined in status after the Baroque era, it won new popularity with the invention of the valve trumpet about 1820. Now it is being heard again in a broad repertory of bravura writing from its greatest age.

TRUST SERVICES: The Merchants National Bank of Boston brings its belief in *personal advice and guidance* to its trust services, too. Whether yours is a company or a family trust, whether its value is reckoned in four figures or seven, the man you talk to in The Merchants' Trust Department is personally concerned with your desires and needs, ready to serve them with his own skill and a surprisingly wide range of services. And he *is* the bank.

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831
MEMBER F.D.I.C

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

1940	(Apr. 19)	Concerto for Violin and Orchestra (First performance in America); also Feb. 7, 1947 (Soloist: Ruth Posselt)
1941	(Feb. 7)	*Concerto for Violoncello and Orchestra (Soloist: Gregor Piatigorsky)
1942	(Jan. 23)	Symphony in E-flat
1943	(Jan. 22)	Nobilissima Visione; also Jan. 4, 1952, Jan. 23, 1959
1944	(Oct. 27)	Theme with Variations According to the Four Temperaments (Piano soloist: Lukas Foss)
1945	(Jan. 26)	Symphonic Metamorphosis on Themes by Weber; also Oct. 29, 1948, Feb. 27, 1953, Jan. 24, 1958
1947	(Oct. 24)	Symphonia Serena
1949	(Nov. 14)	Concerto for Organ and Chamber Orchestra (Schweitzer Benefit); also Oct. 24, 1952 (Soloist: E. Power Biggs)
1954	(Oct. 29)	Sinfonietta in E
1956	(Nov. 30)	Songs from "Marienleben" for Soprano and Orchestra (Soloist: Irmgard Seefried)
1957	(Oct. 25)	Symphony, "Die Harmonie der Welt"
1959	(Apr. 17)	Philharmonic Concerto

* First performance.

"Der Schwanendreher" for Viola and Small Orchestra (July 9, 1955) and the Overture to "Neues vom Tage" (July 28, 1957) were performed at Berkshire Festival concerts.

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

SCHOENBERG'S ESTIMATE OF GUSTAV MAHLER

IN the book *Style and Idea,** by the late Arnold Schoenberg, the composer devotes a chapter to the master whom he knew and loved in Vienna. It is incidentally an attack upon the "opponents," but basically an act of homage, lucid, penetrating, and impressive. It is hoped that the excerpts here quoted in brief will lead some of those who have not read this immensely stimulating book to the full text.

"Instead of using many words," Mr. Schoenberg begins, "perhaps I should do best simply to say: I believe firmly and steadfastly that Gustav Mahler was one of the greatest men and artists. For there are only two possibilities of convincing someone of an artist's greatness: the first and better way is to perform his work; the second, which I am forced to use, is to transmit my belief in this work to others."

He finds that people do not receive the music of Mahler freely, openly and wholly. "Man is petty. We do not believe enough in the whole thing, in the great thing, but demand irrefutable details. We

* Philosophical Library, Inc., 1950.



ONLY *the* STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

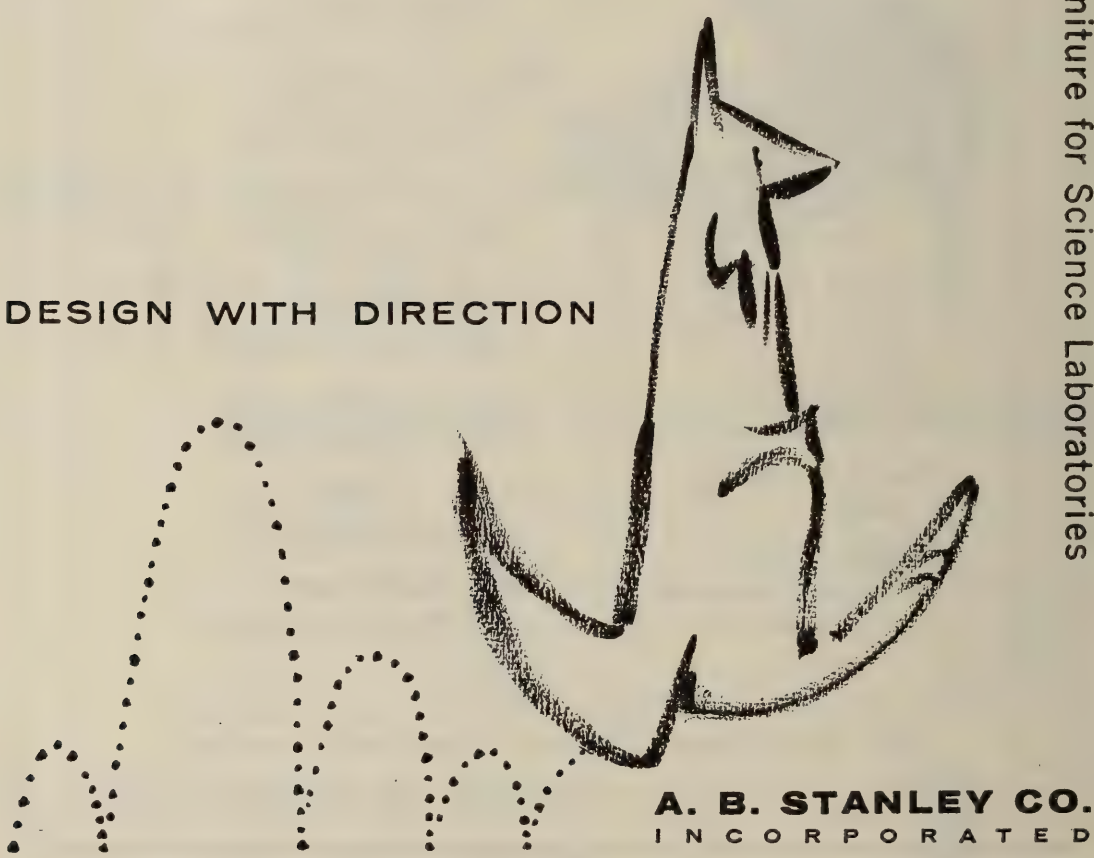
RALPH B. WILLIAMS
Vice President and Director

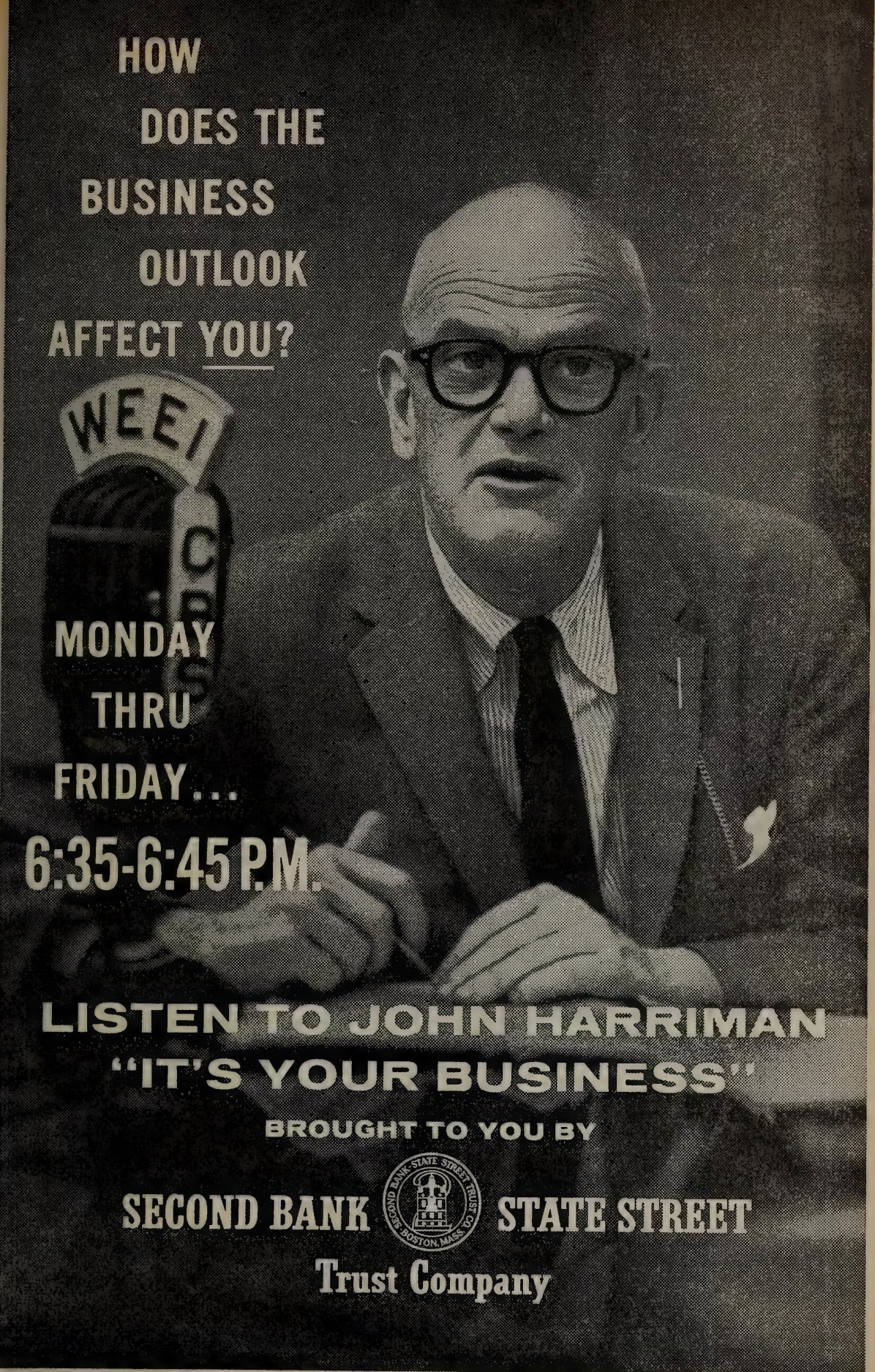
We act as Trustee, Executor, Agent and Custodian

depend too little upon that capacity which gives us an impression of the object as a totality containing within itself all details in their corresponding relationships. We believe that we understand what is natural; but the miracle is extremely natural, and the natural is extremely miraculous."

"The more exactly we observe, the more enigmatic does the simplest matter become to us. We analyze because we are not satisfied with comprehending the nature, effect and function of a totality and, when we are not able to put together again exactly what we have taken apart, we begin to do injustice to that capacity which gave us the whole together with its spirit, and we lose faith in our finest ability – the ability to receive a total impression."

As an example, he takes Mahler's Second Symphony. When he first heard it as a young man he was "seized with an excitement" which "expressed itself in the violent throbbing" of his heart. "I was overwhelmed – completely overwhelmed." At first he mistrusted his emotion. "I did not fail to test what I had heard according to those requirements which were known to me as a musician, and with which, as is generally believed, a work of art must unconditionally comply." Later, he came to understand that the true character of the music as




HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

expressive of the nature of the composer is not reached by the application of formulated standards, by the analysis of one part or another, but precisely by that first "overwhelming" impression.

"The intellect is skeptical; it does not trust the sensual, and it trusts the supersensual even less. If one is overwhelmed, the intellect maintains that there are many means which might bring forth such an overwhelming emotion. It reminds us that no one can view a tragic event in life without being most deeply moved; it reminds us of the melodramatic horror-play, whose effect none can escape; it reminds us that there are higher and lower means, artistic and inartistic. It tells us that realistic, violent incidents — as, for example, the torture scene in *Tosca* — which are unfailingly effective should not be used by an artist, because they are too cheap, too accessible to everyone. And it forgets that such realistic means will never be employed in music, and especially not in the symphony, because music is always unreal. In music, no one is ever really killed or tortured unjustly; here, there is never any event which could awaken sympathy *in itself,* for only musical matters appear. And only when these events have power to speak for themselves — only when this alternation of high and low tones, fast and slow rhythms, loud and soft sounds, tells of the most unreal things that exist — only then are we moved to utmost sympathy. He who has

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

A la variazione

The many varied services of the United States Trust Company meet every kind of personal or commercial need. You'll find the service you want for your particular banking requirements at the United States Trust Company.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



fortissimo . . .

on his musical score directs strong, positive action from the tympanist. Insurance purchasers, too, demand this same positive response from their Agents. To satisfy their clients' demands better, more than 8,000 Independent Insurance Agents throughout the United States, its Territories and Canada rely on one of the Boston Insurance Group's 68 strategically-located offices. The Boston Group's decentralized organization enables these Agents to serve every client as a **neighbor** . . . not a number, and to assure **Boston** policyowners of efficient, modern, individual attention wherever they live.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company
87 Kilby Street
Boston 2
Massachusetts

Equitable Fire Insurance Company, Charleston, South Carolina

YOUR Independent Insurance AGENT

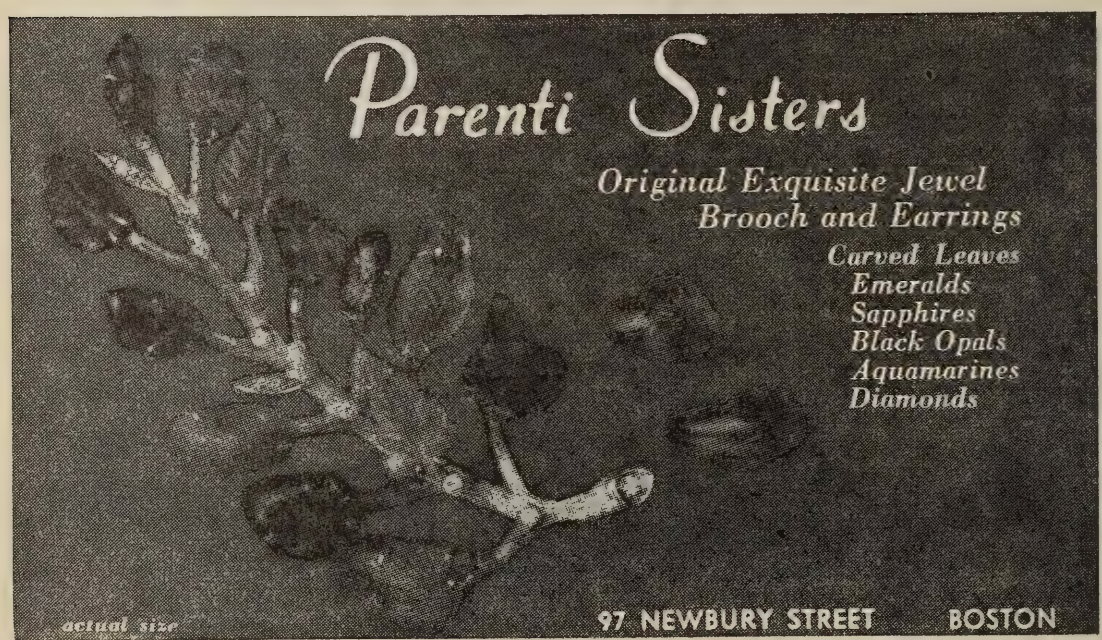
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

once felt the impact of this purity remains immune to all other impressions! It is entirely out of the question that musical sentiment can be traced to impure sources, for the means of music are unreal, and only reality is impure!

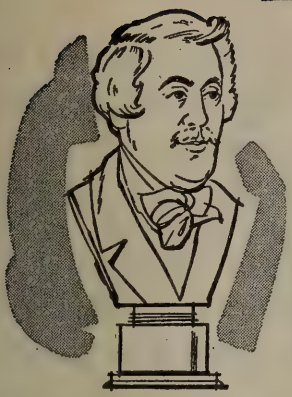
"A man who has been overwhelmed and knows that his artistic and ethical culture is on a high level, and thus has confidence in himself and believes in his culture, need not concern himself with the question of whether the means were artistic. And he who is not overwhelmed is concerned even less. It is enough for him that he was neither overwhelmed – nor repelled! Why, then, all the bombastic words? For this reason: we like to make our judgments agree with those of others at any price, and when this does not work, we strive to achieve the advantage of a well-founded and well-fortified position of our own. Differences of understanding are only partly causes of splitting into parties; far more is due to the justifications. They make the disagreement endless. It is not certain that what I call red is really the same in the eye of another as it is in mine. And nevertheless agreement is easily reached here, so that there is no doubt about what is red and what is green. But the moment one tried to explain *why* this is red,

Aeolian-Skinner Organ Company

Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC
Joseph S. Whiteford, President and Tonal Director



IN 1835...



...Gaetano Donizetti came to Naples to accept the appointment as professor of counterpoint at the Royal College of Music. It was during 1835, too, that he wrote his brilliant *Lucia Di Lammermoor.*



...mutual life insurance came to America to Boston, specifically, as New England Life became the first such company to receive its charter in the New World. Today, from its offices in Copley Square, New England Life extends this promise to policyholders throughout the nation and in Hawaii: *a better life for you.*

NEW ENGLAND

Mutual **LIFE** *Insurance Company* BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA—1835

that green, dissension would certainly set in. The simple experience of the senses: "I see what is called red" or "I feel that I am overwhelmed" can be easily stated by anyone who is intelligent enough. And he should have the courage to consider the fact that he is not overwhelmed as something self-evident but completely unimportant to the object, just as one who is deaf may not disown sounds, or one who is color-blind, colors.

"The work of art exists even if no one is overwhelmed by it, and the attempt to rationalize one's feelings about it is superfluous, because this attempt always exhibits the characteristics of the subject and never those of the object; the onlooker is color-blind, the listener deaf; the art-lover was in the wrong mood, was unfitted (perhaps only at the moment, perhaps permanently) to receive an artistic impression."

Mr. Schoenberg answers, in the light of his own experience, two common accusations against the music of Mahler – that it is "banal" and that it is "sentimental." Sentimentality was a "wounding" accusation because it sought to nullify Mahler in toto with a single epithet. Sentimentality can hardly be argued out, because sentimentality means a quality of feeling, and feeling cannot be argued, it can only be felt. Schoenberg turns to Schopenhauer for a definition of sentimentality: "true sorrow elevates itself to resignation, while sentimentality is

BOOK CLEARING HOUSE
423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16
BOOKS ON ALL SUBJECTS (including latest technical and scientific)
Largest Selection of Paper Books
RECORDINGS (stereo and monaural) FOR ALL TASTES
Phone and Mail Orders Invited

HIRE A Cadillac LIMOUSINE *from* ROBIE Cadillac RENTING SERVICE



434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company



From our exquisite spring and summer
collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

incapable of that, but always grieves and mourns, so that one has finally lost 'heaven and earth together.' " Whereupon Schoenberg singles out Mahler as the true "genius" who has vision and who shapes his tones to the full expression of that vision, lifting "heaven and earth together."

Answering those who have called Mahler banal, Schoenberg confesses that in his younger days he too considered certain themes of Mahler banal, but with ripened and maturing judgment he found them to be not so at all. This, if his judgment is sound, denies them banality, since the banal is that of which one tires with repetition. "If an artist wanted to escape banality it would be easy for him. The meanest tune-smith, who looks harder at his notes than into himself, is capable of making a banal theme 'interesting' with a few strokes of his pen." This accusation, like the one that Mahler's themes are unoriginal, is false. "In the first place, art does not depend upon a single component part alone; therefore music does not depend upon the theme. For the work of art, like every living thing, is conceived as a whole . . . and it is not the one who writes a good theme who is inventive, but the one to whom a whole symphony occurs at once. But . . . these themes *are* original. Naturally, he who looks at only the first four notes will find reminiscences. But he behaves as foolishly as one who looks for original words in an original poem; for the theme consists not in a few notes, but in the musical destinies of those notes." He again quotes Schopen-

BOCA GRANDE PALM BEACH

Tat Saunders INC.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

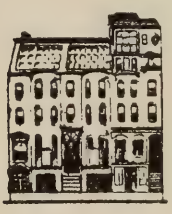
RCA VICTOR
RADIO CORPORATION OF AMERICA

hauer, and this time with the dictum that "one must use the most ordinary words to say the most extraordinary things."

Still, Mahler needs no such excuse: "Although he strove for the most far-reaching simplicity and naturalness, his themes have a structure all their own." Schoenberg discusses the melodies of Mahler, taking specific cases. He shows that "it is incredible how long these melodies can become, although certain chords have to be repeated in the process. And in spite of this, no monotony sets in. On the contrary, the longer the theme lasts, the greater is its final impetus; the force which drives its development increases with uniformly accelerating motion."

On the question of Mahler's instrumentations, which even his enemies have praised, Schoenberg points out "the almost unexampled objectivity with which he writes down only what is absolutely necessary. His sound never comes from ornamental additions, from accessories which are related not at all or only distantly to the important material, and that are put down only as decorations." The various moods, bright or somber, the dramatic clashes, all find their potency in the use of color, "while among the most beautiful sounds are the delicate, fragrant ones."

Of Mahler's last three symphonies Schoenberg writes that "when one tries to comprehend that the two movements of the Eighth are nothing



LUNCHEON
Served Monday through Friday
11 to 3
The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.

Enjoy THE MODERN CONCEPT IN *Stereophonic Hi-Fi*



Here is a splendid example of Lafayette's TRUE STEREO HI-FI, completely assembled and installed in handsome modern cabinets, ready to play. This system, the work of Lafayette electronic experts, eliminates any problems of wiring, drilling, mounting, connecting or finishing. You merely turn the switch for incomparable listening pleasure.

Other Stereo Hi-Fi components and cabinets available as completely assembled units.

Lafayette Radio

110 Federal Street, Boston

else than a single idea of unheard-of length and breadth, a single idea conceived, surveyed and mastered in the same moment – then one wonders at the power of a mind which could already trust itself for unbelievable feats in its young years but which has made real the most improbable.

"And then in *Das Lied von der Erde* he is suddenly capable of producing the briefest and most delicate forms. This is most extraordinary, but understandable: infinity in the Eighth, the finite nature of earthly things in this work.

"His Ninth is most strange. In it, the author hardly speaks as an individual any longer. It almost seems as though this work must have a concealed author who used Mahler merely as his spokesman, as his mouthpiece. This symphony is no longer couched in the personal tone. It consists, so to speak, of objective, almost passionless statements of a beauty which becomes perceptible only to one who can dispense with animal warmth and feels at home in spiritual coolness. We shall know as little about what his Tenth (for which, as also in the case of Beethoven, sketches exist) would have said as we know about Beethoven's or Bruckner's. It seems that the Ninth is a limit. He who wants to go beyond it must pass away. It seems as if something might be imparted to us in the Tenth which we ought not yet to know, for which we are not yet ready. Those who have written a Ninth stood too near to the hereafter. Perhaps the riddles of this world would be solved, if one of those who knew them were to write a Tenth. And that probably is not to take place."

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group





THE CADILLAC "V" AND CREST interpreted in Rubies and Diamonds BY HARRY WINSTON, INC.

Where Craftsmanship is a Creed!

There are, to be sure, many ways to learn the story of Cadillac craftsmanship. But the best of these—and certainly the most enjoyable—is simply to inspect and drive a 1960 Cadillac. Every exquisite detail of its interior, for instance, reveals a skill and care in execution that are unique in motordom. Every graceful, tight-fitting body line evidences the rare devotion lavished on its final assembly. And every silent, solid mile on the highway speaks eloquently of Cadillac's great over-all soundness of construction. We suggest you visit your dealer—and see how fine a motor car can be when craftsmanship is the irrevocable creed of its maker.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

OF ORCHESTRAL CONDUCTORS

By NICOLAS SLONIMSKY

("Christian Science Monitor," January 23, 1960)

AMONG the arts of musical performance, conducting is the most elusive. A conductor does not play an instrument, emits no sounds (vocally active conductors are the products of irrepressible temperament), does not dance (choreographically inclined conductors are frowned upon by purists), and in general is not supposed to do anything but express music with his hands, with or without the aid of a baton.

It would seem then that any reasonably gifted musical amateur could conduct. There are symphony-goers who derive a vicarious satisfaction from prodding the orchestra by making rhythmic noises and gently stamping their feet during the performance of a familiar piece of music. If placed in front of an orchestra, such a person could presumably beat time without upsetting the players too badly. After all, experienced orchestral musicians will play the music no matter what the conductor does.



***KLM** is proud to be the Airline preferred by the*

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.



KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355

Ideally, conductors must know every note in the score and be able to manage a large ensemble of players and singers with authority and accuracy. They must be able not only to set the right tempo and indicate the proper nuances as the mood of the music changes, but to create an inspiring tonal picture of the entire score drawn in true artistic proportions.

• •

Legends about the fantastic memory, the state of constant musical vigilance and an unfailing sense of pitch have been built around such names as that of Arturo Toscanini, but anecdotes about incompetent conductors are even more abundant. Such anecdotes may be divided into several categories, illustrating a wide range of failure, from innocuous simplicity to overweening arrogance.

Polite Conductor. A conductor who stood on the podium for a very long time, until the concertmaster whispered to him: "Go ahead! Start!" to which the conductor replied softly: "After you, Herr Konzertmeister, after you!"

Lost Conductor. While accompanying a violin concerto, the conductor lost his place during the soloist's cadenza, and kept inquiring anxiously: "Where are we?" until the concertmaster informed him *sotto voce:* "In Carnegie Hall."

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

Arrogant Conductor. During the rehearsals, he kept demanding more attention from the orchestra, until one of the players lost his patience and observed darkly: "You'd better stop badgering us, or else we will follow your beat at the concert, and that will be a real disaster!"

• •

Conniving Conductor Hoist by his own Petard. He deliberately wrote in a wrong note into the part of a horn-player. When the orchestra reached the passage in question at the rehearsal, the conductor stopped, and imperiously addressed the supposed culprit: "This is a B natural, not a B-flat!" "Yes, some fool did put in a flat here," replied the other, "but I know the piece, and I played a B natural all right."

Surprised Conductor. During a rehearsal, the drummer became annoyed by the conductor's antics, and hit the bass drum mightily. The conductor was startled, and shouted indignantly: "Who did that?"

Prematurely Departing Conductor. A conductor who is in the habit of running off the podium with the final chord for dramatic effect. He miscalculated the number of chords at the end of a symphony and ran off the stage two chords too early. The musicians banged out the chords lustily after him, while he was running toward the wings.

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Minton's Ancestral

An *English bone china* pattern with enameled motifs in soft shades of rose and turquoise on the lovely Fyfe swirl shape.

Five-piece place setting
$23.75

At Chestnut Hill, Northshore. Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

Absorbed Conductor. Hans von Bülow, himself a great conductor, said that there are two types of conductors: those who have their scores in their heads, and those who have their heads in their scores.

• •

The true art of conducting has a long and honorable history. It goes back to the singing preceptor who stood in front of his chorus and indicated the pitch by traditionally accepted hand signals. With the development of instrumental ensembles, the conductor's functions were performed by the maestro presiding at the harpsichord. Very often he was also the arranger of the music, and had to supply the harmony from the figured bass in the score.

At some later time, the first violinist, or the concertmaster (in England he is called Leader) assumed the conductorial mantle. Giving an upbeat with his bow, he would get things started, and would continue to lead by determined movements of the head.

Then finally came the era of a non-playing conductor. Early conductors beat time with a roll of paper, and it was not until the 19th century was well on its way that conductors began to wield a baton. The custom was for conductors to face the audience; this was, of course, very polite, but not very efficient. Eventually, conductors had to turn their backs to the public and "face the music."

Technique and inspiration have to be balanced in fine proportion to secure perfection in orchestral playing. Simplicity of gesture and clarity of interpretation are imperative for a satisfactory performance. When the famous German conductor Hans Richter was asked the secret of the perfection of his orchestral concerts, he replied: "My upbeat equals precisely my downbeat."

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: Telephone: HAncock 6-5050



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

SYMPHONY NO. 2, IN C MINOR, FOR ORCHESTRA, SOPRANO AND ALTO SOLOS, AND MIXED CHORUS

By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860*; died in Vienna, May 8, 1911

First sketched at Leipzig (where Mahler assisted Nikisch in the seasons 1886–1888), this symphony was composed in Hamburg, and completed at Steinbach on the Attersee, in June, 1894. The three instrumental movements were brought to performance at a Philharmonic concert in Berlin under the direction of Richard Strauss, March 4, 1895. On December 13, 1895, likewise in a Berlin Philharmonic concert, the composer conducted a complete performance. He conducted the first American performance, by the Symphony Society of New York, December 8, 1908. The first performance of this Symphony by the Boston Symphony Orchestra (and the first in Boston) was at a special concert in Symphony Hall, January 22, 1918, when Dr. Karl Muck conducted, the chorus was prepared by Stephen Townsend, and the soloists were May Peterson, soprano, and Merle Alcock, contralto. There was a repetition "by request" on February 3. It was performed at the Friday and Saturday concerts February 6–7, 1948, Leonard Bernstein conducting. The soloists were Ellabelle Davis, soprano, Suzanne Sten, contralto. The chorus was that of Harvard and Radcliffe. Leonard Bernstein again conducted the Symphony on March 25–26, 1949, with the same chorus, and Adele Addison and Nan Merriman as soloists.

---

* The date of Mahler's birth, formerly in question, has been established by Nicolas Slonimsky from the birth certificate (Baker's Biographical Dictionary of Music).

for superb footwear by master craftsmen



Joseph Antell

Boston **Wellesley**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

The orchestra called for (and slightly modified in this performance) includes 4 flutes, 4 piccolos, 4 oboes, 2 English horns, 5 clarinets, 2 E-flat clarinets and bass clarinet, 4 bassoons and contra-bassoon, 6 horns (and 4 horns off-stage), 6 trumpets (and 4 off-stage), 4 trombones, tuba, 2 sets of timpani, bass drum, snare drums (one or more), cymbals, small and large tam-tams, triangle, glockenspiel, 3 bells, *Ruthe* (bundle of sticks), 2 harps, organ, and strings (additional timpani, bass drum, cymbals and triangle are indicated "in the distance").

WHEN Mahler went to Hamburg in 1891 to become conductor at the *Stadttheater,* he soon formed a close friendship with Hans von Bülow, the conductor of the subscription concerts. Mahler had already admired his colleague, thirty years his senior, as conductor of the Meiningen Orchestra. Now Bülow learned that the opera in Hamburg was in the hands of a pioneering and creative leader — in other words, of a kindred spirit. Bülow had soon coined a phrase for Mahler — "the Pygmalion of the Hamburg Opera House." His admiration for Mahler as composer was not unqualified. When Mahler played him the opening movement of his uncompleted Second Symphony, Bülow was alarmed at music which was "as far in advance of *Tristan* as *Tristan* was in advance of Haydn." He may well have marveled at the daring of this composer of thirty-three, drafting a second symphony. But Bülow had an enormous regard for his opinion. When he conducted a new work, he would put Mahler in the front

Stop & Shop Gourmet Quiz for Early Comers

1. What is a Rome Beauty?
   a. Gina Lollobrigida b. cooking apple c. the Mona Lisa d. antipasto
2. How do you pot meat?
   a. cook it in too much wine b. place it in a crock c. simmer it d. plant it
3. What is chili con carne?
   a. Mexican hat dance b. cold beef stew c. kidney beans with meat
4. Stop & Shop Danish pastry is outstanding because
   a. it's baked on a Viking ship b. the flavoring is Aquevit c. it's made with creamery butter and consummate skill

ANSWERS:
1) b. cooking apple 2) c. simmer it 3) c. kidney beans with meat 4) c. to taste it is to love it!

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

The New England Conservatory
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

Tuesday and Wednesday
March 8 and 9
JORDAN HALL
THE MARRIAGE OF FIGARO
By MOZART
Workshop performances
by the
OPERA DEPARTMENT
BORIS GOLDOVSKY
Director

290 Huntington Ave., Boston 15

row at his concerts, and hand him a copy of the score to follow, as if oblivious of the audience.

When Bülow died in Cairo, Egypt, February 12, 1894, Mahler had composed the greatest part of his Second Symphony, but he had not clearly conceived a suitable finale. At the funeral service, which was held in Hamburg, the church choir sang a setting of Klopstock's ode on the "Resurrection." At this moment, according to Mahler's own testimony, he realized that in Klopstock he had found the text for his ending:

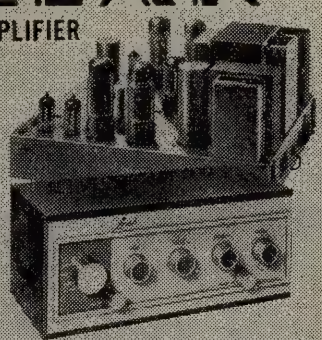
"When I conceive a great musical picture, I always arrive at the point where I must employ the 'word' as the bearer of my musical idea. . . . My experience with the last movement of my Second Symphony is such that I literally ransacked the literature of the world up to the Bible to find the releasing 'word.'

"Deeply significant of the nature of artistic creation is the manner in which I received the prompting to it. I had had for a long time the thought of using the chorus in the last movement, and only the fear that this might be considered an imitation of Beethoven made me hesitate. About that time Bülow died, and I attended his funeral in Hamburg. The mood in which I sat and thought of the dead man was exactly in the spirit of the work that I was carrying about in my mind. Then the chorus intoned Klopstock's ode 'Resurrection.' This

For information about
ADVERTISING
in the
Boston Symphony Orchestra
publications
write or call
Advertising Department
Symphony Hall
CO 6-1492

• •

STEREO/HIGH FIDELITY NOTE:
This is the
LEAK
AMPLIFIER



Britain's Finest... for Stereo and Monaural music

Leak is the only stereo amplifier with the infinitesimal harmonic distortion of 1/10th of 1% (0.1%) at full rated power! This means you will enjoy more realistic, satisfying music on both stereo channels... without listening fatigue.

Since the amplifier is the heart of your stereo investment, Leak protects this investment by providing an unconditional five year guarantee on all parts except tubes. No other manufacturer in the high fidelity industry offers you such security.

There is a full range of stereo and monaural amplifiers and preamplifiers ..and a new FM tuner...all at moderate prices.

Available in Boston at:
LAFAYETTE RADIO
110 FEDERAL STREET
THE LISTENING POST, INC.
161 NEWBURY STREET
RADIO SHACK CORPORATION
730 COMMONWEALTH AVENUE

A quality endorsed component of British Industries Corp. (BIC)
GARRARD • LEAK • WHARFEDALE • RJ • RIVER EDGE

struck me like a flash of lightning, and everything was revealed clear and plain to my soul. The creative artist was waiting for this flash. What I then experienced I had to create in tones. And yet, if I had not had this work already in me, how could I have had this experience?"

Mahler made these remarks in a letter addressed to Arthur Seidl in Dresden, February 17, 1897. The letter is often quoted in explanation of the source of the finale, but it should be borne in mind that the composer was justifying his procedure to a critic, albeit a friendly one; that he had had qualms about the temerity of writing a choral finale after Beethoven's Ninth — also that he had been accused of a sudden switch of subject in introducing the "resurrection." This was a case where he tried to defend the fantasy of his musical schemes by referring to the personal experience which prompted them. His explanations of other episodes in this Symphony are even less convincing than this one. For instance, he wrote to a friend about the first movement as a *"Totenfeier,"* a burial ceremony for the hero of the First Symphony. He described the scherzo as "ghostly dancing of distant couples without music." He called the second and third movements "reflective" because their dancelike character did not seem logically to follow upon the heavy gloom of the first. A composer can seldom give a satisfactory account of the wherefores of his music for the reason that music is

BIGELOW · KENNARD CO ·

• jewelry • silver • china and glassware
• leather items • clocks • gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

based on emotional experience only to the indirect extent that all character is molded on experience. The tonal imagination takes over. A composer with any depth of feeling cannot analyze his creative processes, nor find a specific source for his musical fantasies.

When Mahler attempted to explain his fantasies, he brought upon himself and his symphonies only misapprehension and prejudice, and lived to regret that he had spoken. A striking instance of this is to be found in the programs of the New York Philharmonic Orchestra for December 16, 1909, when he, as its conductor, introduced his First Symphony. He then instructed the program annotator, H. E. Krehbiel, to refrain from divulging any description whatever of the work. He probably had in mind the mixed reception of the Second, Fourth and Fifth Symphonies at the Philharmonic concerts within the last six years. The frustrated annotator wrote, not without a grain of pique: "As to the exposition of the probable, possible, or likely poetical contents of the music (the 'programme' as it is called), the book, poem, picture, incident, or what not which prompted the work and influenced the composer in its construction, or the train of thought or emotion which may be called up by it in the minds of the hearers — all this, he thinks, should be left wholly to the imagination of each individual.

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston Telephone: COmmonwealth 6-5101

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

All writings about music, even those of musicians themselves, he holds to be injurious to musical enjoyment."

Arnold Schoenberg's essay on the just apprehension of Mahler's symphonies, reprinted in this bulletin, convincingly supports the need of receiving from them a "pure" musical "impression," free of intellectual preconceptions.

Bruno Walter, who was closer than any man now living both to Mahler and his music, has, by living with the music through many subsequent years, clearly realized this tendency to general misapprehension. Mahler had been more loquacious than wise. He had much to say to his then young admirer about what his music meant, but Dr. Walter has come to find the music itself more persuasive as such, more convincing than any religious or philosophical explanations. He has written for his own recording (by Columbia) of this Symphony: "Mahler's work is not a religious message in symphonic language; it is a symphony, conveying a religious message; it is primarily a musician's, not a prophet's expression. The composer, whose creative mind abounded with musical ideas, derived from them a musical language in symphonic form and expressed by this medium the emotions of his heart. He was at home in the world of music and he would have denied indignantly having other intentions than musical ones;

New **PIANOS · ORGANS** **Rebuilt**



MARTIN A. CONSERVA & SONS

Piano Rebuilders For 46 Years

Sales and Complete Service

Steinway, Baldwin, Mason & Hamlin, Knabe

BROADWAY PIANO EXCHANGE, INC.

141 Main Street, Medford, Mass. **EXport 6-2224**

Members of Piano Technicians Guild



Café Florian

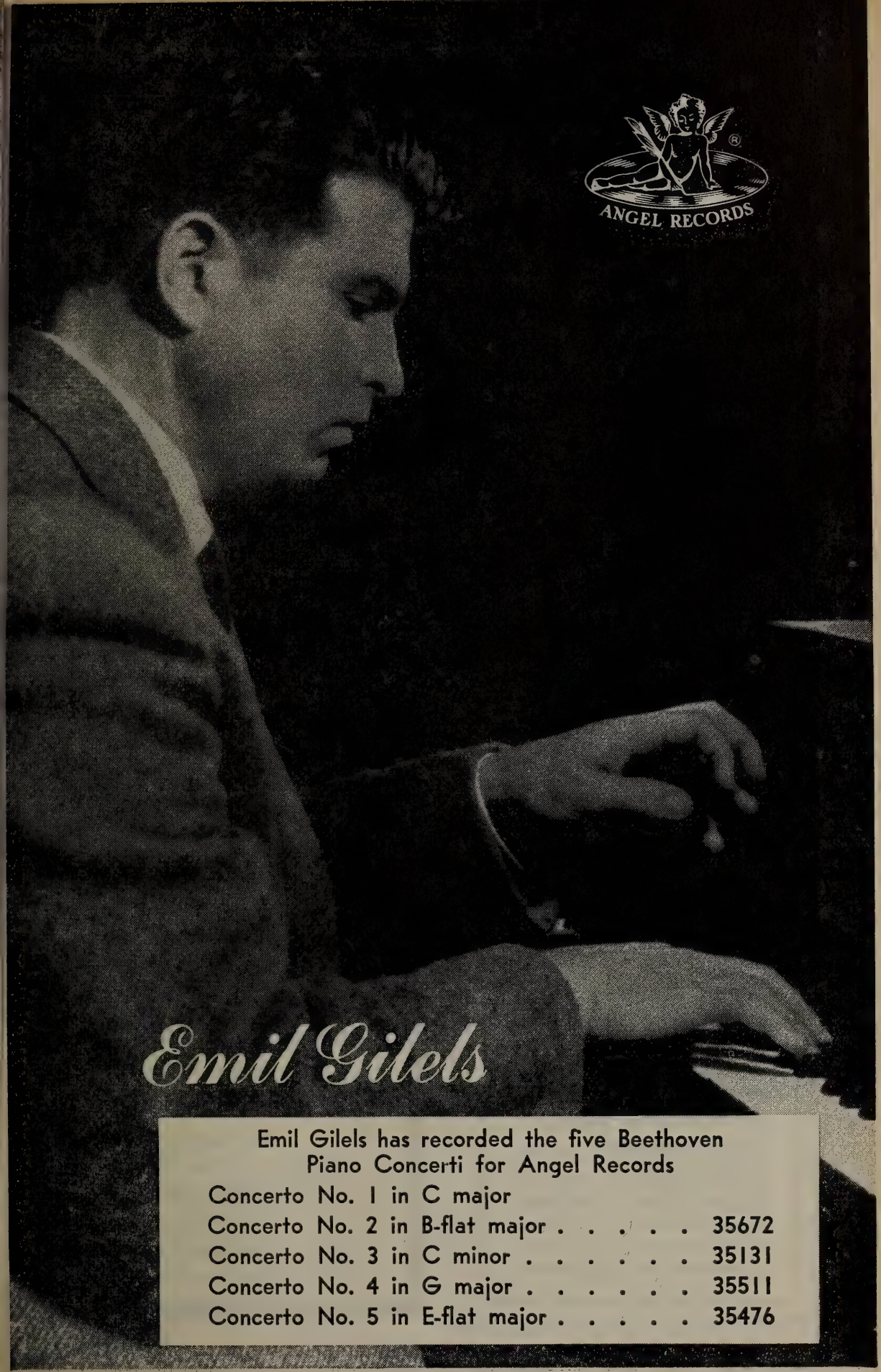
CONTINENTAL COFFEE HOUSE

85 NEWBURY

Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



Emil Gilels has recorded the five Beethoven Piano Concerti for Angel Records

Concerto No. 1 in C major	
Concerto No. 2 in B-flat major	35672
Concerto No. 3 in C minor	35131
Concerto No. 4 in G major	35511
Concerto No. 5 in E-flat major	35476

he never wrote a "symphonic poem" with programmatic contents like Richard Strauss' *Don Juan* or *Death and Transfiguration.* Certainly his soul was moved by an abundance of visions, thoughts, emotions, impressions – and it could not fail that those inner experiences influenced the music he wrote. But the highest rule in his creative work remained the symphonic form. So I suggest the listener approach the three first movements just as what they are and are intended to be: symphonic music."

Mahler's lively, sensitive imagination was possessed by certain poetry, certain cosmic thoughts of death and eternity, by the music of the great past which he conducted in the line of duty, by the effervescent musical spirit of the Vienna which he knew from his student days. All these elements are found in the Second Symphony. The listener who approaches the score by trying to justify its various and apparently contradictory component parts, consulting the poetic sources and the idealistic "elucidations" of the composer, will find more extravagance than consistency in the over-all picture. Walter admits the absence of a "continuous guiding thought" through this symphony, but is such a continuity of thought necessary? We can assume that a dark, processional rhythm, a Viennese *Ländler,* a collection of medieval folk poetry with religious implications, a chorale, a panorama of the last judgment, a beatific resolution, meant something very different to Mahler than what they mean to anyone else. They must have meant to him most of all an assemblage of musical material. In the alembic of his heart they were transformed into symphonic music. The only logic that matters is the logic of music, and it is unhelpful to try to understand Mahler in any other way. Whatever may have first prompted the tonal images that resulted in the Second Symphony was

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 **BI 4-2505**

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

soon sloughed away as he developed his score. If the first movement was originally suggested by some memory of a funeral march, it emerged in very different guise. It is no closer to a funeral march than the slow movement of the Eroica Symphony, except for a passing regularity of accented beat. The dark, violent opening, intensely dramatic, the soaring melodic theme by the violins, introduced by cleaving brass chords in contrary motion, the two sections in a luminous C major with high shimmering strings – these are the very stuff of symphonic development, despite their likewise theatrical treatment.

The second movement in A-flat major in a lilting Viennese 3/8 rhythm, recalls the traditional "grazioso" slow movement. Bruno Walter has referred to it as "a charmingly agitated andante of preponderantly gay character." It is in the form of a series of variations. The first gains the sense of motion by continuous triplets from the strings, beginning pianissimo, but gathering urgency. The original tempo is restored and the divided cellos furnish a ravishing counter melody. The triplets are resumed and with added brass bring a tonal climax. The theme proper returns pianissimo and pizzicato, at last dying away with a harp arpeggio. Mahler referred to this as an "intermezzo," realizing that it is in complete contrast of mood with the tragic undercurrent of the Symphony as a whole. His instincts were sure, for this is a symphony of sudden and complete contrasts in dynamics and mood.

The third movement is in effect a scherzo. The indication is "with peacefully flowing motion." In both these movements the composer inserts the repeated warning: *"Nicht eilen."* This movement is again in 3/8 rhythm, but faster and more incisive. It is based on the theme which Mahler would later use in the finale of his Fourth Symphony,



BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
12 Large Supermarkets

WATERTOWN	MT. AUBURN
NEWTONVILLE	BROOKLINE
WELLESLEY	STONEHAM
MEDFORD	PORTER SQUARE
CHESTNUT HILL	NORWOOD
AUBURNDALE	WOBURN

there matched to the text from Saint Anthony's sermon to the fishes from *Youth's Magic Horn (Des Knaben Wunderhorn).* Whereas the previous movement depended mostly on the strings, this one leads to wood wind color. The theme is gay and lively, but unremitting, with sometimes an ominous undercurrent, a sort of spectral commentary. There are outbursts of dissonance or chromatic descending scales. Before the close there is an almost anguished climax of sound. (It may be worth remarking that each movement except the last ends pianissimo.)

The fourth movement, following without break, is a setting for contralto of the song *"Urlicht"* ("Primal Light") from *Des Knaben Wunderhorn.* The direction is "Very solemn, but simple, like a chorale." The text is the expression of the simple believer in the promise of salvation; it is sung softly with an orchestra of folkish suggestion.

O Röschen roth!
Der Mensch liegt in grösster Noth!
Der Mensch liegt in grösster Pein!
Je lieber möcht' ich in Himmel sein!
Da kam ich auf einem breiten Weg;
Da kam ein Engelein und wollt' mich abweisen;
Ach nein! Ich liess mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!

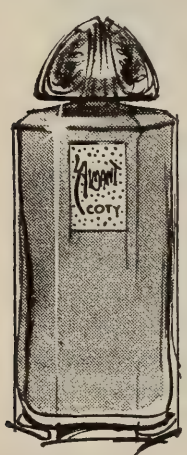
Oh, little red rose!
Man lies in greatest need,
Man lies in greatest pain!
I would rather be in heaven.
I came upon a broad road;
A little angel came by and wanted me to turn back;
Oh, no, I did not let myself be turned back
I come from God and will return to God!
Dear God will give me a little light
To light my way to the blessed life eternal!

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall
Good Parking Area

Good Food
Luscious Desserts
Moderate Prices



Nothing makes a woman more feminine to a man

L'AIMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1950.

3.50 to 100.00, plus tax

How the Whale (Of a Sale) Got Its Name



If you're in business these days you're certain of something besides taxes: your commercial ethics and advertising statements are being sifted for naughtiness by the FTC, FCC, SEC, and a possibly infinite number of less edgy guardians of customer weal. Barnum's picture has been removed from its frame, replaced by Kefauver. Demolitions experts in charge of the impending population explosion have promised not to produce a new sucker every minute, or at least to improve the ratio. Just possibly we've seen our last Semi-Monthly Birthday Sale, and the daily Million Dollar Clearance will give way to something closer to reality . . . for example a *Colossal Nervous Treasurer Event* followed by *First Annual Outwit 'Em Day,* etc.

Radio Shack has decided to pledge *not* to specify in its announcements that it will never be undersold. We were undersold by four Manhattan record shops in 1958-9, for example. Not every day, to be sure, but darn near. All four went bankrupt at 33⅓ rpm shortly before rock and roll died at 45 rpm; it was a lean year for best sellers!

Now we sound a happier note. By an odd collection of special discounts, cajoling, wishful-thinking and cynical markdown theories, Radio Shack enters 1960 with an *Ethical Mid-Winter Sale* of stereophonic LP disks on the RCA-Victor and London labels.

These regularly sell for $5.98 and $4.98 wherever records are sold at list. Where they are not sold for list the going price is $4.88 for a $5.98, and $3.87 for a $4.98, for reasons clearly brilliged by Lewis Carroll in his treatise on "Discount Operations and the Mirror Image."

Radio Shack, living precariously on a diet of curds and brinksmanship, is now selling *all* these $5.98 and $4.98 stereo LP's for $2.99 and $2.88 without tie-ins or nail-downs — in fact without even wincing.

For public record, our $2.99/$2.88 price is actually below regular dealer cost! You ask: how can it be? Aha! Now it is clear *you* are not in business! Dear friend, being in business in 1960 requires of you a certain quality. No, not faith in one's factory — *that* is suicide. The quality you need is *Massive Lack of Resistance.*

If a thing normally worth $6 suddenly costs you $3 — don't resist! Massively! Buy your head off! Tomorrow or next week or next month the tables will be turned; the $6 object will again cost you $6; the manufacturer will be heard muttering about raising the price to $6.65 due to increase in nylon rivets and antimagnetic plywood.

Radio Shack cannot accurately predict how long we will be able to offer Victor and London stereodisks below $3. All we can do, conservatively, is urge you to buy with abandon until the curtain falls. Fill your Jaguar to the gunwales. Bring your biggest wheelbarrow. It's truly a whale of a sale . . . nothing *but nothing* fishy about it!

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

The unperceptive have called this an interpolated song, but its use at this point is a master stroke of musical stagecraft. The mood becomes a hushed preparation for the violent opening of the finale, which breaks in with startling suddenness.

Here the music becomes openly sensational, even theatrical. Is Mahler's depiction of the "Day of Wrath" fundamentally an expression of religious faith, or the grasp of an opportunity to build an overwhelming musical spectacle?* The composer with superb resource makes colorful use of his panoplied orchestra. A relentless march rhythm develops. There are trumpet fanfares off stage. The music subsides. The trumpets are heard as from a distance and mingled with bird calls, establishing a completely different mood – pastoral, innocent, serene, and yet somehow unearthly. There is a pause of suspense, and the chorus, at first barely audible and unaccompanied, intones the opening of Klopstock's poem: *"Aufersteh'n."*

* The same question may be asked about Berlioz, about Verdi.

• PIANOS
• RADIOS
• ORGANS
• MUSICAL TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

W. W. WINSHIP INC.
Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON
WELLESLEY • NORTHSHORE

Sharon
MEMORIAL PARK

"The Man Who Cares, Prepares"

EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-3890



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

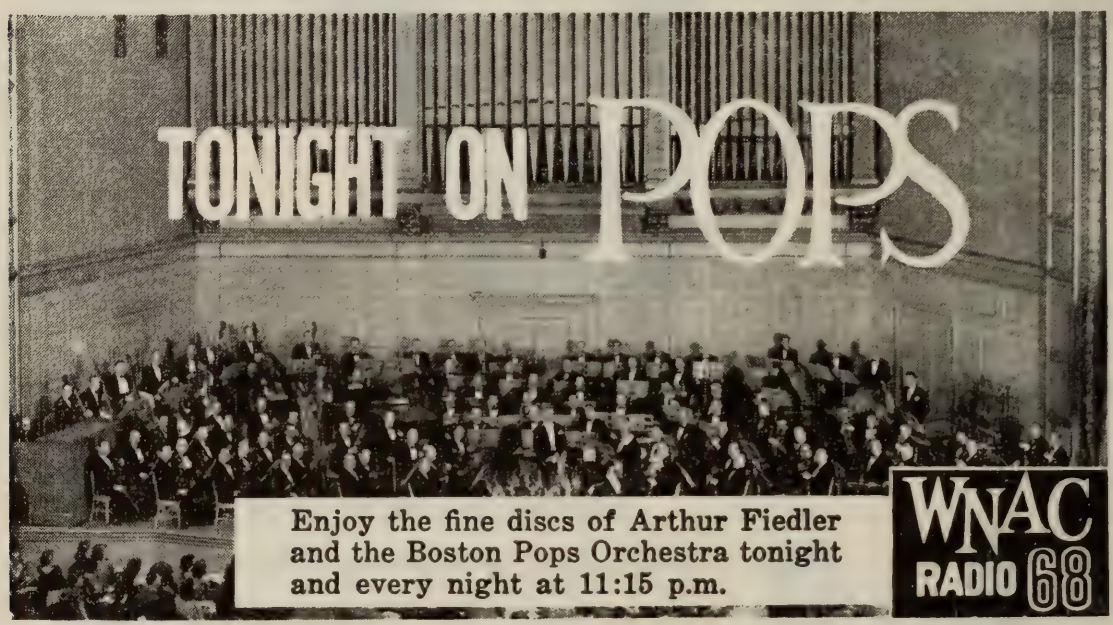
CARLING BREWING COMPANY
Natick, Mass.

(CHORUS WITH SOPRANO SOLO)

Aufersteh'n, ja aufersteh'n wirst du, mein Staub, nach kurzer Ruh!
Unsterblich Leben! Unsterblich Leben wird Der dich rief, dich rief dich geben,
Wieder aufzublüh'n wirst du gesä't!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!

You will rise again, my dust, after a short repose!
He who summoned will grant immortal life;
The seed you have sown will bloom again;
The Lord of harvests goes forth
To bind the sheaves of us who died.

The voice of the soprano solo emerges from the rest. The alto voice enters. Not until the entrance of the chorus with the words *"Mit Flügeln die ich mir errungen"* does the music rise above pianissimo. It increases in strength to full volume in the last verse, and leaves the orchestra to bring the tonal climax with its full quota of sound, organ and chimes included.

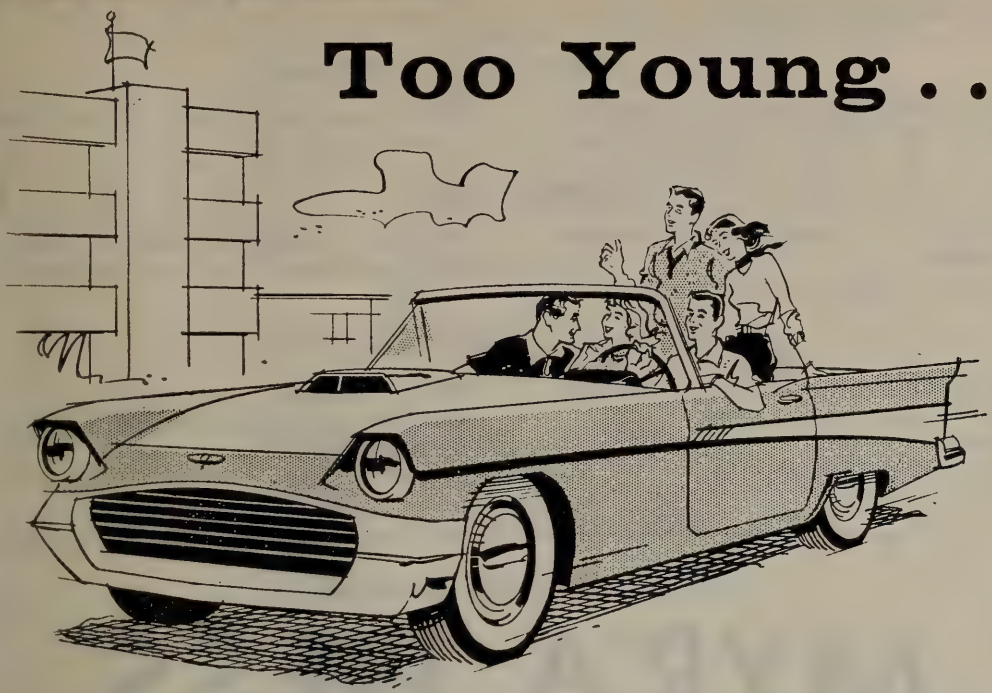


Since 1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Too Much . . . Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

(Contralto Solo)

O glaube, mein Herz, O glaube:	Believe, my heart, nothing is lost to
Es geht dir nichts verloren!	you.

(Chorus with Contralto Solo)

Dein ist, dein, ja dein, was du gesehnt!	All is yours, yes, all that you have loved
Dein, was du geliebt, was du gestritten!	and striven for!

(Soprano Solo)

O glaube: du wardst nicht umsonst geboren!	Believe, you were not born in vain!
Hast nicht umsonst gelebt, gelitten!	You have not lived and suffered in vain!

(Chorus and Soloists)

Was entstanden ist, das muss vergehen!	What was born must depart.
Was vergangen, auferstehen!	What has gone shall rise again.
Hör' auf zu beben!	Be not fearful,
Bereite dich zu leben!	Prepare to live.

Anita Davis-Chase *Announces*

MYRA HESS

SYMPHONY HALL

SUN. AFT., MARCH 20 at 3 P.M.

Check payable to Symphony Hall and self-addressed stamped envelope must accompany mail orders.

Address envelope: Hess Concert, Symphony Hall Box Office, Boston.

Tickets: $4.30, $3.75, $3.20, $2.65, $2.10, $1.55 (tax incl.)

STEINWAY PIANO



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.

BOSTON • NEW YORK

THIS COMING MONDAY EVENING!

FRIENDS OF CHAMBER MUSIC

present

HAROLD FARBERMAN

Conductor

RICHARD BURGIN, Concertmaster

Soloists:

CORINNE CURRY, Soprano

RALPH GOMBERG, Oboe

EVERETT FIRTH, Percussion

in a Program including

VIVALDI: Sinfonia in B Minor and Concerto in D Minor
(First Boston Performances)

BACH: Cantata No. 202
CORINNE CURRY, *Soprano*
RALPH GOMBERG, *Oboe*

BARTÓK: Divertimento for Strings

and

The first performance anywhere of Mr. Farberman's
"Impressions for Oboe with String Orchestra and Percussion"
RALPH GOMBERG, *Oboe*

"Harold Farberman is one of the most exciting young talents to appear on the Boston musical scene in years — He is a first rate program-maker, an able conductor and, above all, a composer of skill." *Boston Herald*

"Mr. Farberman has a virtuoso ear for sonority, a condition clear in his compositions and direction of them." *New York Herald Tribune*

"One again Harold Farberman has enlivened the town musically with a remarkable concert at Jordan Hall." *Boston Globe*

"Just as we were beginning to think the season on the verge of collapse . . . along came Harold Farberman to save the day. . . . His talents range wide . . . extraordinary creativity, initiative and management." *Christian Science Monitor*

MONDAY EVENING, FEBRUARY 29 at 8:30 • JORDAN HALL

Tickets now at Jordan Hall: $3.30, $2.75, $2.20, $1.65

Columbia, Mercury, Capitol and Boston Records

(CONTRALTO AND SOPRANO)

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen.
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln die ich mir errungen,
In Liebesstreben werd' ich entschweben
Zum Licht zu dem kein Aug' gedrungen!

O Pain, penetrating all,
I have escaped you!
O Death, conquering all,
Now you are conquered!
With wings I have won for myself,
In fervent love I shall soar
To the Light no eyes have seen!

(CHORUS)

Sterben werd' ich um zu leben!
Aufersteh'n, ja aufersteh'n wirst du,
Mein Herz, in einem Nu!
Was du geschlagen
Zu Gott wird es dich tragen!

I shall die in order to live again.
You will rise again, yes, rise again, my heart, in a moment,
Though stricken, borne aloft — to God!

The verses beginning *"O glaube, mein Herz,"* which Mahler added to Klopstock's, roundly fulfill his plan. Here again one may ask whether the real function of the chorus and soloists is not more tonal than textual.

The Symphony is integrated by Mahler's vivid, individual voice. The contrast in moods and in dynamics, the melodic folk style, the macabre suggestion, the far-flung monumental concept become one through the composer's earnest intensity, his ardent musical conviction, as the Symphony eloquently attests.

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 ST. BOTOLPH STREET, BOSTON
Established 1893
A Private Charitable, Non-Sectarian Day School
Made Possible by Legacies, Bequests, Contributions

President, CHARLES H. TAYLOR
Treasurer, CHARLES E. COTTING
Secretary, FRANCIS H. BURR
Chairman Ladies' Committee
MRS. CHARLES E. COTTING

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

EXTRA

OPEN REHEARSAL

with

MARGRIT WEBER

Pianist

THURSDAY EVENING, MARCH 3, at 7:30

Tickets $2.00 now available at
the Box Office

SYMPHONY HALL CO 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198*
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233*
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066*
	Violin Concerto (HEIFETZ)	LM-1992*
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228*
BLACKWOOD	**Symphony No. 1**	**LM-2352***
BLOCH	**"Schelomo" (PIATIGORSKY)**	**LM-2109**
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274*
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111*
	"Prelude to the Afternoon of a Faun"	LM-1984*
	Three Images	LM-2282*
DUKAS	The Apprentice Sorceror	LM-2292*
ELGAR	Introduction and Allegro	LM-2105*
FRANCK	Symphony No. 1 in D minor	LM-2131*
HAIEFF	**Symphony No. 2**	**LM-2352***
IBERT	**"Escales" (Ports of Call)**	**LM-2111***
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MAHLER	"Kindertotenlieder" and "Lieder eines fahrenden Gesellen" (MAUREEN FORRESTER)	LM-2371*
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (HEIFETZ)	LM-2314*
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314*
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237*
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984*
	"Mother Goose" Suite	LM-2292*
	Piano Concerto (HENRIOT-SCHWEITZER)	LM-2271*
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292*
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239*
	Serenade for Strings	LM-2105*
	Violin Concerto (SZERYNG)	**LM-2363***
WAGNER	**Excerpts (EILEEN FARRELL)**	**LM-2255***
WALTON	**Cello Concerto (PIATIGORSKY)**	**LM-2109**

*** Also a stereophonic recording.**

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

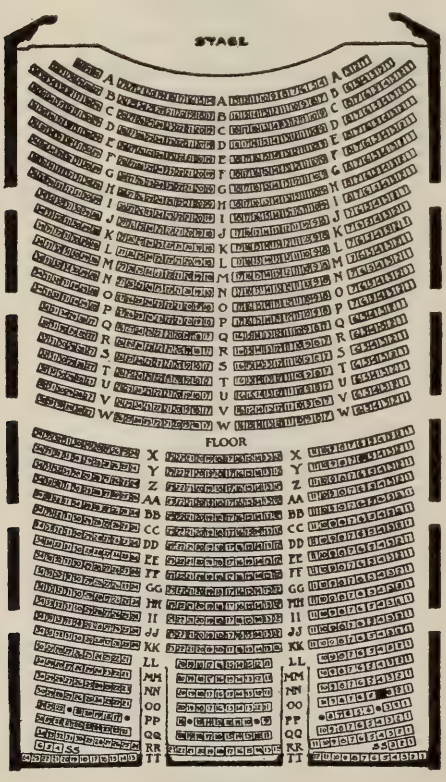
Victor Alpert
William Shisler

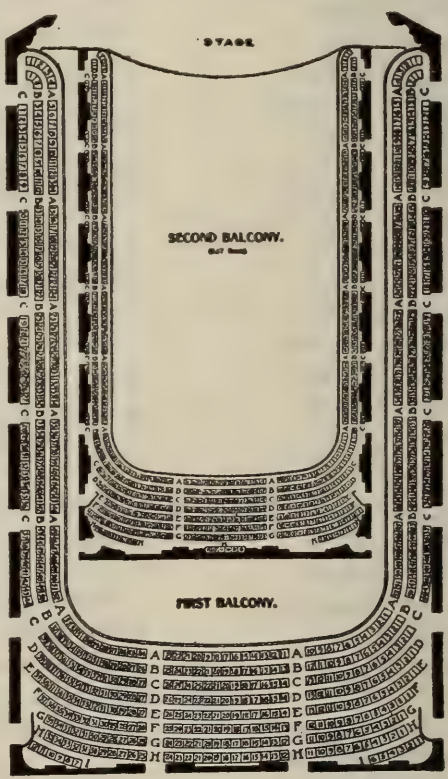
"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800





"The Boston Symphony Orchestra is one of the very greatest instruments of artistic utterance ever developed by any civilization on earth."

— JOHN M. CONLY, *High Fidelity Magazine.*

The eminence of the Orchestra was shown in 1952 when the Congress for Cultural Freedom invited it to perform in Europe. In 1956, at the invitation of the United States Government and again at no expense to the Orchestra, concerts were given in Moscow and Leningrad as part of the Orchestra's second foreign tour. This spring, again at the invitation of and financed by the Government, the Orchestra will be heard in Japan and the Far East.

The Orchestra could not have developed into "one of the very greatest instruments of artistic utterance" without the generous support of those who have a proud affection for it.

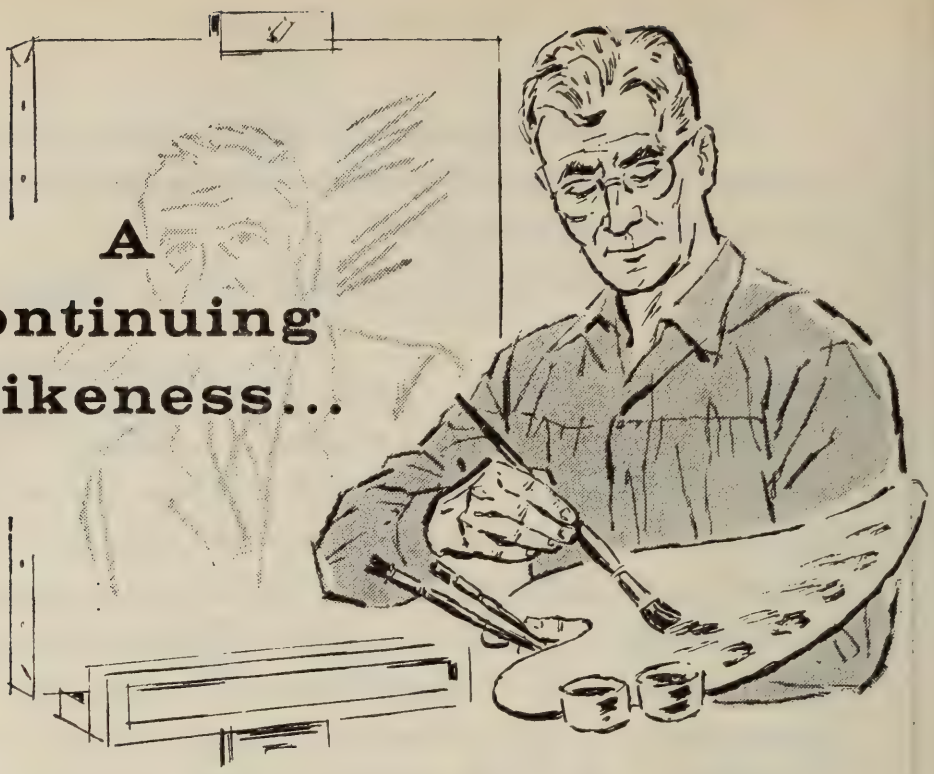
Many find their pride and affection expressed through membership in the Friends of the Boston Symphony Orchestra. Your membership in the Friends will be welcomed.

THE FRIENDS

of the

BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL BOSTON 15



A continuing likeness...

When you commission a portrait, you want a likeness that has the special quality of yourself.

And when you appoint an executor-trustee, to carry out your plans for the future of your family—you want to provide a "continuing likeness" of how you want these tasks performed.

For more than three quarters of a century, this Company has concentrated on managing the property of New Englanders and their families. Our purpose: to attain that character of administration that has the individual quality sought by the person who created the estate.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Eighteenth Program

FRIDAY AFTERNOON, MARCH 4, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 5, *at* 8:30 *o'clock*

BEETHOVEN . . . . . Suite from "Die Geschöpfe des Prometheus," Ballet, *Op.* 43

Overture
Adagio
(Cello Solo: SAMUEL MAYES; Flute: DORIOT ANTHONY DWYER; Bassoon: SHERMAN WALT; Harp: BERNARD ZIGHERA)
Finale: Allegretto

MARTINU . . . . . Fantasia Concertante for Piano and Orchestra
(First performance in America)

INTERMISSION

HONEGGER . . . . . *Symphony No. 2, for String Orchestra

I. Molto moderato
II. Adagio mesto
III. Vivace, non troppo

WAGNER . . . Excerpts from Act III, "Die Meistersinger von Nürnberg"
Introduction — Dance of the Apprentices — Procession of the Mastersingers

SOLOIST
MARGRIT WEBER
Miss WEBER uses the Steinway Piano

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

PENSION FUND CONCERT

in Symphony Hall

Wednesday Evening, April 6, at 8:30

Celebrating the 85th Birthday of

PIERRE MONTEUX

Mr. Monteux will conduct the
Boston Symphony Orchestra in a performance of
BEETHOVEN'S NINTH SYMPHONY
with the assistance of
The Chorus Pro Musica,
ALFRED NASH PATTERSON, *Director,*
and the following soloists:

ELEANOR STEBER, *Soprano*
FREDA GRAY-MASSÉ, *Alto*
JOHN MCCOLLUM, *Tenor*
DAVID LAURENT, *Bass*

Symphony subscribers are offered the first opportunity to purchase tickets, which are now at the Box Office.

$3, $4, $5, $6, $8, $10

Nineteenth Program

FRIDAY AFTERNOON, MARCH 11, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 12, *at* 8:30 *o'clock*

BEETHOVEN . . . . . *Overture to "Leonore" No. 3, *Op.* 72

CHOPIN . . . . . Piano Concerto in E minor, *Op.* 11

I. Allegro maestoso
II. Romanza; Larghetto
III. Rondo: Vivace

INTERMISSION

MENDELSSOHN . . . . Capriccio brillante, for Piano and Orchestra, *Op.* 29
(First performance at these concerts)

RAVEL . . . . . *Rapsodie espagnole

I. Prélude à la nuit
II. Malagueña
III. Habanera
IV. Feria

SOLOIST
GARY GRAFFMAN
Mr. GRAFFMAN uses the Steinway Piano

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO *RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE – CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1960, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

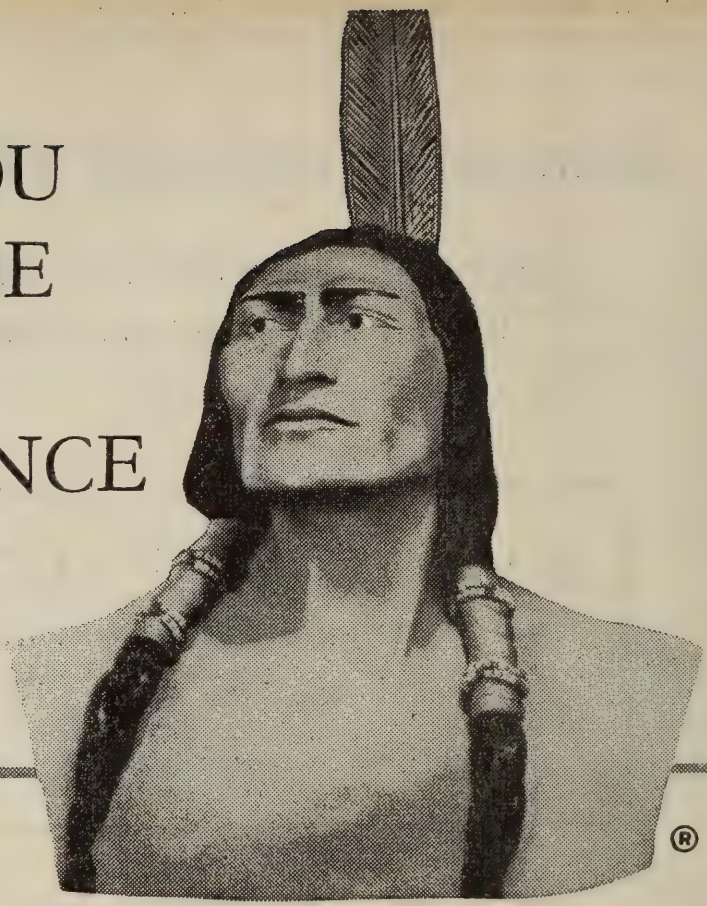
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
LEONARD BURKAT
Music Administrator
JAMES J. BROSNAHAN
Business Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National

Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (March 4–5) 1095
Program (March 11–12) . . . 1149
Program (March 18–19) . . . 1151

NOTES

Beethoven (Suite from "Die Geschöpfe Des Prometheus") 1097
Martinu (Fantasia Concertante) 1106

ENTR'ACTES

Ernest Münch 1118
"Doors to the New Musical World" (*Harold Rogers*) . 1129
To Boo or Not to Boo, That Is the Question (*Francis D. Perkins*) . . 1136

NOTES

Honegger (Symphony for String Orchestra 1141
Wagner (Excerpts from Act III, "Die Meistersinger Von Nürnberg") 1142

Symphoniana

EXHIBITION OF PORTRAITS

The exhibition in the Gallery this week consists of portraits by contemporary Boston painters. The exhibition has been assembled by Morton Vose of the Vose Gallery.

They are as follows:

George Augusta
Mrs. Philip Coleman

George Augusta
"Karen" (pastel)

Matthew William Boyhan
"Peggy"

Peter Cook
Lewis Perry III

Robert J. Cormier
"Man with a Fur Collar" (pastel)

Robert H. Cumming
"Portrait of Lyon"

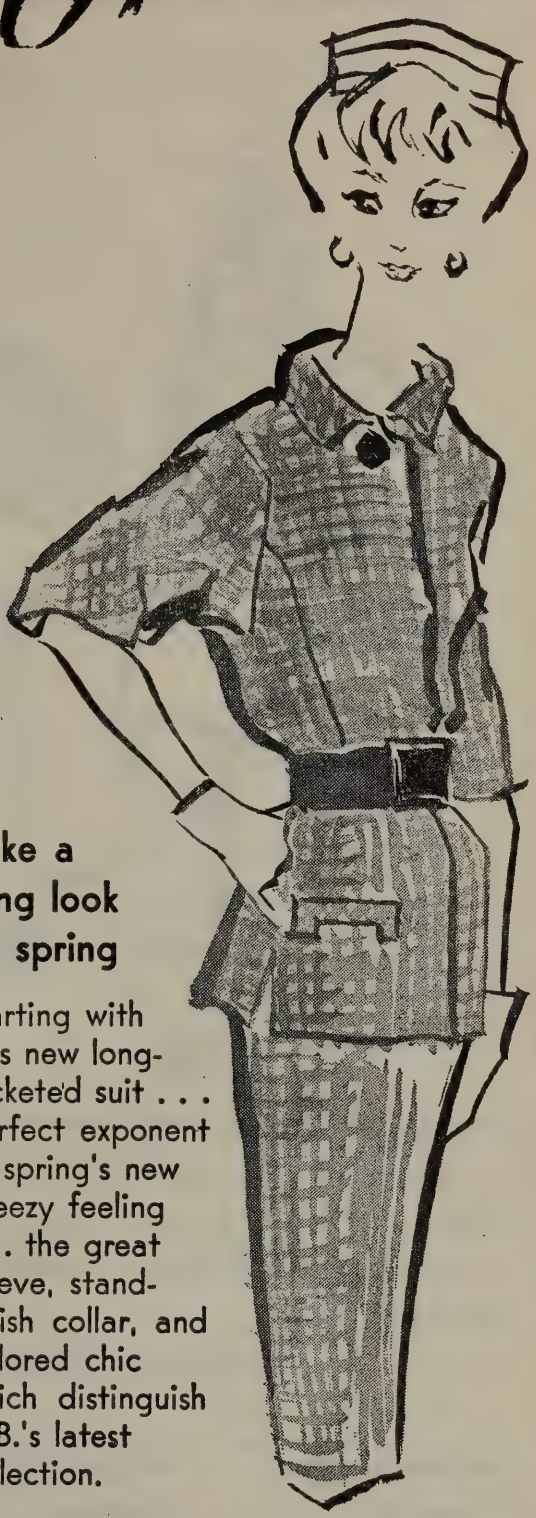
John F. Folinsbee
"Beth"

Robert Freiman
Mrs. Alfred D. Chandler, Jr. (pastel)

Robert H. I. Gammell
Arthur S. Pier, Esq.

Catherine Spencer Goodnow
"The Black Tie"

Hurwitch BROS.



take a long look at spring

starting with this new long-jacketed suit . . . perfect exponent of spring's new breezy feeling . . . the great sleeve, stand-offish collar, and tailored chic which distinguish H.B.'s latest collection.

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



The Culotte

leads the fashion parade southward —ours a hostess pajama of Arnel jersey featuring a softly turned collar and a wide gold belt. White, Green or Red.

Sizes 10-16 **$45.00**

416 Boylston St.
Boston 16
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

Robert Douglas Hunter
"Jerry" (pastel)
Robert Douglas Hunter
"Judy"
Alfred Jonniaux
Senora Felipe Rotalde
Jack Kramer
Mr. Daniel Weisberg
Harold Rotenberg
"Pickle" Silva
Morton Sachs
Mr. Jack Crown
Polly Thayer
Mrs. Donald Starr
Marian Williams Steele
Mr. Anthony Thieme
Harry Sutton
Portrait of a Bishop
Elisabeth Weber-Fulop
Mrs. Augustus Soule
Robert Wilson
Portrait of a Man

• •

MARGRIT WEBER

Margrit Weber, born in Zürich, studied with Max Egger at the Conservatory there, graduated with honors at the age of 14, and shortly became known as soloist with orchestra and in recitals in various European cities including notable recitals with the singer Dietrich Fischer-Dieskau. She has made two tours of the United States and Canada, but her present appearances are her first in Boston.

• •

ANNIVERSARIES

The performances next week of Chopin's Piano Concerto in E minor, long unheard at these concerts, is appropriate in that this year marks the 150th anniversary of the composer's birth (February 22, 1810).

A birthday anniversary in April will be the occasion of a Pension Fund Concert (see page 1150) by this Orchestra, conducted by Pierre Monteux. In that month Mr. Monteux will be eighty-five.



filene's

Boston
Belmont
Chestnut Hill
Wellesley
Winchester
Hyannis
Northshore,
Peabody

Young Bostonian Shop

You'll feel new spirit, new verve, new graceful animation with the dramatic endowment of fashion on your sleeves . . .

Kimono sleeves

gather wide-spread momentum on a silhouette divine. A shape to fulfill the promise of femininity making the most of your waistline . . . expressing the mastery of line and cut in sheer wool. Gendarme navy, sizes 12-18, fifth floor. $49.95

On sale at Filene's Boston only



To the patron of the arts

who can see beauty in well-managed money

Making money make money is an art. Constant changes in company managements, business conditions and government laws quickly separate the men from the boys, the amateurs from the experienced professionals.

Old Colony's skilled investment specialists are old masters at this art of money management. Put your portfolio in their hands and it becomes a thing of beauty, flowering as it grows to bring you greater security . . . without effort or worry on your part.

Stop in soon and discuss your investment goals with an Old Colony officer. Meanwhile, drop us a line and let us send you a little booklet called "Investment Management." It outlines some of the many ways Old Colony can serve you.



Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:15

OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.



Allied with THE FIRST NATIONAL BANK OF BOSTON

Eighteenth Program

FRIDAY AFTERNOON, MARCH 4, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 5, *at* 8:30 *o'clock*

BEETHOVEN . . . . . Suite from "Die Geschöpfe des Prometheus," Ballet, *Op.* 43

Overture

Adagio

(Cello Solo: SAMUEL MAYES; Harp: BERNARD ZIGHERA; Flute: DORIOT ANTHONY DWYER; Clarinet: GINO CIOFFI; Bassoon: SHERMAN WALT)

Finale: Allegretto

MARTINU . . . . . Fantasia Concertante for Piano and Orchestra

I. Poco allegro, risoluto
II. Poco andante
III. Poco allegro

(First performance in America)

INTERMISSION

HONEGGER . . . . . *Symphony No. 2, for String Orchestra

I. Molto moderato
II. Adagio mesto
III. Vivace, non troppo

WAGNER . . Excerpts from Act III, "Die Meistersinger von Nürnberg"

Introduction — Dance of the Apprentices — Procession of the Mastersingers

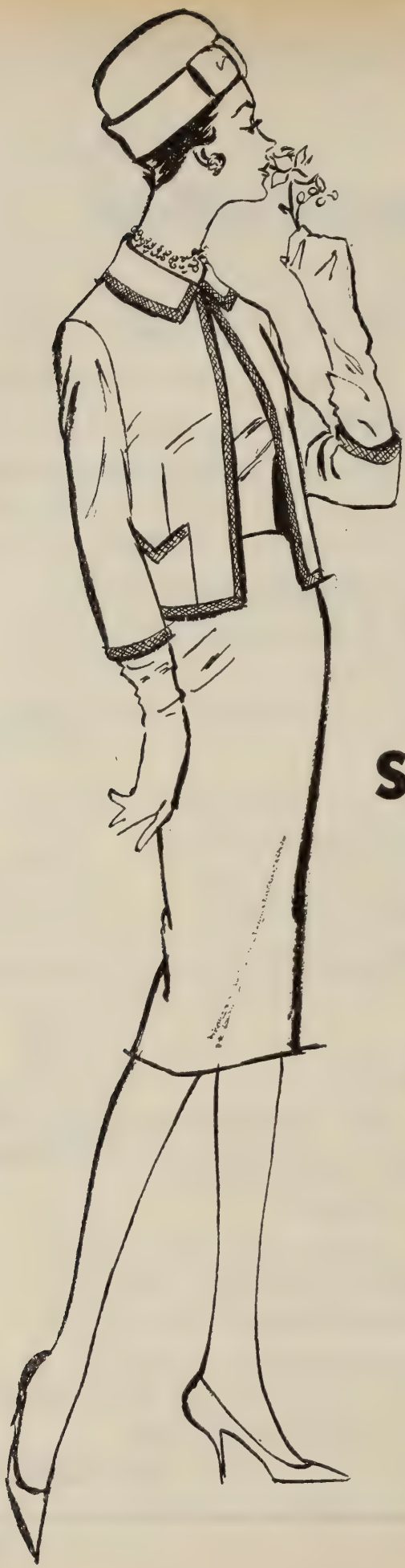
SOLOIST

MARGRIT WEBER

Miss WEBER uses the Steinway Piano

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS



Spring

. . . just a

Stearns suit

away

R.H. Stearns

Boston

Chestnut Hill

SUITE FROM "DIE GESCHÖPFE DES PROMETHEUS," BALLET, *Op.* 43

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

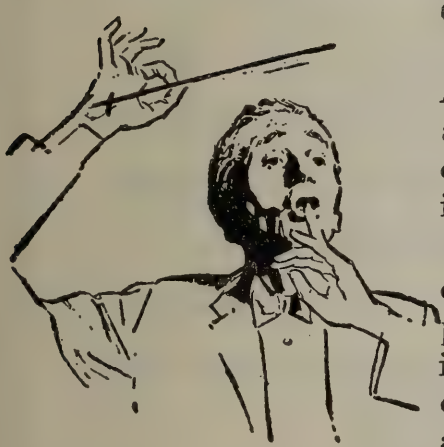
Composed in the year 1800, Beethoven's ballet was first performed in March, 1801 (probably March 28th), at the Imperial Court Theater in Vienna.

The first performance of the Overture at the concerts of this Orchestra was on December 28, 1888. The most recent was November 2, 1945. Nine numbers from the Ballet were presented as an instrumental suite by Mr. Gericke, December 12, 1888. Mr. Monteux conducted the Adagio (No. 5), together with the Overture, October 24, 1919. Richard Burgin conducted six movements on February 22–23, 1952.

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings. No. 5 adds a harp to the instruments used.

SALVATORE VIGANO, Milanese dancer and designer of ballets in the late eighteenth century, decided in the year 1800 to pay a tribute to Maria Theresa and ordered Beethoven to provide music for a ballet *"Die Geschöpfe des Prometheus."* Beethoven had recently dedicated his septet to this consort of the Emperor Franz of Austria. And yet he was not an obvious choice for such a commission. At the age of thirty he had attracted considerable attention as a composer for piano and

---



sotto voce

A conductor and 103 musicians interpret a delicate passage with expert finesse. But *quietly*, so that each note can speak for itself.

Here at Rockland-Atlas, every officer in our Trust Department is a specialist in his particular field, be it investments, administration, or operations. Their *harmonious* cooperation with testators, beneficiaries and attorneys marks the Rockland-Atlas trust relationship.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

chamber combinations, but he had written nothing of orchestral proportions excepting two piano concertos and a single symphony. Certainly he had not proved himself an effective writer of music for the theater (Beethoven had made a youthful attempt at a ballet as a youth of twenty at Bonn, the *"Ritterballet,"* which could hardly have commended him in Vienna).

But Beethoven was ambitious to compose for the stage, and coveted recognition in high quarters. He may well have considered himself fortunate in being singled out by the celebrated Salvatore Vigano (1768–1821), a leader in his profession. Vigano had made his mark in Vienna when he came there in 1793 with his wife, the beautiful, much admired Spanish dancer, Maria Medina. Under this impulse the vogue of the ballet was reinstated in Vienna in the 1790's. There was another ballet master in the reign of Leopold II: Muzarelli, and a deadly rivalry developed between the two Italians. The public, which always delighted in such a warfare, took sides as sharply as in a modern political campaign. The slogan of Signor Vigano was the cultivation of natural beauty and significance as against the artificial posturing of which he accused his opponent. Perhaps his cause was enhanced by the undisputed attractiveness of his wife. "Two or three pages of spicy matter might be compiled," writes Alexander Wheelock Thayer, "upon

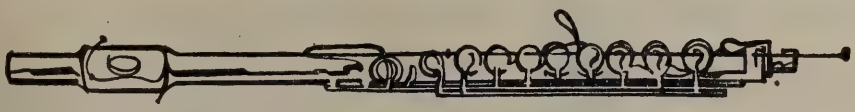
TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.

S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford



PICCOLO: Probably the happy result of one of those grandiose expansions of single instruments into large "families", the piccolo is a miniature flute. The name itself means "small", and the arrangement of keys is very similar to that of an ordinary flute. But the piccolo is an octave higher than a flute in C and reaches almost to the upper limit of recognizable pitch, though the highest notes (4th octave above middle C) are too piercing to be often used. While the piccolo first became popular in the military bands of the late 18th century, it was quickly accepted in the symphony. Gluck and Beethoven used its hard, bright tone to accentuate "storm" music; Wagner and a great many modern composers have also put its birdlike brilliance to good use.

PERSONAL BANKER: . . . is the man you talk to at The Merchants National Bank of Boston. Our bank is small enough to know you as a friend, large enough to offer a full range of personal and commercial services. The officer who serves you understands your needs—and he's experienced and ready to help you on the spot. That's why we say: "At The Merchants, the man you talk to *is* the bank."

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831
MEMBER F.D.I.C.

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

the beautiful Mme. Vigano's lavish display of the Venus-like graces and charms of her exquisite form." But the sober chronicler of Beethoven has refrained from such an excursion.

In any case, there was no question of the Spanish dazzler when Beethoven undertook *"Die Geschöpfe des Prometheus."* Fräulein Cassentini had succeeded her as *prima ballerina* and duly took part in this ballet. The title has been variously translated as the "creatures," the "creations," and the "men" of Prometheus, for want of any word which will adequately render *"Geschöpfe."* The following description of the piece is all that has come down to us save for the sixteen musical numbers which Beethoven provided:

"The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece allude to Prometheus as a lofty soul who drove the people of his time from ignorance, refined them by means of science and the arts, and gave them manners, customs, and morals. As a result of that conception, two statues that have been brought to life are introduced in this ballet; and these, through the might of harmony, are made sensitive to all the passions of human life. Prometheus leads them to Parnassus, in order that Apollo, the god of the fine arts, may enlighten them. Apollo gives them as teachers Amphion, Arion, and Orpheus to instruct them in music, Melpomene to teach them tragedy, Thalia for comedy, Terpsichore and Pan for

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

the shepherd's dance, and Bacchus for the heroic dance, of which he was the originator."

The ballet made a pronounced success and survived numerous performances – for reasons probably other than the delights of the music itself. The Overture has an introduction, adagio, and a lively main section, allegro con brio. The swift string figure that runs through it was probably what caused William F. Apthorp to call it "a companion piece to Mozart's Overture to *Figaro*." When the early biographers of Beethoven reproached him with having written an overture in a gay and transparent style on so serious a subject they surely took too little account of what was expected in this species of divertissement.

The Adagio here played is the fifth number, and opened Act II in the stage production (after a few bars andante). It begins with chords for the harp, a curiosity in that this instrument appears nowhere else in Beethoven's music. The winds have the introductory matter over a light string pedal. The solo cello brings in the Andante quasi allegretto with a cadenza, and returns several times as a connecting voice.

The sixteenth and last movement is an Allegretto, a series of short variations on the theme familiar in the finale of the *Eroica* Symphony.



ONLY *the* STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

The theme is identical, but the variations different. The theme must have been a favorite one with Beethoven, for he used it four times in all; in a contradance, in the *Variations and Fugue* for piano solo, Op. 35 (1802) and in the *Eroica* (1804). Since the date of the contradance is not known, it is impossible to tell whether its use in *Prometheus* (composed in 1800) was the first. There is another theme (in G major) which likewise appears as a contradance (No. 11 in the same set of 12, without opus number). *Prometheus* ends with a brilliant allegro molto and a presto.

Fishelson's

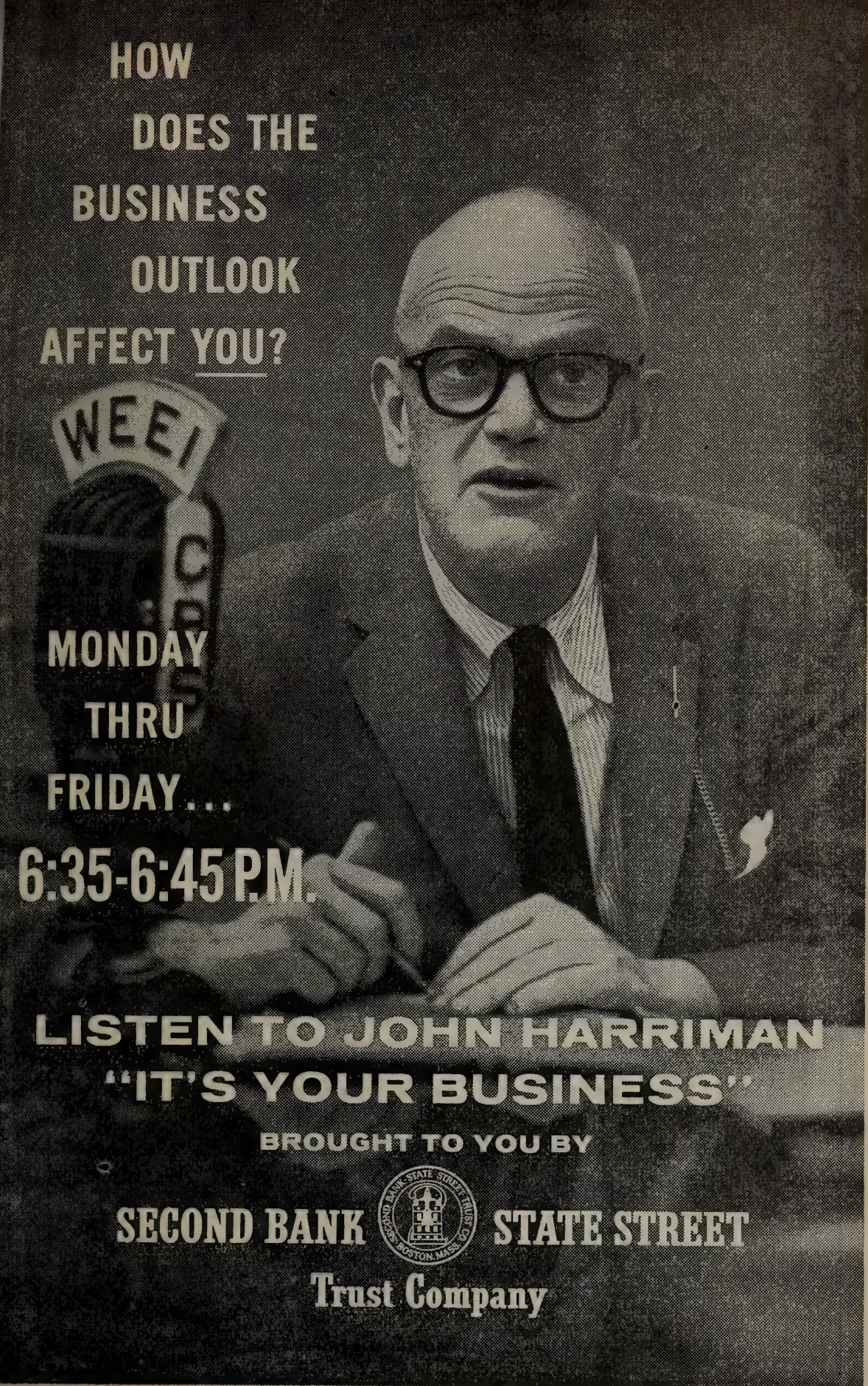
Fleuriste Français

Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

Furniture for Science Laboratories



A. B. STANLEY CO.
INCORPORATED
230 Route Nine, Chestnut Hill 67, Newton, Massachusetts


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

FANTASIA CONCERTANTE FOR PIANO AND ORCHESTRA

By BOHUSLAV MARTINU

Born in Policka, East Bohemia, December 8, 1890;
died in Liestal, Switzerland, August 28, 1959

The Fantasia Concertante by Martinu bears the subtitle *Klavierkonzert* in B-flat. It was composed in 1958 and first performed in Berlin, January 31, 1959. The soloist was Margrit Weber, to whom the score is dedicated.

This work is eligible for the American International Music Fund recording project.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons 4 horns, 2 trumpets, 3 trombones, timpani, bass drum, cymbals, xylophone, triangle, military drum, woodblock and strings.

THE Concerto opens and closes in B-flat, undergoing many changes. In the first movement the strings predominate in an opening statement of the principal theme, after which the piano enters to repeat it in a more rhythmic and incisive version. Again the strings take the melodic lead. In the course of the development there is a section for the flute with piano accompaniment. There is a recapitulation and a broad close.

The slow movement, in G minor, bears, like the first movement, the 3/4 signature, but it alternates persistently with 2/4. The winds propose a melodic theme before the piano enters to give chordal

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Molto tranquillo

It's a wonderful feeling of peace and satisfaction to know that you have planned well for the security of your family's future — through an estate program with the United States Trust Company.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



orchestration

...is as important to the performance of a symphony bassoonist as Home Office support and cooperation are to your local insurance agent. Companies of the Boston Insurance Group bring this cooperation to more than 8,000 Independent Insurance Agents throughout the United States, its Territories and Canada. An organization of 68 strategically located Boston "Local Home Offices" helps agents serve Boston policyholders better.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT

Equitable Fire Insurance Company, Charleston, South Carolina

Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

support and to be matched, as in the first movement, with the flutes. The various wood-wind voices carry the melodic discourse over arpeggiated figures by the piano. The piano alone introduces a section in 2/4 before the close.

The third movement, in 6/8, brings the expected animation with a fluent course of sixteenth notes, sometimes lightly punctuated by the percussion. The movement, however, is in a moderate tempo, and indeed the whole Concerto is moderate in dynamic contrast as well as in tempi. The music never rises above forte except briefly, before the conclusion of the first movement, and again as the pianist plays the final chord.

• •

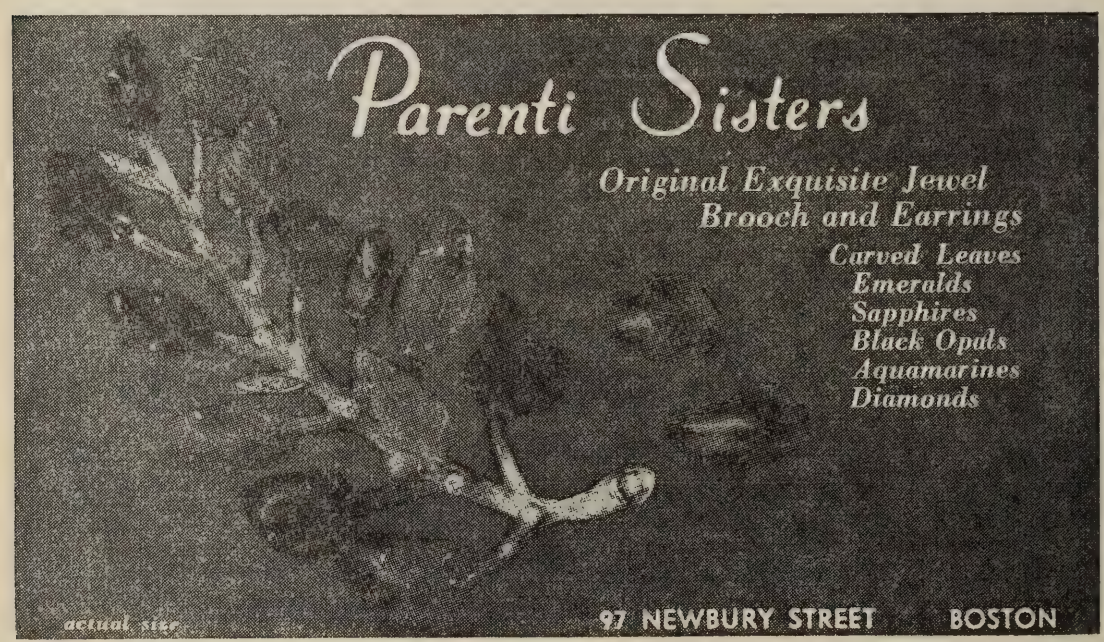
It is a fact, but no cause for romanticizing, that Martinu was born in a belfry. He could hardly have gazed upon the little community of Policka (near the Moravian border) as a speculative philosopher in an ivory tower. His father was the town bell-ringer as well as a simple shoemaker and a kindly parent, and dwelt with his wife and four children in an apartment in the five-spired church. Bohuslav, the youngest, studied and became proficient upon the violin, tried to compose (with little guidance), and developed his lifelong fondness for reading and

Aeolian-Skinner Organ Company

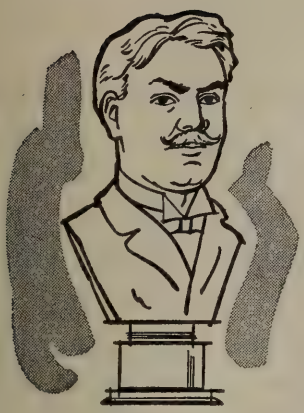
Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC

Joseph S. Whiteford, President and Tonal Director



IN 1893...



...Edward MacDowell continued to work in Boston and heard his symphonic poem, *Hamlet and Ophelia*, performed as a whole for the first time by the Boston Symphony Orchestra. Three years later he accepted a post as professor of music at Columbia.



...New England Life continued its growth under the direction of its Boston headquarters in spite of a depression that swept the country depleting the gold supply and leaving the nation close to bankruptcy. Through five major wars and seven depressions the stability of New England Life has remained unshaken.

NEW ENGLAND

Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

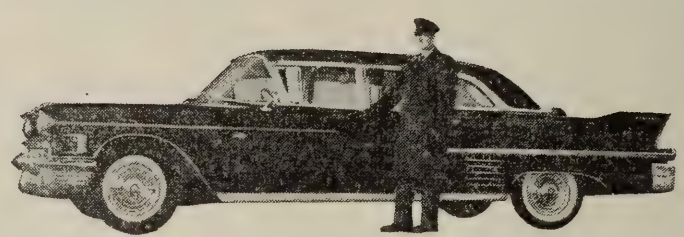
FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

for the theatre. At sixteen he was sent to Prague, where he attended the Conservatory and later the Organ School. It soon became apparent that he would become neither a great violinist nor a great scholar. He found music in his own way, and not by the book. He nevertheless obtained a place among the second violins of the Czech Philharmonic Orchestra. Since both the Orchestra and the National Opera were ambitious as to repertory, he soon became acquainted with the great musical currents, new and old.

In 1915 he returned to Policka where he could manage to avoid being drafted into the Austrian Army. There he taught, learned to play the piano, and composed. In 1920, he returned to his place in the Czech Philharmonic in Prague, composed music which was performed, and became interested in the music of Debussy, Ravel, Dukas or Roussel against a prevailing adherence there to German ways. In 1923, he went to Paris to study with Albert Roussel, who became his closest friend. He lived in Paris for seventeen years. His tastes were moderate and orderly; he had little sympathy with the *"Groupe des Six,"* with the exception of Honegger. Many of his works (notably *Vanishing Midnight, Half-Time,* the first Piano Concerto and String Quartet, the opera *The Soldier and the Dancer,* the ballets *Istar, Who Is the Most Powerful in the World?* and *Revolt*) were performed in

BOOK CLEARING HOUSE
423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16
BOOKS ON ALL SUBJECTS (including latest technical and scientific)
Largest Selection of Paper Books
RECORDINGS (stereo and monaural) FOR ALL TASTES
Phone and Mail Orders Invited

HIRE A Cadillac LIMOUSINE *from* ROBIE Cadillac RENTING SERVICE



434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company



From our exquisite spring and summer collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

Prague or Brno by 1928. Paris heard several of his ballets and chamber works in these years. Serge Koussevitzky in Boston introduced *La Bagarre* in 1927, *La Rhapsodie ("La Symphonie")* in 1928, and the Concerto with String Quartet in 1932. Martinu thus became a conspicuous figure in contemporary music. In the early thirties he gave more attention to chamber music and music for chamber orchestra. Mrs. Elizabeth Sprague Coolidge commissioned the String Quintet (1927) and the String Sextet (1932). The Concerto for String Quartet with Orchestra was the first of several scores in the concerto grosso form. His principal operas were *The Miracle of Our Lady* (1933) and *Juliette* (1936–37), first performed in Brno and Prague respectively.

When France was invaded in May, 1940, Martinu, with his wife, Charlotte Quennehen, whom he had married in 1931, fled Paris, for his record as an active nationalist in Prague would have caused his arrest by the Nazi troops. The two managed to board a train, leaving behind all their possessions, including the composer's manuscripts, many of which were put into a suitcase and lost in the confusion. Charles Munch, who had conducted the composer's Cello Concerto in Paris and otherwise befriended him, found shelter for the couple in Rancon, near Limoges. They made their way to Aix-en-Provence and Marseilles, and after many delays succeeded with friendly help in obtaining passage on the steamship *Exeter* from Lisbon on March 21,

BOCA GRANDE PALM BEACH

Tat Saunders INC.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

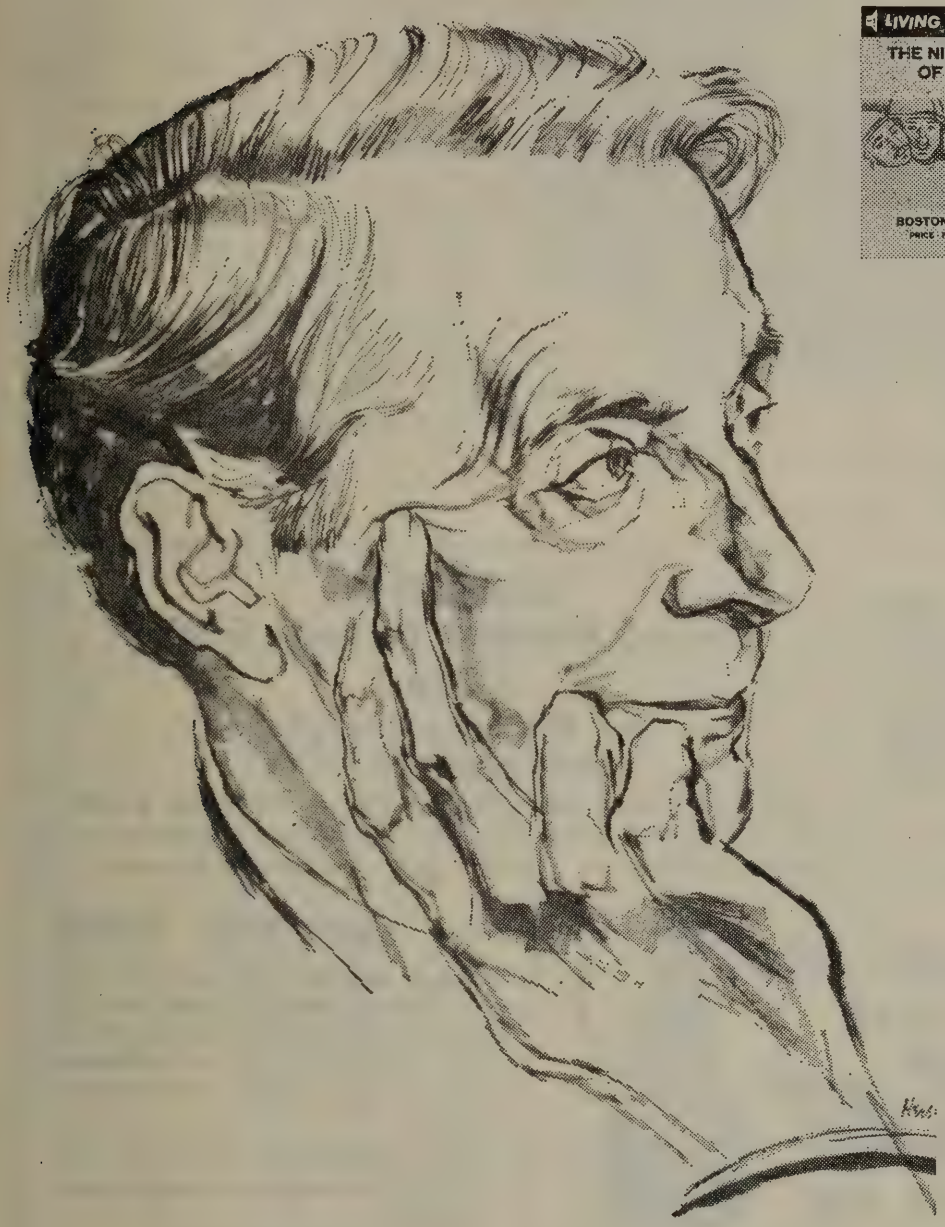
Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

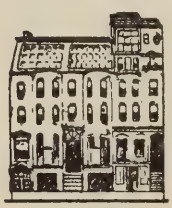
RCA VICTOR
RADIO CORPORATION OF AMERICA

1941, and were met by musical friends in New York ten days later. They were received in Pleasantville, Edgartown (Martha's Vineyard) and Jamaica, Long Island, and by the end of the year Martinu had composed the *Concerto da camera* for solo violin (for Paul Sacher in Basel) and revised other works.

The strange fate of the Concerto Grosso is characteristic of a composer subjected to the hazards of war. When it had its first performance by the Boston Symphony Orchestra on November 14, 1941, from the manuscript, the composer told this story:

"The work has had a singular destiny. Written in Paris, in 1937, it was to have been published by the 'Universal Edition' in Vienna, and its first performance was set for the season of 1938 in Paris. Then came the *'Anschluss,'* and I was without news of the score; the première was prevented by the impossibility of receiving the orchestral parts and the manuscript. A year afterwards, events prevented the 'second' première, this time at Prague, where from that time my works have been banned from the repertoire.* At last I expected a real première in Paris in the month of May, 1940, under the direction of Charles Munch. I received my manuscript after many difficulties, and after it had undergone some highly involved wanderings. Everything was ready, the hall hired, but events in France did not permit it to be heard. The whole thing was called off, and the manuscript was lost during my retreat from Paris.

* This statement applies to the war.



LUNCHEON
Served Monday through Friday
11 to 3
The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

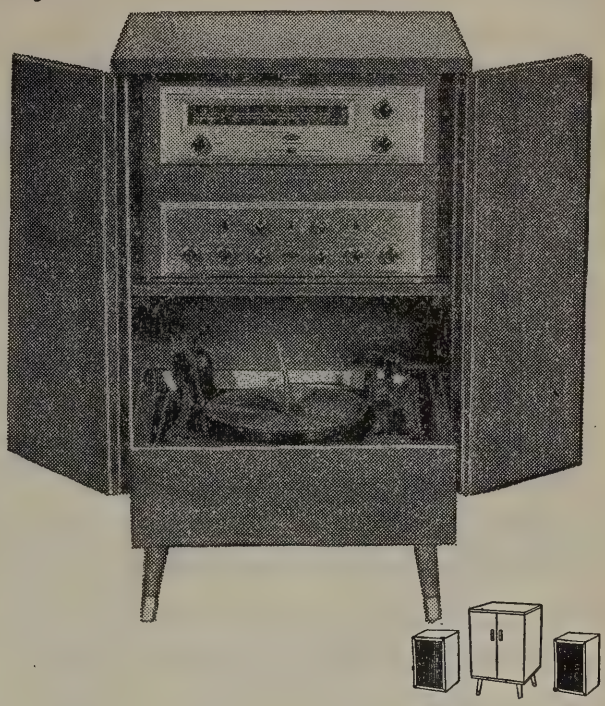
Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.

Enjoy THE MODERN CONCEPT IN *Stereophonic Hi-Fi*





Here is a splendid example of Lafayette's TRUE STEREO HI-FI, completely assembled and installed in handsome modern cabinets, ready to play. This system, the work of Lafayette electronic experts, eliminates any problems of wiring, drilling, mounting, connecting or finishing. You merely turn the switch for incomparable listening pleasure.

Other Stereo Hi-Fi components and cabinets available as completely assembled units.

Lafayette Radio

110 Federal Street, Boston

"By a lucky chance, the Czecho-Slovak conductor George Szell had rescued a copy of the work from Prague, just in time. I had no idea of the existence of a copy, and it was a happy surprise to learn of it on my arrival in America."

Dr. Koussevitzky ordered an orchestral work for the Koussevitzky Music Foundation, and likewise invited Martinu to be the guest composer on the faculty of the Berkshire Music Center for the summer of 1946. The First Symphony was introduced November 13, 1942. Three more symphonies were to follow in the American years. The Violin Concerto, written for Mischa Elman, was likewise introduced at the Boston Symphony concerts (December 31, 1943). The Concerto for Two Pianos and Orchestra was introduced by the Philadelphia Orchestra on November 5, 1943 and was performed by the Boston Symphony Orchestra in 1944. Charles Munch introduced the Third Piano Concerto to Boston on October 13, 1950 (with Firkusny as soloist). The *Fantaisies Symphoniques* (really the Sixth Symphony) was composed for Dr. Munch, first performed as a part of this Orchestra's Seventy-fifth Anniversary, and likewise carried to Munich and Paris during the European tour of 1956. The *Mass for the Field of Honor* was performed at the Berkshire Festival in 1956. The *Parables* were performed on February 13, 1959, and repeated at the opening concert of the present season (October 2, 1959) in memory of the composer.

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



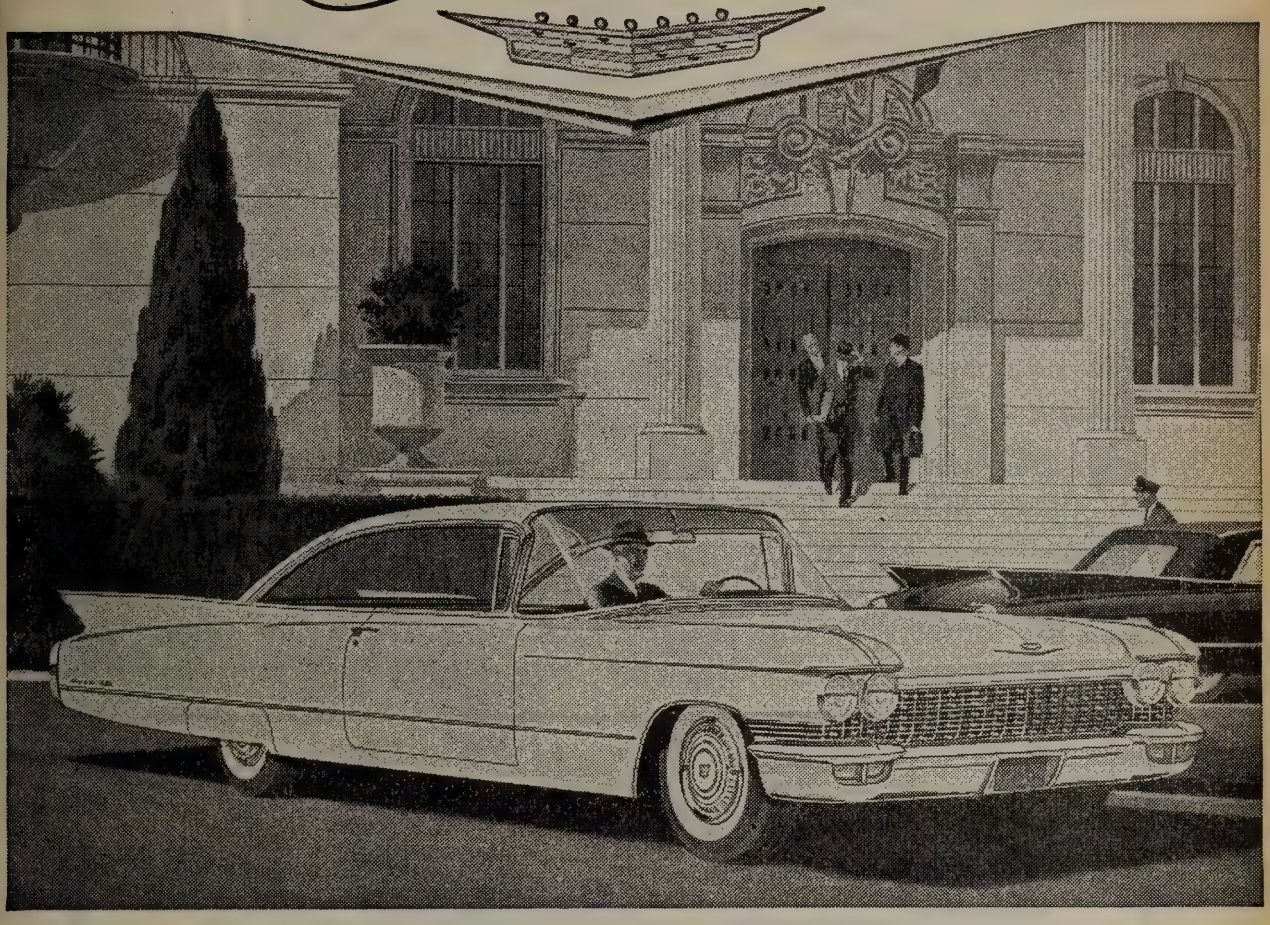
The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



Silence is the Voice of Quality!

Get behind the wheel of a new Cadillac car—point its handsome hood down your favorite highway—and listen to the silence that greets your ears!

You will hear it speak, with irrefutable logic, of the ingenuity of Cadillac design—and of the soundness of Cadillac engineering—and of the excellence and integrity of Cadillac craftsmanship.

For almost six decades, Cadillac has devoted itself to the creation of the finest motor cars it is possible to produce.

Never before, however, has this quest for perfection been as fruitful as for 1960.

In its styling and design, in its construction and assembly, and in its attention to detail—it is, far and away, the finest Cadillac yet.

We suggest that you see this new Cadillac—and drive it—and listen to it—at your earliest convenience.

You'll find, we're certain, that the quiet of a Cadillac car is the most eloquent sound in motordom.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

ENTR'ACTE

ERNEST MÜNCH
(1859–1928)

December 31 was remembered in Strasbourg as the hundredth anniversary of the birth of Ernest Münch, the father of Charles Munch. The Choir of St. Guillaume, which had once been his, performed Brahms' Requiem together with the municipal orchestra and the soloists Maria Stader and Pierre Mollet; Fritz Münch, the son of Ernest and the present leader of the Choir, conducted.

Two streets have been named after Ernest Münch, one in Niederbronn, where he was born, and one in Strasbourg.

E. Jung wrote the following article for "Le Messager Evangélique," December 27, 1959.

On December 31 it will be one hundred years since the birth of Ernest Münch. Those who were close to this great man are now few; still rarer are those who had the privilege to sing or play under his direction. To those under fifty, Ernest Münch is known to have been the founder, already legendary, of the St. Guillaume Choir, but they cannot always realize what they owe to him.



KLM *is proud to be the Airline preferred by the*

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.



KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355

Who was Ernest Münch?

His administrative *curriculum vitae* is summed up in a few lines. Born in Niederbronn of a family of teachers, December 31, 1859, Ernest Münch first devoted himself to school teaching. Assistant at the École Normale in Strasbourg, he was nominated in 1882, after a competition, as organist at the St. Guillaume church. The liberal presbyterial Council granted him a necessary leave of absence, and the minister Redslob, a fine musician himself, generously enabled him to study for two years under the eminent masters of the Berlin Academy of Music, the school most highly regarded at the time for religious music. In 1884 he resumed his function as organist. In 1885 he was nominated to the chair of sacred Protestant music at the Conservatory in Strasbourg. He was twenty-five years old.

Ernest Münch devoted himself then soul and body to the music, particularly the music of J. S. Bach, and during all his life he had the highest conception of the threefold functions of organist, choral director and pedagogue.

A musician full or ardor, and a man of faith, he was a Protestant organist in his soul. The power of his genius and the humility of his faith were both the tonic and the dominant of his being. In everything that concerned music he fiercely defended his independence, but

The Brown and White Fleet

Boston Cab — KEnmore 6-5010

Brighton Cab — STadium 2-2000

Brigham Cab — BEacon 2-5500

Cleveland Cab — ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

solely better to serve God, according to his understanding. In his belief, playing the organ was not merely intended to cover the noise of the late comers or to furnish more or less support to the singing. The minister's duty is to interpret the Word from the pulpit, the organist's to translate it in music from the organ. Ernest Münch meditated the text of the day and attentively followed the sermons. His interlude was nothing else than an improvisation, often inspired, of the Word of God just heard. For the accompaniment of the singing he never used the voluminous registers habitual with organists, but with the hymn before him, he followed the text and interpreted, verse by verse, in an improvised harmonization. This brought complaints and confused the singers who, ignorant of plain chant, persisted in singing in their own way. But it profoundly impressed and even astonished those who knew how to listen. His improvisations, often daring, were always penetrating and convincing and lent to the worship at St. Guillaume a special impression of intensity and fervor.

It would have been astonishing if an organist of this quality had been able to dispense with a church choir. Thus, as soon as Ernest Münch was definitely installed as the organist of St. Guillaume, he declared to his presbyterial Council that to his mind the Protestant

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Minton's Ancestral

An *English bone china* pattern with enameled motifs in soft shades of rose and turquoise on the lovely Fyfe swirl shape.

Five-piece place setting
$23.75

At Chestnut Hill, Northshore, Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

faith could not fully manifest itself without the coöperation of a choir. And thus the St. Guillaume Choir was created.

The beginnings were modest. It was recruited among the parishioners of St. Guillaume and comprised about forty members. They sang at the services and at the organ recitals and spiritual concerts that Ernest Münch gave quite frequently. But the ascent was rapid. Numerous Bach Cantatas were put on the programs. The "Christmas Oratorio" (1893), the St. Matthew Passion (1894), the St. John Passion (1895), and at length the gigantic Mass in B minor (1898). The number of singers exceeded a hundred. Thanks to the understanding of the presbyterial Council and the subsidies granted by the town, the organ loft could be enlarged, the organs restored and remodelled. The amateur performers were replaced by the municipal orchestra, the chance soloists by singers of high standard.

Each Good Friday a Bach Passion was performed at St. Guillaume. To the name of Bach were added those of Handel, Mozart, Beethoven and Brahms. All the great religious works were interpreted. The St. Guillaume Choir, though remaining faithful to its church, had become a great concert chorus and its renown extended beyond the limits of the town and locality.

Those who have had the privilege of singing under the leadership of Ernest Münch have a sense of pride and glory, and at the same time of profound gratitude.

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings FLOWER SHOP, INC. 248 HUNTINGTON AVE.
Sundays and Holidays KEnmore 6-2076 and 2077 opposite Symphony Hall

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: *Telephone:* HAncock 6-5050



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

Though having acquired a solid craftsmanship, Ernest Münch was not an intellectual of the baton. He sought neither the effect nor the virtuosity which is both tempting and injurious in the works of Bach. He interpreted these works not as the expert who sees only the notes, the lines of the score, but as a man of faith who puts his art and his knowledge at the service of the religious thought which the composer intended to express through music. The astonishing thing in Ernest Münch, and that which made his greatness, was not only the justness of his feeling, but especially the power of his gesture and of his glance, through which he communicated this feeling to the choir and the orchestra. His control of the performers, whether soloists, choristers or instrumentalists, was extraordinary. This authority and power of suggestion permitted him to follow his personal inspiration of the moment, during the concert, and obtain nuances and accents different from those prepared during the rehearsals. And this happened quite smoothly, as if it could not be otherwise, with the ease and genuineness which are the condition of great emotion.

It was really not surprising that the singers of St. Guillaume, without distinction of age, profession or social surroundings, showed an entire devotion and a fervent attachment to this master who revealed to them the beauties of music and the truth of the Gospel.

One could not recall this first period of the St. Guillaume Choir without being reminded of the name of another great man: Albert

for superb footwear by master craftsmen



Joseph Antell

Boston **Wellesley**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. For clean, fragrant and lustrous hair, use the Breck Shampoo best suited for your particular hair condition.

The Three Breck Shampoos are now marked in color for easy identification.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

Schweitzer. From 1894 to 1919 he was the organist at the St. Guillaume concerts. The close collaboration which was established between him and Ernest Münch, their mutual researches in the big volumes of scores of the works by Bach – most of the cantatas had to be copied out by hand, for there were not scores, piano reductions, choral or orchestral parts – contributed to the elevation and enrichment of the repertoire. And it was the experience and knowledge acquired by Albert Schweitzer during these years which enabled him to write in that epoch his book on J. S. Bach.

Albert Schweitzer was succeeded first by Adophe Hamm, the pupil of Ernest Münch who later became the organist of the Cathedral of Basel; and after him, the talented pupil of the master, Charles Müller, the eminent organist who since 1911 has almost complete charge during the great concerts of St. Guillaume.

What a sense of enrichment the pupils carried away from their organ lessons with Ernest Münch! It was already inspiring to behold this tall man, slightly bent, with his clear gaze, lively but full of kindness, with an abundant crop of hair and a fluvial beard. The pupil sat at his place on the organ bench, now a sanctuary. The master stood behind him or sat beside him. He spoke little. Criticisms or other observations were sometimes curt and dry, but always to the point.

Stop & Shop Gourmet Quiz for Early Comers

1. How do you draw butter?
   a. sketch it b. melt it c. stretch it d. print it
2. What goes with shad roe?
   a. Meshach and Abednego b. Porgy and Bess c. fudge sauce and nuts d. asparagus and toast
3. What do you do with a goulash?
   a. marinate it b. freeze it c. stew it d. wear in on rainy days
4. There are 13 egg whites in Stop & Shop's recipe for:
   a. Egg Foo Yung b. baked white fish c. a light snack d. Stop & Shop Angel Cake

ANSWERS:
1) b. melt it 2) d. asparagus and toast 3) c. stew it 4) d. Stop & Shop Angel Cake

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT



The New England Conservatory
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

Wednesday, March 16
8:30 P.M.
JORDAN HALL

CHAMBER SINGERS
LORNA COOKE deVARON
Conducting

LOU HARRISON
MASS TO THE GLORY OF GOD
F. COUPERIN
TROISIÈME LEÇON DE TÉNÈBRES
DANIEL PINKHAM
THE REPROACHES
(First Performance)

MADRIGALS BY HINDEMITH, LASSUS, DES PRES, MONTEVERDI, ANDREISSON

No tickets required

290 Huntington Ave., Boston 15

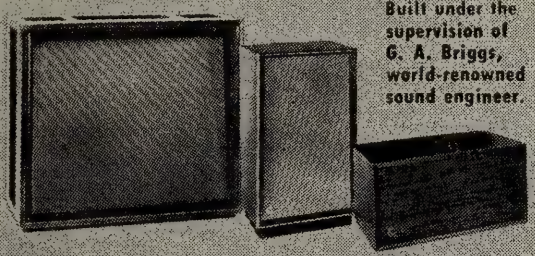
When the pupil had given satisfaction, his reward would be a kind smile or an affectionate look which made him proud and happy. The explanations Ernest Münch gave his young pupils of the chorale preludes of J. S. Bach were real lessons of catechism. His way of dwelling upon the text of a chorale, even one line, at once shed light on the profundity of the religious thought and the beauty of the musical thought. No one could interpret Bach without being a believer. More than one of his pupils had to admit that they had regained contact with their church through the organ lessons of this incomparable master.

Ernest Münch is no more, but his work is very much alive. The venerable church of St. Guillaume is the house of God where His glory is sung in the music of J. S. Bach, as Strasbourg has become the town of the great Cantor in France. A few years before his death, Ernest Münch had passed on the baton of the choir of St. Guillaume to his son, Fritz Münch, who since then administers with fidelity and enlarges with audacity this spirit which his father has bequeathed. The Choir is invited from France and abroad to perform the Passions of J. S. Bach which remain the brightest jewels of its crown. Contemporaries entrust

For information about
ADVERTISING
in the
Boston Symphony Orchestra
publications
write or call
Advertising Department
Symphony Hall
CO 6-1492

• •

STEREO/HIGH FIDELITY NOTE:
This is the
Wharfedale
Loudspeakers and Speaker Systems



Built under the supervision of G. A. Briggs, world-renowned sound engineer.

There is a Wharfedale system admirably suited to your own stereo and room requirements. Wharfedale speakers are preferred because they eliminate stridency and reproduce music naturally, without electronic, mechanical or acoustical coloration.

The Wharfedale line includes full range, bass and treble speakers, plus 2- and 3-way speaker systems.

Available in Boston at:
LAFAYETTE RADIO
110 Federal Street
THE LISTENING POST, INC.
161 Newbury Street
RADIO SHACK CORPORATION
730 Commonwealth Avenue
and other high fidelity dealers

A quality endorsed component of British Industries Corp. (BIC)
GARRARD • LEAK • WHARFEDALE • RJ • RIVER EDGE

him with the creation of their works. The Choir of St. Guillaume is a subject for pride in Strasbourg and all Alsace.

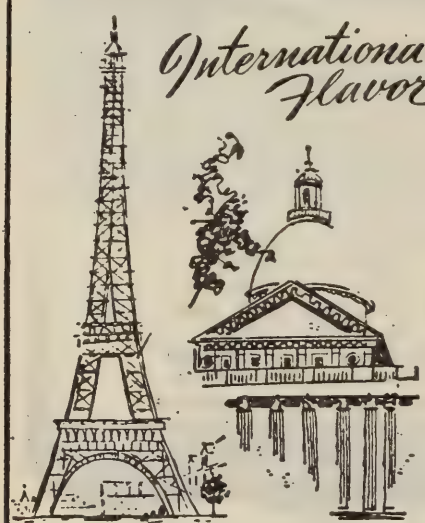
The pupils of Ernest Münch or of his worthy successor at the Conservatory, the too modest and indefatigable Charles Müller, all these organists, ministers, organ builders, have carried the torch of J. S. Bach to towns and villages and transmit it with fidelity to the younger generation. There is hardly a choir of a Protestant church in our Alsace which does not sing the chorales of Bach and does not have as its supreme ambition the performance of one or another of the cantatas. And there is not a town in France where the royal instrument has audiences as in Strasbourg.

The work of Ernest Münch is truly living and will live as long as music is performed in Alsace.

BIGELOW · KENNARD CO ·

• jewelry • silver • china and glassware
• leather items • clocks • gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

"DOORS TO THE NEW MUSICAL WORLD"

By HAROLD ROGERS

Reprinted from the 50th Anniversary Edition of
The Christian Science Monitor, *Boston, October 18, 1958*

WHAT is the most troublesome problem facing music-lovers today? It is their inability, for the greater part, to understand the music of their own time.

There are those, of course, who have no desire to understand. ("How they can call it music is beyond me! What I like is something melodious, something harmonious — you know, something you can sing or whistle. But this modern stuff is just so much noise!")

And there are others who find themselves frustrated in an honest desire to understand. ("I try to listen to it, but it escapes me. I wish I had the key to it, because I don't like the feeling of being left out. But I must admit that it doesn't make sense to me. Is there any hope?")

Yes, there is hope for everyone who has a sincere desire to cross the threshold into the music of our time. As the mysteries of the spirit are opened to us by our knocking at the door, so are the lesser mysteries of music. The door will open to him who keeps knocking.

SAVE TIME CONVENIENT

PARK YOUR CAR
AT THE
WESTLAND AVE. GARAGE
WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ
World's Greatest Toy Store
40 Newbury Street, Boston Telephone: COmmonwealth 6-5101
Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

Here's how it happened in my own experience. Ten years ago I heard the Schönberg quartets played by the Juilliard String Quartet at Tanglewood. I knew, of course, that Schönberg was one of the two greatest influences on the music of our century, the other being Stravinsky. I had more than a desire, I had a need to understand Schönberg.

Yet during the first half of the concert I couldn't fight down a certain intellectual abhorrence of the music. I felt it sterile, cerebral, manufactured by mathematical formulæ — a negation of all the good and beautiful things that music had ever stood for. As for an emotional response I had none — neither negative nor positive.

• •

During the next two or three years I continued to listen to music of the Schönberg school, especially to the writings of Webern and Berg. Alban Berg's "Wozzeck," for instance, was the principal work that enabled me to step from the side of traditionalism over the threshold into the truly avant-garde, for in this work Berg combined Schönberg's theories with traditional forms.

Then I received the recordings of the Schönberg quartets for review. Reluctantly I placed them on the phonograph, expecting to relive the experience I had with them at Tanglewood.

New **PIANOS • ORGANS** Rebuilt



MARTIN A. CONSERVA & SONS

Piano Rebuilders For 46 Years

Sales and Complete Service

Steinway, Baldwin, Mason & Hamlin, Knabe

BROADWAY PIANO EXCHANGE, INC.

141 Main Street, Medford, Mass. **EXport 6-2224**

Members of Piano Technicians Guild



Café Florian

CONTINENTAL COFFEE HOUSE

85 NEWBURY

Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT


ANGEL RECORDS
Christian Ferras
". . . a young and thoroughly magnificent violinist . . ." (N. Y. Herald Tribune)
His newest Angel recording and in STEREO
Bruch: Concerto No. 1 in G Minor
Lalo: Symphonie Espagnole
The Philharmonia Orchestra
Walter Susskind, Conductor
(S) 35769

What I experienced, however, was something entirely different. I found the music speaking to me in strange, exotic ways. In short, it was speaking to me emotionally. At last the door had opened!

What, in brief, did Schönberg and Stravinsky do for contemporary music?

Schönberg began working in the post-Wagnerian school of chromatic harmony; and while still a young man he felt that our tonal harmonic system, that which had prevailed for centuries and which still prevails, had said all that it could be made to say. So he decided to leave the realms of tonality and to explore the realms of atonality—or a system of music which broke completely with the established system of harmony.

He devised what he called "a technique for composing with 12 tones," a technique too complicated to explain in a short article. But his system has since attracted hundreds of young composers into his ranks. Some have used his technique in its strictest terms; others have modified it in their own various ways. Schönberg's explorations have thus resulted in the most difficult kind of music for uninitiated listeners to understand.

Stravinsky, while still a young man, created "Le Sacre du Printemps," a work that will remain the most important musical milestone in the first half of the 20th century; for with its fearless methods of combining melodies, as well as its extraordinary polyrhythmic structure (superimposing various rhythms one upon another), Stravinsky gave the signal to other composers that anything was possible. He at once became a leader who has since attracted more followers than has Schönberg.

• •

Here are several points to bear in mind while seeking an understanding of contemporary music:

Montgomery-Frost-Lloyd's Co., inc.

OPHTHALMIC DISPENSERS

300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES

171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

1. The amount of dissonance is not what determines the worth or worthlessness of a piece of music. Dissonance has always been an integral part of our harmonic system; it is plentiful, for example, in the works of Bach, Beethoven, and Wagner.

True, it is more abundant in contemporary music. Our ears have become educated to accept the amount of dissonance used by older composers; we must give our ears time and exercise to feel at home with the dissonance of today.

Remember, too, that dissonance is not necessarily discord. A discord may be thought of as a mistake, as when a child plays notes that have not been set down by the composer. Dissonance is the intentional use of conflicting tones for an emotional or dramatic effect.*

The value of a piece of music is not to be determined by its school, its idiom, or its dissonance content. It is determined by the quality of its inspiration. The inspired composer will eventually be heard, regardless of the system he employs.

2. We will find the road easier if we do not expect contemporary music to sound like the music we already know and appreciate. Music has been defined as "ordered sound," and sound may be ordered in many different ways. Oriental music is no less music because it is not ordered according to Western systems. In like manner, modern music is no less music because it is not ordered according to older traditions.

---

* The composer of tonal music sees it as a comparatively simple equation: Dissonance is tension—motion—conflict; Consonance is relaxation—rest—resolution. Yet these terms are always relative—in their context. The unprepared dominant seventh chord, for instance, has completely lost the terrors it once held for the critics of Monteverdi's day, in the early 17th century—but functionally it is still a dissonance.—Ed.



BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS • PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

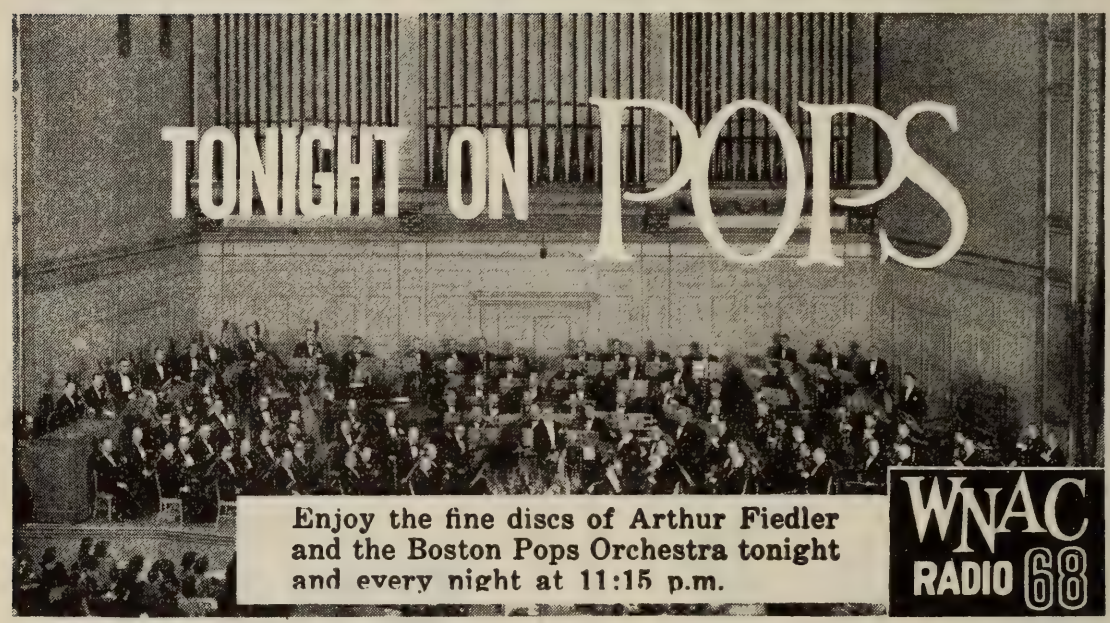
STAR
MARKETS
Greater Boston's
Outstanding Food Stores
12 Large Supermarkets

WATERTOWN	MT. AUBURN
NEWTONVILLE	BROOKLINE
WELLESLEY	STONEHAM
MEDFORD	PORTER SQUARE
CHESTNUT HILL	NORWOOD
AUBURNDALE	WOBURN

3. Music is an emotional language. We cannot expect to respond to the poetry of a new musical language without first learning the language, any more than we can respond to poems written in Polish or Hungarian without first learning those languages.

4. Willingness to listen several times to a difficult piece is very helpful. Repetition educates the ear to heretofore unaccustomed combinations of tones.

5. The desire to understand and the patience to keep listening — these qualities of thought will always make the way easier until the door swings wide on the new musical world.





Nothing makes a woman more feminine to a man

L'AIMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax

How the Whale (Of a Sale) Got Its Name



If you're in business these days you're certain of something besides taxes: your commercial ethics and advertising statements are being sifted for naughtiness by the FTC, FCC, SEC, and a possibly infinite number of less edgy guardians of customer weal. Barnum's picture has been removed from its frame, replaced by Kefauver. Demolitions experts in charge of the impending population explosion have promised not to produce a new sucker every minute, or at least to improve the ratio. Just possibly we've seen our last Semi-Monthly Birthday Sale, and the daily Million Dollar Clearance will give way to something closer to reality . . . for example a *Colossal Nervous Treasurer Event* followed by *First Annual Outwit 'Em Day,* etc.

Radio Shack has decided to pledge *not* to specify in its announcements that it will never be undersold. We were undersold by four Manhattan record shops in 1958-9, for example. Not every day, to be sure, but darn near. All four went bankrupt at 33⅓ rpm shortly before rock and roll died at 45 rpm; it was a lean year for best sellers!

Now we sound a happier note. By an odd collection of special discounts, cajoling, wishful-thinking and cynical markdown theories, Radio Shack enters 1960 with an *Ethical Mid-Winter Sale* of stereophonic LP disks on the RCA-Victor and London labels.

These regularly sell for $5.98 and $4.98 wherever records are sold at list. Where they are not sold for list the going price is $4.88 for a $5.98, and $3.87 for a $4.98, for reasons clearly brilliged by Lewis Carroll in his treatise on "Discount Operations and the Mirror Image."

Radio Shack, living precariously on a diet of curds and brinksmanship, is now selling *all* these $5.98 and $4.98 stereo LP's for $2.99 and $2.88 without tie-ins or nail-downs — in fact without even wincing.

For public record, our $2.99/$2.88 price is actually below regular dealer cost! You ask: how can it be? Aha! Now it is clear *you* are not in business! Dear friend, being in business in 1960 requires of you a certain quality. No, not faith in one's factory — *that* is suicide. The quality you need is *Massive Lack of Resistance.*

If a thing normally worth $6 suddenly costs you $3 — don't resist! Massively! Buy your head off! Tomorrow or next week or next month the tables will be turned; the $6 object will again cost you $6; the manufacturer will be heard muttering about raising the price to $6.65 due to increase in nylon rivets and antimagnetic plywood.

Radio Shack cannot accurately predict how long we will be able to offer Victor and London stereodisks below $3. All we can do, conservatively, is urge you to buy with abandon until the curtain falls. Fill your Jaguar to the gunwales. Bring your biggest wheelbarrow. It's truly a whale of a sale . . . nothing *but nothing* fishy about it!

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

TO BOO OR NOT TO BOO, THAT IS THE QUESTION

By Francis D. Perkins

(In the seventh program of last season under the heading "Spontaneous Disapproval" the subject of applause was discussed by Harold Rutland, an English writer. The following article gives a similar American view. It is quoted from the New York Herald Tribune, *August 23, 1959.)*

Both in this country and in England, disappointed concert and opera-goers usually express their opinions in a polite and negative way. On hearing a sub-standard performance, they either do not applaud at all, or limit applause to a mere acknowledgment of the performer's efforts. Later, they may air their views with considerable warmth in private conversations; cancel their subscriptions, or write to the managements concerned, but they avoid the sibilant hiss, the strident boo or the type of cheer which is named after New York's northernmost borough.

In England, booing is such a rare occurrence that a demonstration of that kind against a particular singer last winter at Covent Garden aroused an unusual flood of comment. London's "Opera" magazine, inviting its readers to discuss the subject, received a handsome response.

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall
Good Parking Area

Good Food
Luscious Desserts
Moderate Prices

W. W. WINSHIP INC.

Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON
WELLESLEY • NORTHSHORE

Sharon MEMORIAL PARK

"The Man Who Cares, Prepares"

EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-8890



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

Some of the writers censured such vocal criticism as impolite; some favored booing with certain reservations, arguing that there was too much placid acceptance of poor performances.

In New York, this observer remembers only a handful of occasions when disaffected listeners hissed, and most of these were back in the 1920's. Some hostile sounds greeted what then seemed cacophonous modern music in a Boston Symphony concert under Pierre Monteux and another by the Philadelphia Orchestra under Leopold Stokowski. There was also publicly expressed opposition at a concert of the International Composers' Guild and a little mild sibilance at the local premiere of the late George Antheil's "Ballet Mecanique."

All this hissing was aroused by compositions rather than by substandard performances, and this suggests a possible distinction in our musical public's mind between the responsibility of the composer and the performer. A composer can hardly disclaim responsibility for what he writes and his listeners hear, unless the performance is so bad as to disguise it. As for the performer, according to this theory, the general impression seems to be that he is doing the best he can, and that even if that is hopelessly inadequate, his efforts should be acknowledged with some applause. There may be a subconscious belief that he is not solely responsible for his failure.

Does the purchase of a ticket entitle its holder to register public vocal objections if he feels he has been sorely aggrieved or swindled? Mr. Stokowski once asked those who audibly disliked his modern offerings to withdraw and make room for broader-minded listeners, but bad performances are in a rather different category. Still, if a right to boo exists, is it advisable to exercise it? In concerts, negative disapproval is usually sufficient damnation. One can usually tell the difference between sincere plaudits from an audience at large and the sporadic, scattered manual encouragement of friends, teachers and managers who are valiantly trying to support a lost cause.

Since 

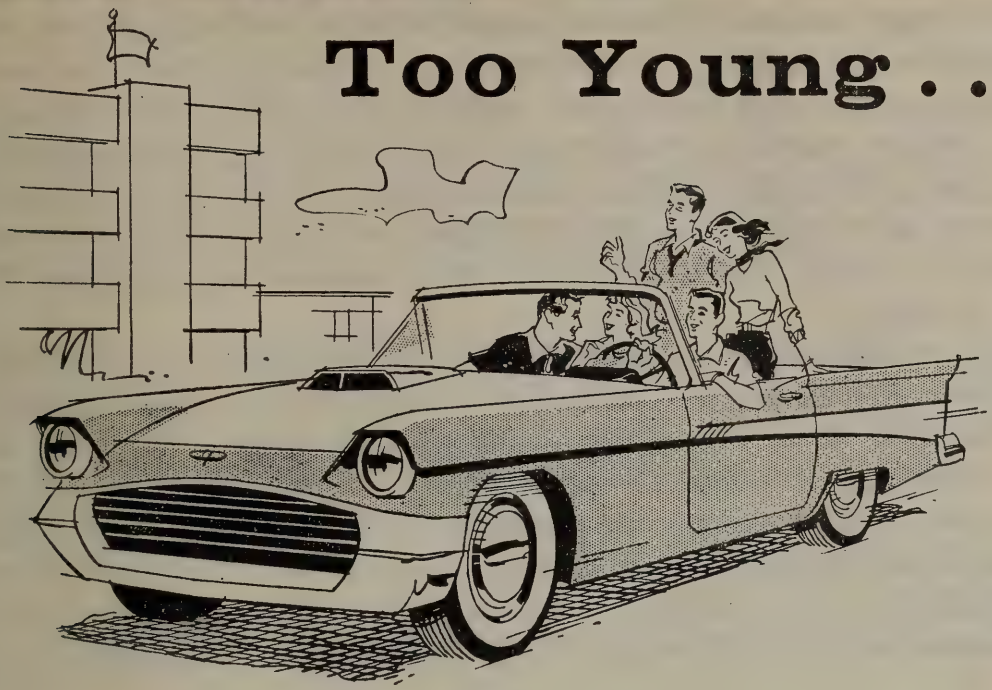
1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Too Much . . .

Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

Metropolitan Opera patrons, however, know that applause is not always a measure of merit; that a singer's group of enthusiastic supporters may resonantly clap and cheer whether his singing is up to standard or far below it. In the latter case, a dissenter might well feel inclined to boo. But booing also might become a weapon for groups who dislike a particular singer with equal lack of artistic discrimination and add to the existing opera-interrupting din. In the letters received by "Opera," the general feeling was that vicious personal booing is utterly indefensible, but that indiscriminate applause is also pointless.

One correspondent suggested that booing be applied to offending members of an audience — the rustlers of programs and candy wrappers, for instance. If we extend this to interrupting operatic applause, he has something. It might be interesting to see what would happen if those who wished to hear the music should shush the claqueurs who drown it out. It might, after a while, convince them that the right to hear all of an opera which one has paid to attend is superior to any individual right to a noisy public demonstration of enthusiasm.

"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

SYMPHONY FOR STRING ORCHESTRA

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

The *Symphonie pour Orchestra à Cordes* is dated 1941. It was published in 1942 with a dedication to Paul Sacher* and has been performed by him in Zürich and other Swiss cities. The first American performance was by the Boston Symphony Orchestra, December 27, 1946, Charles Munch conducting as guest. Serge Koussevitzky conducted it in the Friday and Saturday series, October 31 and November 1, 1947, and again on October 8, 1948. The most recent performances in this series were on November 30–December 1, 1956.

At the end of the printed score is written, "Paris, October, 1941." Willi Reich, writing from Basel for the *Christian Science Monitor,* May 19, 1945, remarked that the Symphony for Strings "embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

The first movement opens with an introductory Molto moderato, *pp,* with a viola figure and a premonition in the violins of things to come. The main Allegro brings full exposition and development. The introductory tempo and material returns in the course of the movement for development on its own account and again briefly before the end.

The slow movement begins with a gentle accompaniment over which the violins set forth the melody proper. The discourse is intensified to *ff,* and gradually subsides.

The finale, 6/8, starts off with a lively, rondo-like theme in duple rhythm, which is presently replaced by another in the rhythmic signature. The movement moves on a swift impulsion, passes through a tarantella phase, and attains a presto coda, wherein the composer introduces a chorale in an *ad libitum* trumpet part, doubling the first violins (a procedure unprecedented in a piece for string orchestra). The chorale theme is the composer's own.

* Paul Sacher is the conductor of the orchestra of the *Collegium Musicum Zürich,* founded in 1941. It was for him and his orchestra that many important works have been composed.

• PIANOS
• RADIOS
• ORGANS
• MUSICAL
TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS
Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

EXCERPTS FROM ACT III, *"DIE MEISTERSINGER VON NÜRNBERG"*

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

"Die Meistersinger von Nürnberg" was first sketched by Wagner as a possible opera subject at Dresden in 1845. He wrote the libretto in Paris in 1861, and completed the score in 1867. The first performance of the opera was at the Royal Court Theatre in Munich, June 21, 1868.

The Introduction to the third act was last performed in this series December 17, 1948; the two excerpts January 23–24, 1953.

THE Introduction to the Third Act of *"Die Meistersinger"* is music of Hans Sachs in revery, for the composer is preparing his hearers to behold the master cobbler seated alone in his study musing over a book. The Introduction opens with a fine contemplative theme, first given to the cellos. Wagner himself has explained his purpose: "The opening theme for the cellos has already been heard in the third strophe of Sachs' cobbler-song in Act II. There is expressed the bitter cry of the man who has determined to renounce his personal happiness, yet who shows the world a cheerful, resolute exterior. That smothered cry was understood [in the Second Act] by Eva, and so deeply did it pierce her heart that she was moved to escape, if only to hear this cheerful-seeming song no longer. Now, in the Introduction to Act III, this motive is played alone by the cellos, and developed in the other strings till it dies away in resignation; but forthwith, and as from out the distance, the horns intone the solemn song wherewith Hans Sachs greeted Luther and the Reformation, which had won the poet such incomparable popularity. After the first strophe the strings again take



FRI. & SAT. EVES., APR. 1-2

BOSTON GARDEN

BEST SEATS NOW!

Under the Auspices of the Ladies Committee, New England Medical Center, by arrangement with Aaron Richmond

S. HUROK presents

Following Its Sensational London Success!



MAIL ORDERS NOW to Ladies Committee, New England Medical Center, Room 207, 37 Bennet Street, Boston, Mass.

$5.50 — Boxes - Stadium - Promenade - Floor

$4.50 — Promenade - Stadium - 1st Balcony

$3.50 — Stadium - 1st Balcony

$3.00 — 2nd Balcony

$2.00 — 2nd Balcony

Make checks payable to: New England Medical Center. Enclose self-addressed stamped envelope.

single phrases of the cobbler's song, very softly and much slower, as though the man were turning his gaze from his handiwork heavenwards, and lost in tender musings. Then, with increased sonority, the horns pursue the master's hymn, with which Hans Sachs, at the end of the Act, is greeted by the populace of Nuremberg. Next reappears the strings' first motive, with grandiose expression of the anguish of a deeply stirred soul; calmed and allayed, it attains the utmost serenity of a blest and peaceful resignation."

The final scene depicts a meadow with the gaily decorated platform from which the judges will hear the contest. A lively *Ländler,* danced in couples by the apprentices and their girls, is interrupted by the arrival and majestic entrance of the Mastersingers.

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $2.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast ** – Affiliates of WQXR, New York

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

Violins

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

Violas

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

Cellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth
Harold Farberman

Percussion

Charles Smith
Harold Thompson
Arthur Press

Harps

Bernard Zighera
Olivia Luetcke

Piano

Bernard Zighera

Library

Victor Alpert
William Shisler

"The Boston Symphony Orchestra is one of the very greatest instruments of artistic utterance ever developed by any civilization on earth."

— JOHN M. CONLY, *High Fidelity Magazine.*

The eminence of the Orchestra was shown in 1952 when the Congress for Cultural Freedom invited it to perform in Europe. In 1956, at the invitation of the United States Government and again at no expense to the Orchestra, concerts were given in Moscow and Leningrad as part of the Orchestra's second foreign tour. This spring, again at the invitation of and financed by the Government, the Orchestra will be heard in Japan and the Far East.

The Orchestra could not have developed into "one of the very greatest instruments of artistic utterance" without the generous support of those who have a proud affection for it.

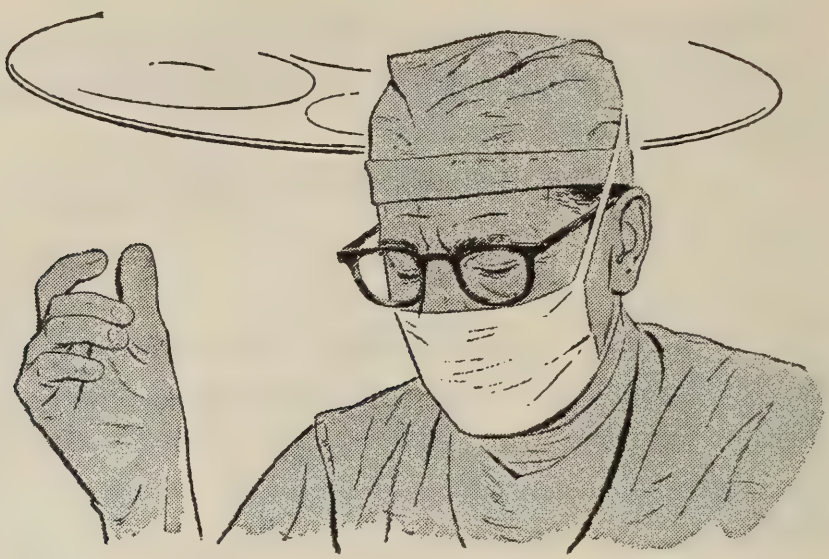
Many find their pride and affection expressed through membership in the Friends of the Boston Symphony Orchestra. Your membership in the Friends will be welcomed.

THE FRIENDS

of the

BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL BOSTON 15



A LIFE IS IN HIS HANDS...

In the crisis of an operation, the patient's life depends upon the surgeon's knowledge, skill and experience acquired over a lifetime of specialization.

If a crisis develops in your family's future, your plans should also be administered by specialists. When you appoint Boston Safe Deposit and Trust Company executor and trustee, you can be sure your family's security is in skilled hands. This specialized organization has devoted over 80 years to administering estates and trusts.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Nineteenth Program

FRIDAY AFTERNOON, MARCH 11, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 12, *at* 8:30 *o'clock*

BEETHOVEN . . . . . *Overture to "Leonore" No. 3, *Op.* 72

CHOPIN . . . . . Piano Concerto in E minor, *Op.* 11

I. Allegro maestoso
II. Romanza; Larghetto
III. Rondo: Vivace

INTERMISSION

MENDELSSOHN . . . . Capriccio brillante, for Piano and Orchestra, *Op.* 22
(First performance at these concerts)

ROUSSEL . . . . . *"Bacchus et Ariane," Suite No. 2, *Op.* 43

SOLOIST
GARY GRAFFMAN
Mr. GRAFFMAN uses the Steinway Piano

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

PENSION FUND CONCERT

in Symphony Hall

Wednesday Evening, April 6, at 8:30

Celebrating the 85th Birthday of

PIERRE MONTEUX

Mr. Monteux will conduct the
Boston Symphony Orchestra in a performance of
BEETHOVEN'S NINTH SYMPHONY
with the assistance of
The Chorus Pro Musica,
ALFRED NASH PATTERSON, *Director,*
and the following soloists:

ELEANOR STEBER, *Soprano*

FREDA GRAY-MASSÉ, *Alto*

JOHN MCCOLLUM, *Tenor*

DAVID LAURENT, *Bass*

Symphony subscribers are offered the first opportunity to purchase tickets, which are now at the Box Office.

$3, $4, $5, $6, $8, $10

Twentieth Program

FRIDAY AFTERNOON, MARCH 18, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 19, *at* 8:30 *o'clock*

HANDEL . . . . . Suite for Orchestra, from "The Water Music"
(Arranged by Sir Hamilton Harty)

I. Allegro
II. Air
III. Bourrée
IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

DELLO JOIO . . . . . Variations, Chaconne and Finale

INTERMISSION

BERLIOZ . . . . . *Fantastic Symphony, *Op.* 14a

I. Reveries, Passions
Largo; Allegro agitato e appassionato assai

II. A Ball
Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. Dream of the Witches' Sabbath
Larghetto; Allegro

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO *RCA VICTOR RECORDS

This program subject to change

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE—
CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1960, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

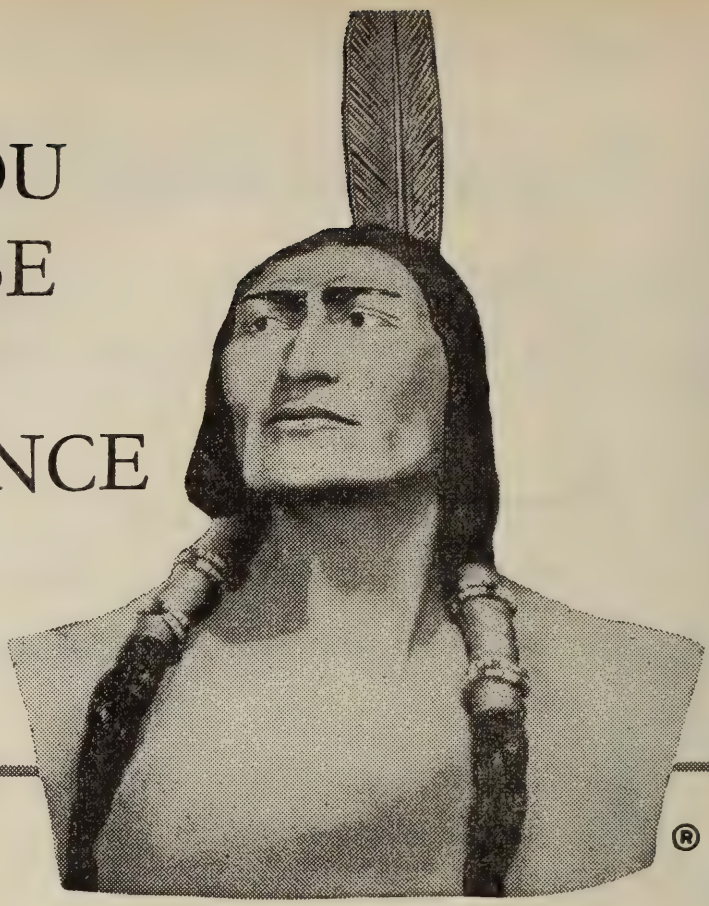
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (March 11–12) . . . 1159
Program (March 18–19) . . . 1213
Program (April 1–2) 1215

NOTES

Beethoven (Overture to "Leonore" No. 3) 1161
Chopin (Piano Concerto) . . . 1172

ENTR'ACTES

The Chopin–Potocka Letters (*J. N. B.*) 1186
Monologue on Chopin (*Artur Rubinstein*) . . . 1192

NOTES

Mendelssohn (Capriccio brillante for Piano and Orchestra) 1205
Roussel (Bacchus et Ariane) . . 1208

Symphoniana

EXHIBITION OF PORTRAITS

The exhibition in the Gallery this week consists of portraits by contemporary Boston painters. The exhibition has been assembled by Morton Vose of the Vose Gallery.

• •

COMING EVENTS

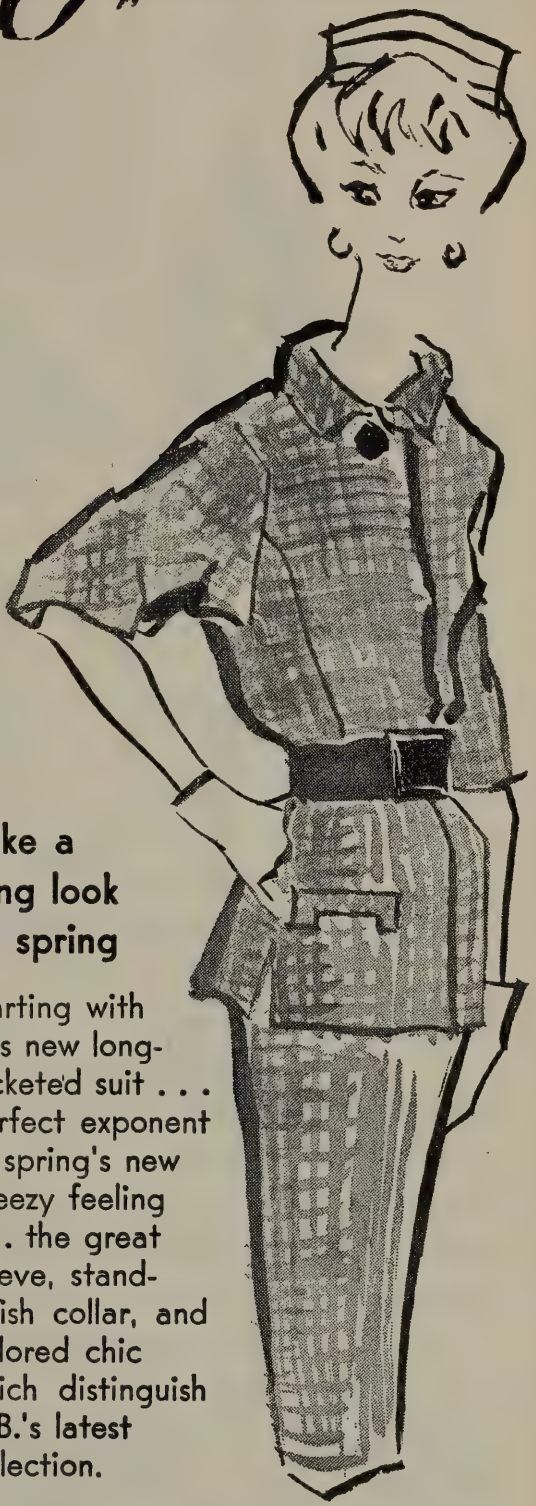
One more pianist is scheduled to be a soloist in the remainder of the season, Nicole Henriot-Schweitzer, who will play with the Orchestra on April 1–2. She will be heard in Ravel's Piano Concerto and Fauré's Ballade. Ferenc Fricsay will conduct the Orchestra as guest on April 8–9. Mozart's Requiem will be conducted by Dr. Munch in Holy Week, April 14 and 16, when the New England Conservatory Chorus will assist the Orchestra together with the following soloists: Saramae Endich, soprano; Betty Allen, alto; Charles K. L. Davis, tenor; Mac Morgan, bass. The introductory number will be Bach's Cantata, *"Christ lag in Todesbanden."*

• •

GARY GRAFFMAN

Gary Graffman was born in New York City, October 14, 1928. His father, a

Hurwitch BROS.



take a long look at spring

starting with this new long-jacketed suit . . . perfect exponent of spring's new breezy feeling . . . the great sleeve, stand-offish collar, and tailored chic which distinguish H.B.'s latest collection.

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



The Culotte

leads the fashion parade southward —ours a hostess pajama of Arnel jersey featuring a softly turned collar and a wide gold belt. White, Green or Red.

Sizes 10-16 **$45.00**

416 Boylston St.
Boston 16
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

violinist, had been in Russia a pupil of Leopold Auer and in this country served as Concert-master of the Minneapolis Orchestra, later becoming Auer's assistant in New York. His son showed remarkable aptitude on the piano and at the age of seven, using a pedal extension, was accepted at the Curtis Institute of Music, where he studied with Mme. Isabelle Vengerova. He graduated in 1946, having already made appearances in public with orchestra and in recital. He won the first Rachmaninoff Fund Piano Contest in 1947, the Rachmaninoff Fund Special Award in 1948, and the Leventritt Foundation Award in 1949. He played Prokofieff's Third Concerto with this Orchestra on April 1, 1955; Brahms' Piano Concerto No. 1, on November 8, 1957. He has made five European tours in recent years, and, in 1958 a tour around the world.

• •

ANNIVERSARIES

The performances this week of Chopin's Piano Concerto in E minor, long unheard at these concerts, is appropriate in that this year marks the 150th anniversary of the composer's birth (February 22, 1810).

A birthday anniversary in April will be the occasion of the Pension Fund Concert by this Orchestra, conducted by Pierre Monteux. In that month, Mr. Monteux will be eighty-five.

• •

AWARD FOR KIRCHNER

Leon Kirchner, who conducted this Orchestra in his Toccata for Strings, Solo Winds and Percussion in Storrs, Connecticut, New London and New York, February 15, 16, 17, was also otherwise in the news. He was announced as the winner of the New York Music Critics Circle Award for his Second String Quartet. No award was given this year for an orchestral work.



filene's

Boston
Belmont
Chestnut Hill
Wellesley
Winchester
Hyannis
Northshore,
Peabody

Young Bostonian Shop

You'll feel new spirit, new verve, new graceful animation with the dramatic endowment of fashion on your sleeves . . .

Kimono sleeves

gather wide-spread momentum on a silhouette divine. A shape to fulfill the promise of femininity making the most of your waistline . . . expressing the mastery of line and cut in sheer wool. Gendarme navy, sizes 12-18, fifth floor. $49.95

On sale at Filene's Boston only

"Sugar and Spice"

The Vincent Club is now in rehearsal for "Sugar and Spice," its exciting musical show for 1960. As always, the proceeds from this original presentation help considerably in the support of Vincent Memorial Hospital. We suggest you make plans now to attend.

SHOW DATES:
Wednesday, Thursday, Friday and Saturday evenings, March 30 through April 2 at 8:30. Matinee on Saturday, April 2 at 2:30.

PLACE:
New England Mutual Hall

TICKETS:
Now on sale at Box Office
Monday through Friday, 9:30 a.m. — 5:30 p.m.
Phone: KE 6-3063

Old Colony salutes the great work done by the Vincent Club for such a worthwhile purpose. We wish its members every success with this year's program.

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET
BOSTON 6, MASSACHUSETTS

Allied with The FIRST NATIONAL BANK OF BOSTON



Nineteenth Program

FRIDAY AFTERNOON, MARCH 11, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 12, *at* 8:30 *o'clock*

BEETHOVEN . . . . . *Overture to "Leonore" No. 3, *Op.* 72

CHOPIN . . . . . Piano Concerto in E minor, *Op.* 11

I. Allegro maestoso
II. Romanza; Larghetto
III. Rondo: Vivace

INTERMISSION

MENDELSSOHN . . . Capriccio brillante, for Piano and Orchestra, *Op.* 22
(First performance at these concerts)

ROUSSEL . . . . . *"Bacchus et Ariane," Suite No. 2, *Op.* 43

SOLOIST
GARY GRAFFMAN
Mr. GRAFFMAN uses the Steinway Piano

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS



Spring

. . . just a

Stearns suit

away

R.H. Stearns

Boston

Chestnut Hill

OVERTURE TO "LEONORE" NO. 3, *Op.* 72

By LUDWIG VAN BEETHOVEN

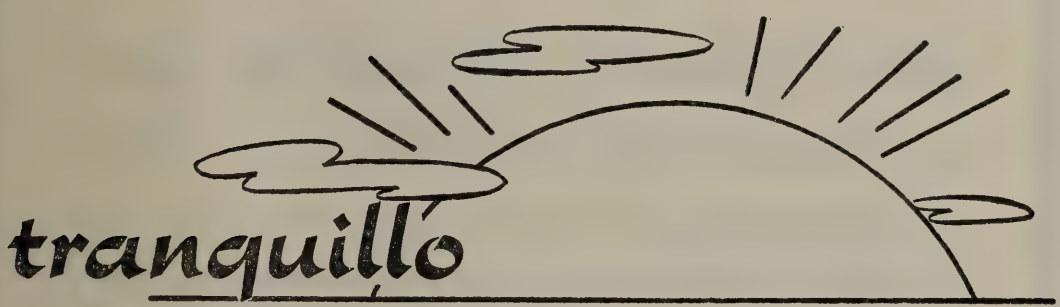
Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for 2 flutes, 2 clarinets, 2 oboes, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

The last performance in this series was October 26–27, 1951.

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera *Fidelio* and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me." The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the *Fidelio* sketches are the workings out of the Fourth through the Eighth symphonies, the *Coriolanus* Overture and *Egmont*



Calm, quiet musical passages relax the mind—lift the burden of day-to-day cares from the listener.

Another way of setting your mind at ease is to let Rockland-Atlas assume the responsibility for handling your investment problems. You'll find that we work diligently, quietly, and with one goal in mind: to benefit you and your family.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The record of Beethoven's revisions is largely the modification of his first conception to the ways and practicabilities of the stage. The record of the four complete overtures which he wrote for the opera shows a very similar tendency. For the first production of *Fidelio* in Vienna, November 20, 1805, Beethoven wrote the superb overture which later came to be known as *Leonore* No. 2.* When he rewrote the opera for its second production in the year following, he was urged to modify the overture, which had proved too difficult in parts for the

* Beethoven greatly preferred the title "Leonore," which was the title of the French text of Bouilly (*"Léonore, ou l'Amour Conjugal"*) from which Joseph Sonnleithner had written the German libretto for Beethoven as *"Fidelio, order die eheliche Liebe."* "Leonore" was considered ill-advised in that Paër had produced a piece of the same name (pirated, as was Sonnleithner's text, from Bouilly), in Dresden, even while Beethoven was in full process of composition. He tried more than once in vain to have the title "Leonore" restored.

TEN STORES WELCOME YOU

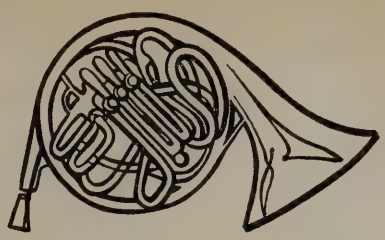
S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford



FRENCH HORN: Great ancestor of the French horn — and, indeed, of all horns — was the *lur* of Bronze Age Europe, fashioned first from a mammoth's tusk and later from metal. The noble tone of the *lur*, similar to the modern French horn, was not maintained in the medieval instruments. But the gold or ivory *oliphant* — the horn of Roland — became a valued insigne of knighthood in the Middle Ages. The first known circular horns came from 14th-century England and settled in France, where the *waldhorn* began to resemble the modern French horn before 1700. Scarlatti and Handel helped to popularize it; the Classic composers used it increasingly. Their technical demands led to the development of the valve horn, which gradually supplanted the older hand horn between 1830 and 1880.

FAMILY BANKER: When you call on The Merchants' Trust Department for any of a wide variety of trust services, you enjoy the continuing interest and attention of a "family banker" — a trust officer who makes your needs and wishes a part of his career, works hand-in-glove with you and your attorney, and assumes as many or as few details of your estate management as you desire. Meet *your* "family banker" soon . . . at The Merchants National Bank of Boston.

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831
MEMBER F.D.I.C.

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

wood wind players of the theatre orchestra. Beethoven did indeed rewrite the overture but, absorbed in his subject, he seems to have forgotten to make it simpler, either to play or to understand. He retained its essential matter, but gave it different stress, a greater and more rounded symphonic development. The result was the so-called *Leonore* No. 3. When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the *Fidelio* overture, since it was publicly accepted and became one with the opera. There remains to be accounted for the so-called Overture to *Leonore* No. 1. This was discovered and performed the year after Beethoven's death, and it was immediately assumed that it was an early attempt, rejected by Beethoven in favor of the one used at the initial performance. Erich Prieger accepted this belief, based upon his own researches in restoring the different versions of the opera, and upon the assertion of Schindler that Beethoven tried over an overture at Prince Lichnowsky's house in 1805, and put it aside as "too simple." However, Seyfried put forth the upsetting theory that this posthumous overture was the one which Beethoven wrote for

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

an intended performance at Prague in 1808, a performance which never took place. Nottebohm, studying the sketches, agreed with him, and the judicious Thayer, supporting the two authorities, created a fortress of scholarship which prevailed for a long time. This of course would place the debated "No. 1" as actually the third in order, a point of view highly embarrassing to those who had set forth the evolution of the three overtures from this simpler posthumous one. Of more recent writers, Paul Bekker (1912) was inclined to believe that the "No. 1" is after all the early work it was originally supposed to be, and Romain Rolland (1928) took the same stand, citing as additional authority Josef Braunstein's "excellent work, *Beethoven's Leonore-Ouvertüren, eine historisch-stilkritische Untersuchung* (1927), which enables us at last to correct the errors in which, following Seyfried and Nottebohm, criticism had become entangled." This is a convenient theory, supported by the character of the music itself, and dispelling the rather lame arguments that Beethoven could have shortly followed his magnificent "No. 3" with such a compromise, whether for the limitations of the Prague theatre orchestra, or for any other reason. The "Fidelio" Overture which he wrote in 1814 was no compromise,



ONLY *the* STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

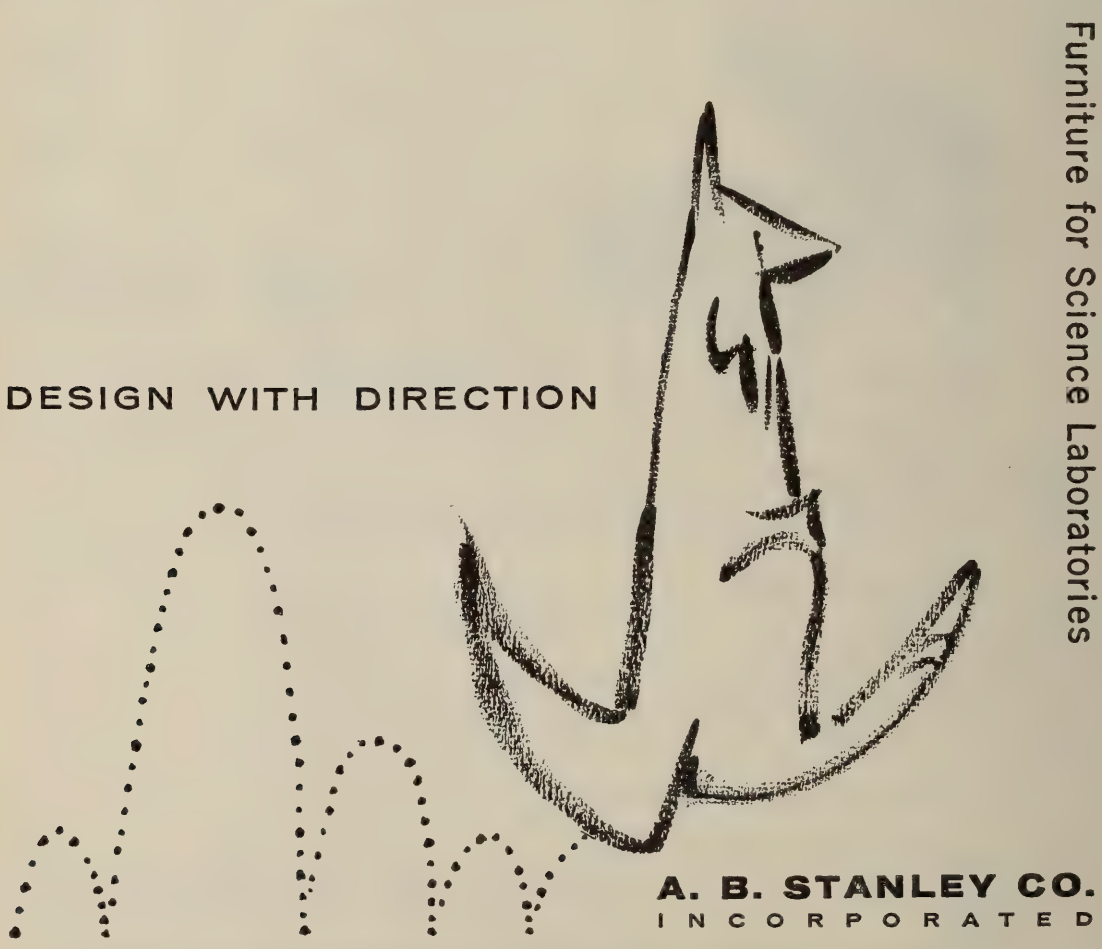
ROBERT G. WIESE
Scudder, Stevens & Clark

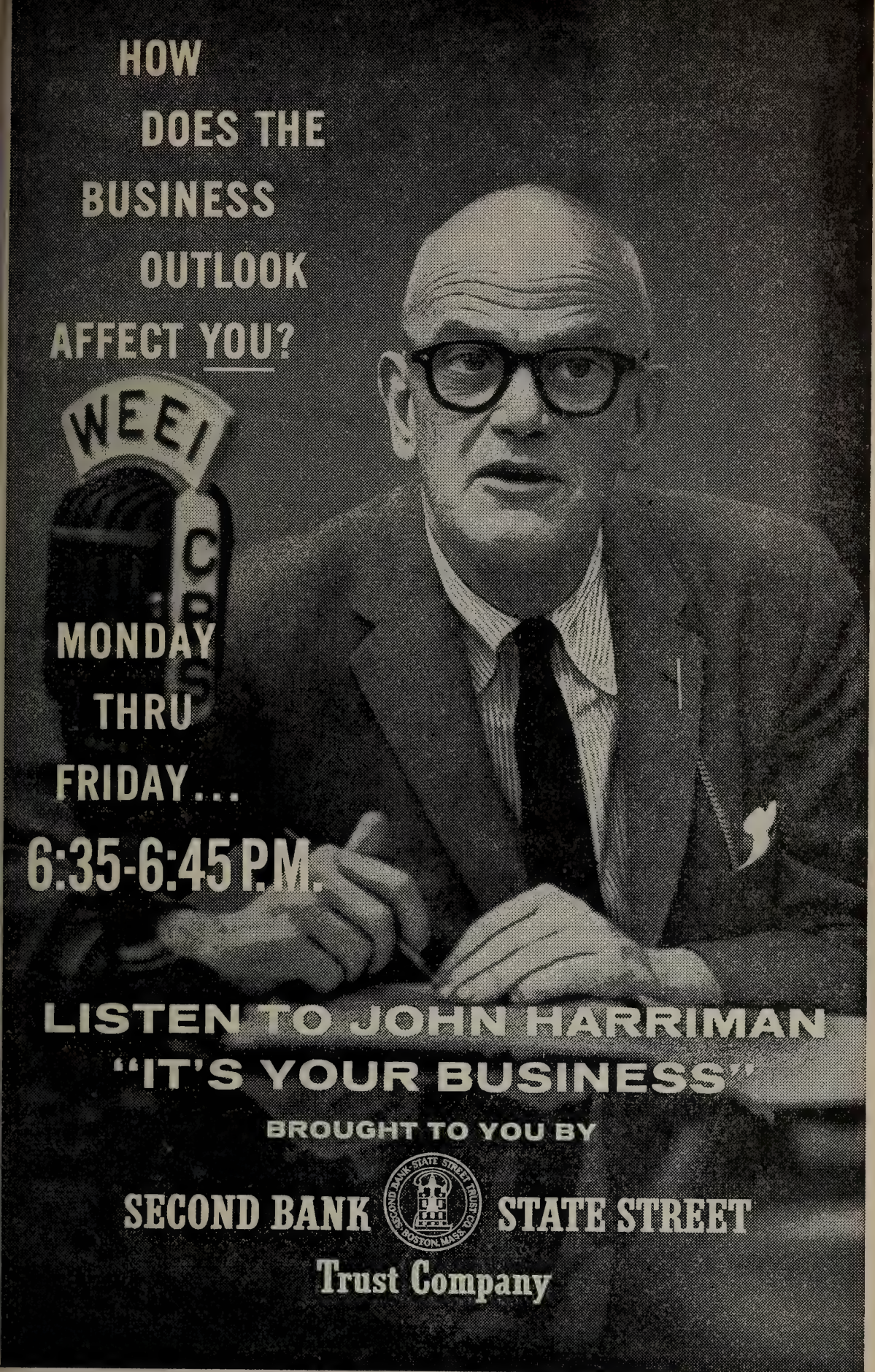
RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

for it had no tragic pretensions. It was a serviceable theatre overture, preparing the hearer for the opening scene with its *"Singspiel"* dialogue between Marcelline at her ironing and her preposterous suitor.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (allegro) in both cases, rises from a whispering pianissimo to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full reprise, a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic reprise. But the




HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the reprise, but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the reprise and enlarging the coda.

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Alla breve

Skilled control of your entire Trust program can be assured by planning now with the United States Trust Company and your counsel. Our Trust Department specialists will carry forward your program with understanding guidance and you'll have peace of mind in the knowledge of a securely planned future.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



direction...

that skillfully unites every musical element in the Boston Symphony Orchestra has its counterpart in the progressive leadership which the Boston Insurance Group brings to more than 8,000 Independent Insurance Agents throughout the U.S., its Territories and Canada. These Agents rely on the knowledge, interest and experience of **Boston** men in 68 "Local Home Offices" to help them bring complete, modern insurance protection to every **Boston** policyowner.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT "SERVES YOU FIRST"

Equitable Fire Insurance Company, Charleston, South Carolina
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

CONCERTO IN E MINOR FOR PIANOFORTE AND ORCHESTRA, *Op.* 11

By FRÉDÉRIC CHOPIN

Born in Zelazowa-Wola, near Warsaw, February 22, 1810;
died in Paris, October 17, 1849

Composing his E minor Concerto in 1830, Chopin first performed it in Warsaw, October 11 of that year.

The accompaniment requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, trombone, timpani, and strings.

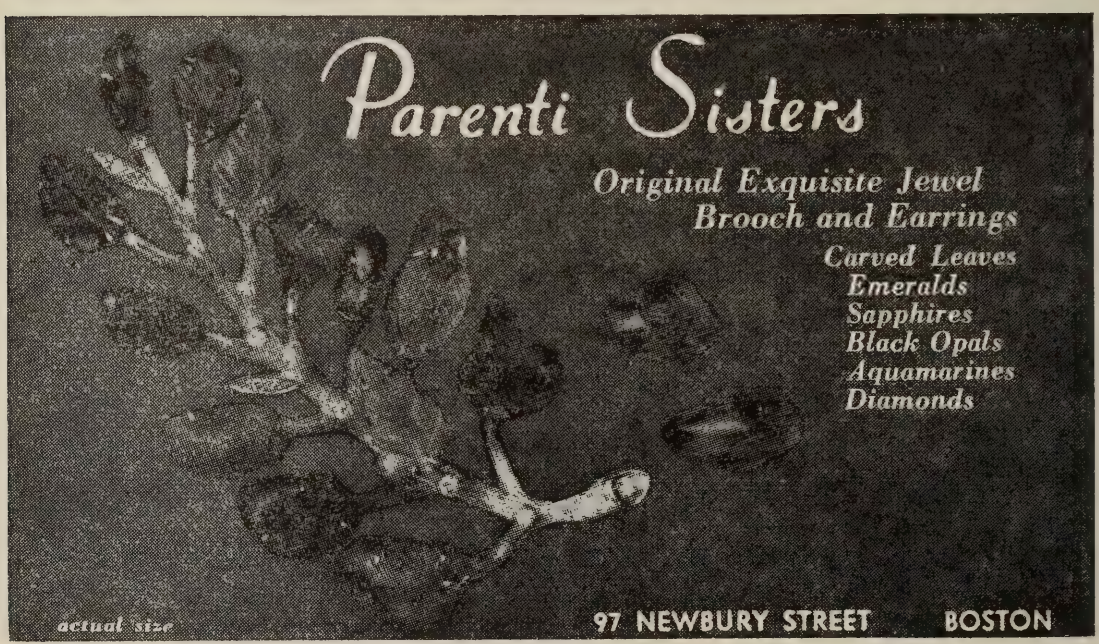
This Concerto is dedicated to Friedrich Kalkbrenner.*

The Concerto has been played at these concerts with the following soloists: Madeline Schiller, December 22, 1882; Adele Aus Der Ohe, March 25, 1887; Teresa Carreño, October 28, 1887; Etelka Utassi, October 26, 1888; Ernest Hutcheson, February 28, 1902; Antoinette Szumowska, November 16, 1906; Ossip Gabrilowitsch, October 29, 1915; Josef Hofmann, December 20, 1918; Moriz Rosenthal, April 11, 1924. The following artists played the Concerto on tour only: Eugen D'Albert, 1892; Rafael Joseffy, 1898; Elizabeth Claire Forbes, 1914; Leon Vartanian, 1928. Moriz Rosenthal played the Concerto on tour in 1896, 1898, and 1924.

* The famous pedagogue whom Chopin met in Paris in 1831, and by whose playing he was much impressed. Kalkbrenner condescendingly offered to make a pianist of Chopin in three years, but his companions at the time, Mendelssohn and Liszt, whose enthusiasm over Chopin was as high as their opinion of Kalkbrenner was slight, talked him out of it.

Aeolian-Skinner Organ Company

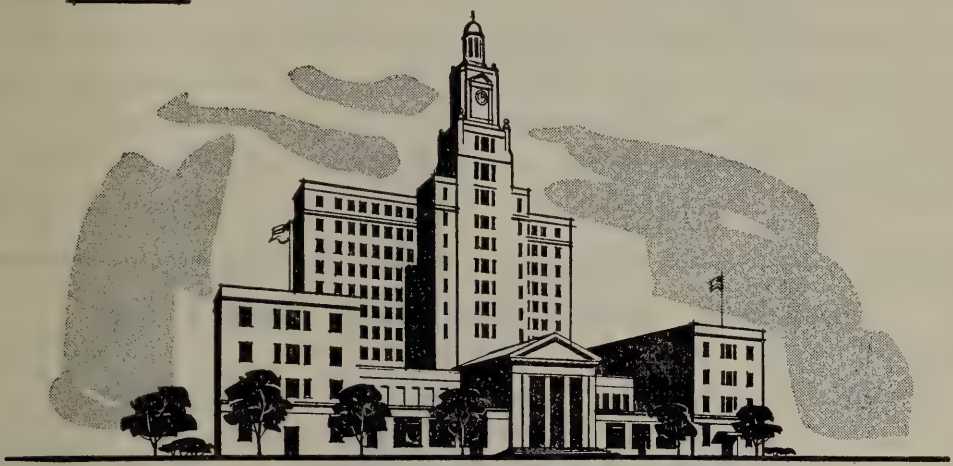
Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC
Joseph S. Whiteford, President and Tonal Director



IN 1835...



...Charles Camille Saint-Saens was born in Paris. Forty-two years later his greatest work, *Samson et Dalila*, was presented at Weimar and won him international acclaim.



... mutual life insurance was born in America when New England Life was awarded its charter by the Mass. State Legislature. Murals in our Copley Square Home Office show the charter-signing ceremony as well as other significant early American scenes. Visitors are always welcome.

NEW ENGLAND
Mutual LIFE *Insurance Company* BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

CHOPIN wrote his two piano concertos within a year of each other, when he was twenty years old. The F minor Concerto was actually the first, although the second in order of publication (1836); the E minor Concerto was published in 1833. Although he had visited Berlin, Vienna, Prague and other centers, met celebrities and exhibited his talents in charity concerts, he had still much to learn of the world. His progress had been fondly nurtured in private performances at home. The three concerts he gave in 1830, for which he composed his two concertos, were his first opportunity in Warsaw to submit his talents as a pianist to the more impersonal scrutiny of the general public and the professional critics.

As a sensitive and emotional artist, he was surprisingly developed for his age, for he had played the piano with skill and delicate taste from early childhood. He could improvise to the wonderment of numberless high-born ladies, not only in the parochial native warmth of the Warsaw mansions, but in other parts as well. Although his Opus 1, a rondo, had been published only five years before, he had been ministering to the adoring circle about him with affecting waltzes, mazurkas, and polonaises, even from the age of ten, or before.

His letters of this time are abundant in ardor and effusive sentiment. He had reached that stage of youthful idealism which in his century

BOOK CLEARING HOUSE
423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16
BOOKS ON ALL SUBJECTS (including latest technical and scientific)
Largest Selection of Paper Books
RECORDINGS (stereo and monaural) FOR ALL TASTES
Phone and Mail Orders Invited

HIRE A Cadillac LIMOUSINE *from* ROBIE Cadillac RENTING SERVICE



434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company



From our exquisite spring and summer collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

could nourish secret infatuations, and confide them to one's most intimate friend. Youth's flaring passions at nineteen, sometimes regarded as inconsequential, had in this case a direct and tangible expression – the Larghetto of the Concerto in F minor. Chopin lavished his affection and his confidences at this time upon his friend Titus Voytsyekhovski, whom he addressed in his profuse and not unspirited letters as "My dearest life." Writing to Titus from Warsaw (October 3, 1829), he dismissed all thoughts of Leopoldine Blahetka, a fair pianist of twenty whom he had met in Vienna, and confessed a new and deeper infatuation.

"I have – perhaps to my misfortune – already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her, I composed the adagio* of my concerto." The inspiration of the slow movement of this concerto was Constantia (Konstancjia) Gladkowska, a pupil of the Warsaw Conservatory and an operatic aspirant, who was twenty, and three months younger than Chopin. Her voice and appearance alike captivated him. Wierzynski, Chopin's recent biographer, writes: "She had been studying voice at the Conservatory for four years and was considered to be one of Soliva's best pupils. She was also said to be one of the prettiest.

* In his letters and on the programs of this time, the larghettos of each concerto are referred to by the generic title of "adagio."

BOCA GRANDE PALM BEACH

Tat Saunders INC.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Gary Graffman

FIERY PIANISTIC GENIUS LIKE HIS IS EVEN MORE NOTABLE WHEN IT IS HEARD IN THE BRILLIANCE OF LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY.





Also in Living Stereo and regular L.P. by Gary Graffman: Chopin: **Ballades.**

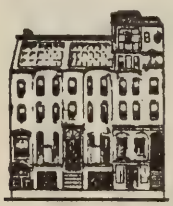
*ALSO AVAILABLE ON REGULAR L.P.

RCA VICTOR
RADIO CORPORATION OF AMERICA

[1177]

Her regular, full face, framed in blond hair, was an epitome of youth, health and vigor, and her beauty was conspicuous in the Conservatory chorus, for all that it boasted numbers of beautiful women. The young lady, conscious of her charms, was distinguished by ambition and diligence in her studies. She dreamed of becoming an operatic singer, of receiving tributes and acclaim." She shortly made her stage début in the leading part of Paër's *Agnese di Fitz-Henry,* not without success, and to Chopin's delight. He did not meet her until April, 1830, either from shyness, or preference for nursing a secret passion and pouring it forth in affecting melody. That the young man was in a state of emotional equilibrium, in spite of melancholy moments, is proved by the highly fortunate results. Not only the two Concertos but some of the Études to be published as *Op.* 10 and the lovely *Andante spianato* for piano were composed in this year.

Chopin made no avowal to Constantia, but confessed to his friend that her very name held him in such awe that he could not even write it. "Con — No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" At this point comes a saving touch of humor. He would still allow his whiskers to grow on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." He had perforce to turn his heart elsewhere, for Constantia



LUNCHEON
Served Monday through Friday
11 to 3
The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.

Enjoy THE MODERN CONCEPT IN *Stereophonic Hi-Fi*



Here is a splendid example of Lafayette's TRUE STEREO HI-FI, completely assembled and installed in handsome modern cabinets, ready to play. This system, the work of Lafayette electronic experts, eliminates any problems of wiring, drilling, mounting, connecting or finishing. You merely turn the switch for incomparable listening pleasure.

Other Stereo Hi-Fi components and cabinets available as completely assembled units.

Lafayette Radio

110 Federal Street, Boston

gave her hand in 1832 to a Joseph Grabowski, a Warsaw merchant, "and left the stage," so wrote Karozowski, "to the great regret of all connoisseurs." Chopin seems to have survived this without too much difficulty. Love later blossomed between him and Maria Wodzinska, whom he had met as a child in Warsaw; later in Dresden he made an avowal when she was sixteen. This affair endured for a long while as a half engagement, and gently lapsed. In the salons of Paris there were many ladies to succumb to his music. James Huneker wrote of him: "a crumpled rose leaf was sufficient cause to induce frowns and capricious flights — decidedly a young man *très difficile.*" Perhaps his memory of Constantia and other beauties in Poland had grown somewhat dim when, in 1836, he came to the point of dedicating the Concerto in F minor. The honor fell to the Countess Delphine Potocka, a Pole of Parisianized charm, a lady of distinction and wealth, and a singer. Chopin's letters to Delphine, if they are not forgeries (their authenticity is discussed elsewhere in this bulletin), prove this Chopin's strongest and most enduring affection. Turgeniev has said that half a hundred countesses in Europe claimed to have held the dying Chopin in their arms. This one at least was present at his bedside and sang to him in his last illness.

• •

Chopin announced a public concert on his own account rather than under the patronage in the National Theatre of Warsaw for March 17, 1830. He gave another on March 22, again to a full house, and

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



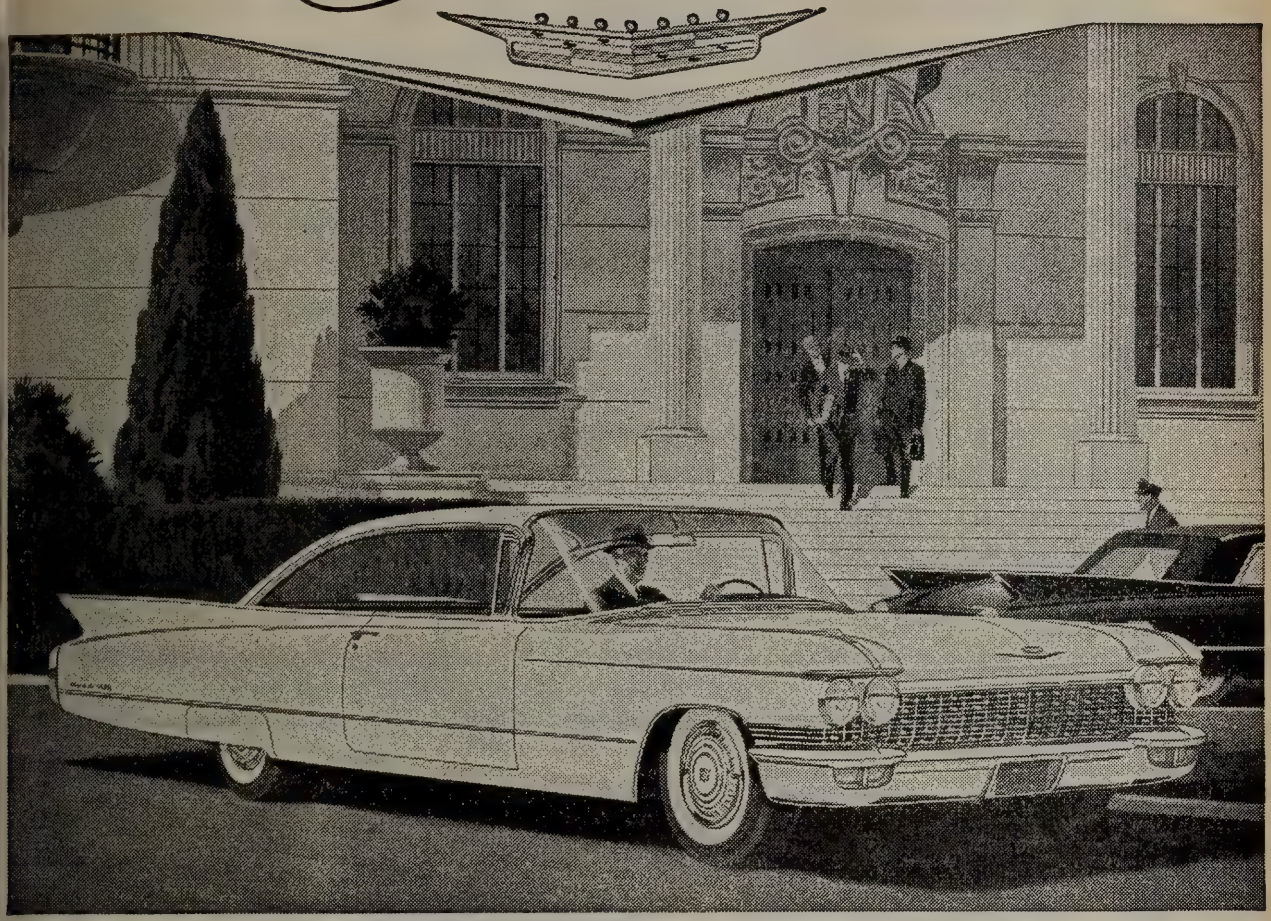
The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



Silence is the Voice of Quality!

Get behind the wheel of a new Cadillac car—point its handsome hood down your favorite highway—and listen to the silence that greets your ears!

You will hear it speak, with irrefutable logic, of the ingenuity of Cadillac design—and of the soundness of Cadillac engineering—and of the excellence and integrity of Cadillac craftsmanship.

For almost six decades, Cadillac has devoted itself to the creation of the finest motor cars it is possible to produce.

Never before, however, has this quest for perfection been as fruitful as for 1960.

In its styling and design, in its construction and assembly, and in its attention to detail—it is, far and away, the finest Cadillac yet.

We suggest that you see this new Cadillac—and drive it—and listen to it—at your earliest convenience.

You'll find, we're certain, that the quiet of a Cadillac car is the most eloquent sound in motordom.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

at each performed his F minor Concerto, just completed. He was pressed for a third concert and gave it on October 11, having by this time completed his Concerto in E minor. As with the first Concerto, he played the Allegro after an introductory number, allowed a solo number to follow it, and ended the first part of the program with the slow movement and finale. During the last part of the program, the much adored Constantia came forth "dressed in white, with roses in her hair," so Chopin described her, and sang the cavatina from Rossini's *La Donna del lago,* with the significant text: *"O quante lagrime per te versai."* Chopin closed the evening with his *Fantasy on Polish Airs.* Chopin wrote Titus that after the close he was called out to acknowledge the applause. "No one hissed and I had to bow four times – but properly now, for Brandt has taught me how to do it." Soliva, the conductor, had taken Chopin's scores home for study, "and conducted them so that I couldn't rush as if to break my neck. But he managed so well to hold us back that, I assure you, I never succeeded in playing so comfortably with an orchestra. The piano, it seems, was much liked."* He ends: "I think now of nothing but packing; either on Saturday or next Wednesday I start, going via Krakov. . . ."

* It was an instrument of Johann Andreas Streicher. The piano at the first concert had been criticized as much too faint, a recurring criticism of Chopin's playing in any case.



KLM is proud to be the Airline preferred by the

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.



KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355

This reference was to his pending departure for an ambitious visit to Vienna and Italy. He did not leave until Monday, November 1. On that day, according to Wierzynski, he drove by hansom cab "to pay his last calls, and everywhere he was late, everywhere he was detained beyond the allotted time. It was later reported by those who knew his secret that he met Konstancja in the Saxon Park in a quiet avenue about noon. The youngest Kolberg stood guard at the entrance to insure that no one should see them. They talked together only for a little while and exchanged rings. Frédéric gave Konstancja an old-fashioned wedding ring with a diamond set in silver. They agreed that they would communicate through Jas Matuszynski. He pressed her hand for the last time. Kolberg escorted him to the cab."

Diverted by the life he was henceforth to lead in other cities than Warsaw, it is to be feared that his raptures over Constantia were soon to become nothing more than a memory.

• •

Liszt's remarks on the concertos in his book on Chopin are interesting, and may be considered as among the "fine pages" which George Sand found to atone for its style *"un peu exubérant."* In the concertos and sonatas, Liszt considered the "ideal thoughts" of his colleague fettered by the "classical chains" of extended formal structure. He found them

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

"beautiful indeed, but we may discern in them more effort than inspiration. His creative genius was imperious, fantastic and impulsive. His beauties were only manifested fully in entire freedom. We believe he offered violence to the character of his genius whenever he sought to subject it to rules, to classifications, to regulations not his own, and which he could not force into harmony with the exactions of his own mind. He was one of those original beings, whose graces are only fully displayed when they have cut themselves adrift from all bondage, and float on at their own wild will, swayed only by the ever undulating impulses of their own mobile natures.

"He could not retain, within the square of an angular and rigid mould, that floating and indeterminate contour which so fascinates us in his graceful conceptions. He could not introduce in its unyielding lines that shadowy and sketchy indecision, which, disguising the skeleton, the whole frame-work of form, drapes it in the mist of floating vapors, such as surround the white-bosomed maids of Ossian, when they permit mortals to catch some vague, yet lovely outline, from their home in the changing, drifting, blinding clouds."

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Minton's Ancestral

An *English bone china* pattern with enameled motifs in soft shades of rose and turquoise on the lovely Fyfe swirl shape.

Five-piece place setting
$23.75

At Chestnut Hill, Northshore. Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

ENTR'ACTE
THE CHOPIN-POTOCKA LETTERS

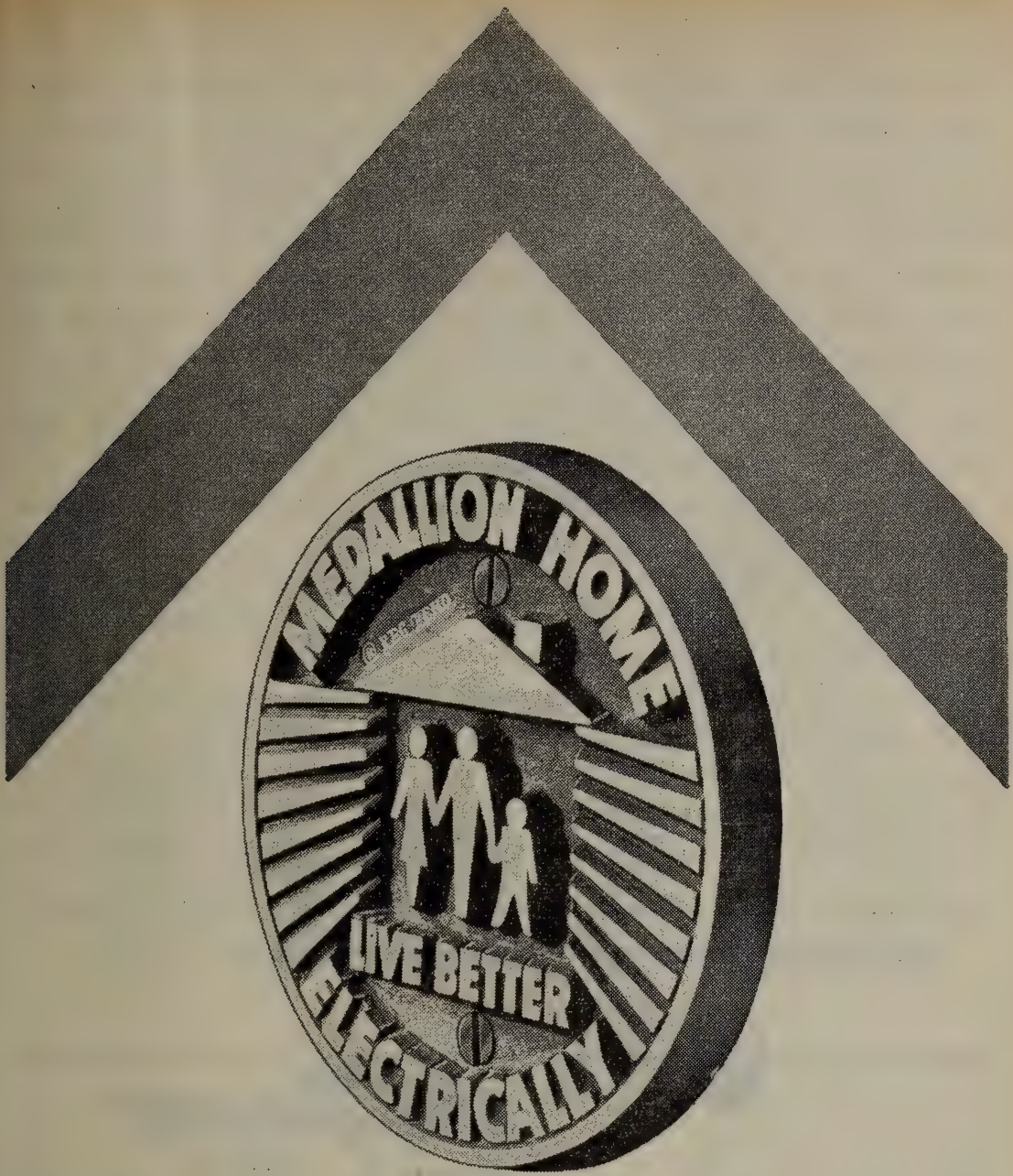
IT WAS once remarked by George Sand that Chopin was versatile in falling in and out of love. There was plenty of provocation in the salons of Paris, for, playing his études or nocturnes with his delicate touch, he became a magnet for the sentimentally inclined. If the letters addressed by him to the Countess Delphine Potocka, and recently published in part, are genuine, he had one affair that lasted longer than that with George Sand herself. Chopin met this Countess in Dresden in 1830, and promptly sought her out when he first arrived in Paris in 1832. She was with him in his last illness. The letters are on an affectionate plane. They are mostly undated, but indicate that Delphine was often away from Paris, at Enghien in Belgium, on the Riviera, or elsewhere. There was a lapse when Chopin was taken under the wing of George Sand, but a renewal when, in 1840, that lady had become more the protectrice than the lover.

These letters have been challenged and defended. Casimir Wierzynski, in his biography of the composer (1949), has been their main advocate, for he there quotes freely from them and devotes a chapter to Delphine.

When Chopin first beheld Delphine in Dresden she was twenty-five

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings FLOWER SHOP, INC. 248 HUNTINGTON AVE.
Sundays and Holidays KEnmore 6-2076 and 2077 opposite Symphony Hall

T. O. Metcalf Co.
LETTER PRESS PRINTING PHOTO OFFSET
BOSTON 10, MASS.
51 MELCHER STREET :: *Telephone:* HANCOCK 6-5050



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

and was already a famous beauty. She had married a rich (and dissolute) Count Mieczylslaw Potocki at eighteen, and had left him as impossible to live with. She inspired many poetic paragraphs, and in Paris was the subject of a charming sketch by Delaroche. Delacroix wrote in his journal: "She is truly beautiful when she raises her eyes at the piano. Then she looks like a Guido or a Rubens Magdalene." She was also eager for life, and inspired the phrase: *"La plus grande des pécheresses."* But she was spoiled by luxury and attention and soon reached a state of boredom. Chopin's friend, Soltan, wrote of her that she could act like a "pampered child, a badly brought-up girl, or a Don Juan in petticoats, who has experienced everything and now cries: 'Give me the moon! I want to find out whether it tastes like good marzipan, because there is nothing left on earth!' "

The bond that drew Chopin was threefold. Delphine (or Findelka, his nickname for her) was not only fair; she was musical, and from the evidence of the letters, responsive to intelligent thought. She was accounted an excellent pianist and a soprano of considerable range. Chopin enjoyed accompanying her.

The history of the "Chopin-Potocka Correspondence" has been set forth under that title by Jan Holcman in the *Saturday Review* (February 27, 1960). Mrs. Paulina Czernicka, a Potocki descendant, possessed the letters, and until 1947 allowed none of them to be revealed. Chopin had asked his "Findelka" to destroy them. They were free and inti-

for superb footwear by master craftsmen



Joseph Antell

Boston **Wellesley**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

mate, in some places "ultra-Rabelaisian," so Holcman writes.* "Mrs. Czernicka was unable to produce originals of these letters, believed lost during World War II in Poland. She provided only typewritten copies. To confuse the episode into complete darkness, the key witness committed suicide two years later." Various fragments have been published since, and there has been a sharp difference of opinion about the authenticity of the letters. Bronislas Sydow was responsible for the publication of some of them under the title: *Frédéric Chopin — 1810–1849,"* but when he prepared three volumes of Chopin letters in French translation (two have so far been published) he excluded them and pronounced them spurious in a note which fills two pages of his index. This reversal was due to his dealings with Mrs. Czernicka, whose every statement invited suspicion.

The latest advocate of the letters is Jan Holcman, whose article in the *Saturday Review* offers evidence that they are genuine. In doing so he attacks the case drawn by Arthur Hedley, who, in contributing the article on Chopin for the latest Grove's Dictionary, resents this imposture which "would reveal Chopin in the part of a violent and totally uninhibited lover." He finds them "a poorly disguised assem-

* Chopin makes physiological comparisons with the "conception" and "birth" of his études or ballades.

Stop & Shop Gourmet Quiz for Early Comers

1. If you have basil in your kitchen, do you have:
   a. Mr. Rathbone b. a kettle drum c. a spice d. dense black rock
2. Which of the following is a processed cheese?
   a. Camembert b. American c. Brie d. Roquefort
3. What is Vichysoisse?
   a. battle of 1861 b. potato soup c. beet soup d. French actor
4. Where do you save cash on food . . . and get Top Value Stamps, too?
   a. Stop & Shop b. Stop & Shop c. Stop & Shop

ANSWERS:
1) c. a spice 2) b. American 3) b. potato soup 4) You're right!

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

The New England Conservatory
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

Wednesday, March 16
8:30 P.M.
CHAMBER SINGERS
LORNA COOKE DEVARON
Conducting

Wednesday, March 23
8:30 P.M.
BRINK-PINKHAM DUO
ROBERT BRINK, Violin
DANIEL PINKHAM, Harpsichord
Works of J. S. BACH, J. C. BACH, F. COUPERIN, BIAGIO MARINI

Both concerts in Jordan Hall
No tickets required

290 Huntington Ave., Boston 15

blage of facts," at times "merely revolting." Mr. Hedley reaches the rather startling conclusion that this mysterious lady "poisoned herself on being pressed to produce evidence."

The passages which have been published hardly bear out what seems to have been Mr. Hedley's *parti pris.* It is almost impossible to believe that any such doubtful character as Mrs. Czernicka could have so plausibly counterfeited Chopin's discursive style, his detailed musical discussions, his penetrating speculations. If, as is entirely possible, the questionable lady doctored the letters here and there with color of her own, there is no possible way of extracting the true metal. The letters, if genuine, are deeply revealing.

J. N. B.

For information about
ADVERTISING
in the
Boston Symphony Orchestra
publications
write or call
Advertising Department
Symphony Hall
CO 6-1492

• •

STEREO/HIGH FIDELITY NOTE:
This is the
Garrard
World's Finest Record Changer



B I C ENDORSED QUALITY

Engineered and wired for
Stereophonic & Monaural records
• quiet, professional performance
• non-resonant aluminum tone arm
• correct tracking at lightest proper weight
• foolproof pusher platform
• manual and automatic operation
• economical—far less than turntable plus arm.
Models $32.50 to $89.00

Available in Boston at:
Audionics Company, Inc., 1348 Boylston Street
The Listening Post, Inc., 161 Newbury Street
DeMambro Hi Fi Center, 1095 Comwlth. Ave.
Radio Shack Corporation, 730 Comwlth. Ave.
Lafayette Radio, 110 Federal Street
and other high fidelity dealers

A quality endorsed component of British Industries Corp. (BIC)
GARRARD • LEAK • WHARFEDALE • RJ • RIVER EDGE

MONOLOGUE ON CHOPIN

By Artur Rubinstein

(*Saturday Review* — February 27, 1960)

Before leaving for Poland to give a series of concerts in commemoration of the 150th Anniversary of Chopin's birth (February 22, 1810), Artur Rubinstein made some observations on the composer to Irving Kolodin, who recorded and published them in the "Saturday Review."

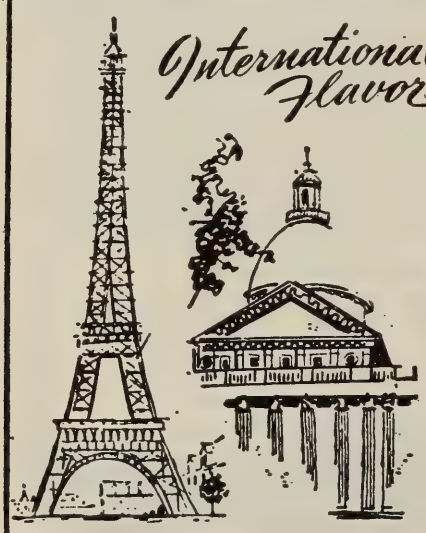
"You want to talk about Chopin? Gladly. It is remarkable to think that this man who wrote only piano music, and had such a superb sense of his limitations — no small thing in itself — has such an outpouring of affection on an anniversary. Take the Schumann year, 1956. Here was a man who wrote the greatest songs after Schubert, marvelous chamber music, four symphonies that are played all the time (and when they are rightly played by such a man as George Szell, who really has made a study of them, how well they can sound) and all his remarkable piano music. With all that, there wasn't nearly the appeal to the public that Chopin had on the hundredth anniversary of his death in 1949. Right here in New York, it was unbelievable:

BIGELOW · KENNARD CO ·

• jewelry • silver • china and glassware

• leather items • clocks • gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

• Caffè Espresso • Imported Teas, Dutch Cocoa • French Parfaits, Sandwiches • Viennese, Italian, French, and Syrian Pastry

ORLEANS COFFEE HOUSE

13 CHARLES STREET

BEACON HILL LA 3-9391

Sunday to Thurs. 4 P.M. to Midnite

Friday & Saturday 4 P.M. to 1 A.M.

three Chopin recitals on the same day at the same time and all three completely sold out; Volodya Horowitz in Hunter College; I in the Metropolitan; and the American pianist Frank Sheridan in Carnegie Hall.

"But that should hardly be too surprising. In playing all over the world, I have found Chopin the composer most *beloved* by audiences everywhere. Bach is appreciated for intellectual reasons; Beethoven admired for the tremendous musical thinker that he is; but Chopin is loved. You can play Chopin in China and see the faces of the audience light up with understanding. Once, after playing in Hong Kong, I was invited to play at Canton University, for an audience of Chinese university students. This interested me very much, and I arranged a program of Bach, Chopin, Liszt, and a variety of other things. I must say that the greatest *success* was with a Bach toccata – tremendous – but I felt the strongest contact with the audience, the most absorption in the Chopin (Liszt not so much). Afterwards, at a reception, I mentioned this to one of the dons, an elderly man with a serene face who had been educated at Oxford and was a marvelous specimen of the Chinese, whom I love dearly. He said, 'You know, my dear chap, we Chinese are very adept with our hands – juggling, you know, all sorts

SAVE TIME CONVENIENT
PARK YOUR CAR
AT THE
WESTLAND AVE. GARAGE
WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ
World's Greatest Toy Store
40 Newbury Street, Boston Telephone: COmmonwealth 6-5101
Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

of intricate art work — so when you perform miraculous feats on the keyboard, and your hands flash about, we take it quite calmly. But we can feel the elevation' (mind you, the el-e-vation) 'in the great music of Chopin you play.' That made a deep impression on me.

"Pianists should be eternally grateful to this great Pole for what he did for their instrument. Of course there was no piano in Mozart's time, which accounts for the sparseness in his bass writing, the rather thin sound altogether. He preferred to lavish his brilliant imagination on the orchestra, where he could write the most intricate, interrelated parts and be sure that they would be heard, because the orchestra *existed.* Beethoven was more of a researcher, and after a certain time, there was the 'Hammerklavier' for him to use. But still he was never satisfied. I share his feeling that the piano should be improved to the extent that with one powerful chord, *fortissimo,* you could completely subdue an audience. Probably that will never come. But Beethoven must have been a prodigious pianist to write something like the fugue finale of the 'Hammerklavier,' Opus 106. Speaking only of his instrumental writing, and without respect to the tremendous musical ideas that are embodied, I must say that as with his writing for voices, Beethoven's piano writing is often *gauche.* Not right for the fingers, and it doesn't *sound* as it should. With Schumann there is a different

New **PIANOS • ORGANS** Rebuilt



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. EXport 6-2224
Members of Piano Technicians Guild



Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT


ANGEL RECORDS
Christian Ferras
". . . a young and thoroughly magnificent violinist . . ." (N. Y. Herald Tribune)
His newest Angel recording and in STEREO
Bruch: Concerto No. 1 in G Minor
Lalo: Symphonie Espagnole
The Philharmonia Orchestra
Walter Susskind, Conductor
(S) 35769

problem. He was a strange fellow. His was a rich palette, a marvelous combination of color and eloquent ideas, and such melodic invention. But there is an odd thing about Schumann. For the piano he wrote very often orchestrally – those figures jumping about, thick chords, cello-like bass, and so on. But for the orchestra, he wrote pianistically – as in the scherzo of the 'Spring' symphony.

"Coming to Chopin, you have a divine combination of inspiration, instrumental imagination, and classic sense of proportion. Does this surprise you, for this 'romantic' figure? In his music, Chopin was all *against* the 'romantic' idea. Bach and Mozart were his love and passion; Beethoven he didn't care much about at all. He didn't like Schumann, really, although he appreciated what Schumann did for him, and thought he was a lovely fellow. But even in that great salute in which Schumann elevated Chopin to heaven as a very young man, there were literary allusions – the Florestan, Eusebius kind of thing – which didn't appeal to Chopin. Berlioz he didn't enthuse about either.

"One hundred and fifty years after his birth, Chopin remains the most modern-sounding composer of his century, with a remarkable sense of harmonic color, modulation especially, which keeps his music fresh and undated in sound. It is only in recent times that one really understands what Chopin was doing, as in the G minor Ballade, just at the end of the introduction, where he has an E-flat in the G minor chord, creating a polytonal effect of G minor and E-flat – which are, of course, the two keys in which the Ballade is written. This is a typical instance of Chopin *anticipating* the harmony, something he loved to do.

"This kind of logical reason for what sounds, at first, very impulsive, is a characteristic trait of Chopin, for with all his impulsive temperament and his melodic genius, Chopin was essentially a very pedantic

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
Liberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

fellow. What composer before him wrote out every note and figuration, embellishment and filigree? Without them, we might have lost the true essence of what he was trying to convey. As, for example, in Mozart, where so much is left to the player because Mozart had no time to write out everything in his short life, there was always something new he had to work on.

"But with Chopin, nothing – absolutely nothing – is left to chance. Another instance of Chopin's pedantic nature is in the Preludes, written in all the tonalities, major and minor, as Bach did in the *Well Tempered Clavier*. He began to write the Études in the same way, in all the tonalities, but after a while he got tired of it, and reverted to some of his favorite keys – B minor, F minor, A-flat – of whose sound he was particularly fond. He was pedantic in his way of life too – the little clock next to him, which had to be just so, and his clothes. You know the three letters he wrote to his friend Fontana with instructions to a tailor who was making some suits for him? He explained just how he wanted the checks in his trousers, just so big, with just so much color. Chopin was afraid he might not have understood from the first letter, so he wrote him another . . . and still another.

"Sometimes you find a harsh combination or a progression in the bass versus the treble that isn't quite what you would expect. But it shows, if you think about it, that Chopin couldn't bear to write consecutive fifths or octaves, that even in such moments he was conscious of pedantic considerations. Unlike some composers, whose manuscripts show what they added to their thinking, Chopin was constantly taking out. Sometimes he wrote more notes in the first version of something, but when he had finished taking out, the result was that beautiful



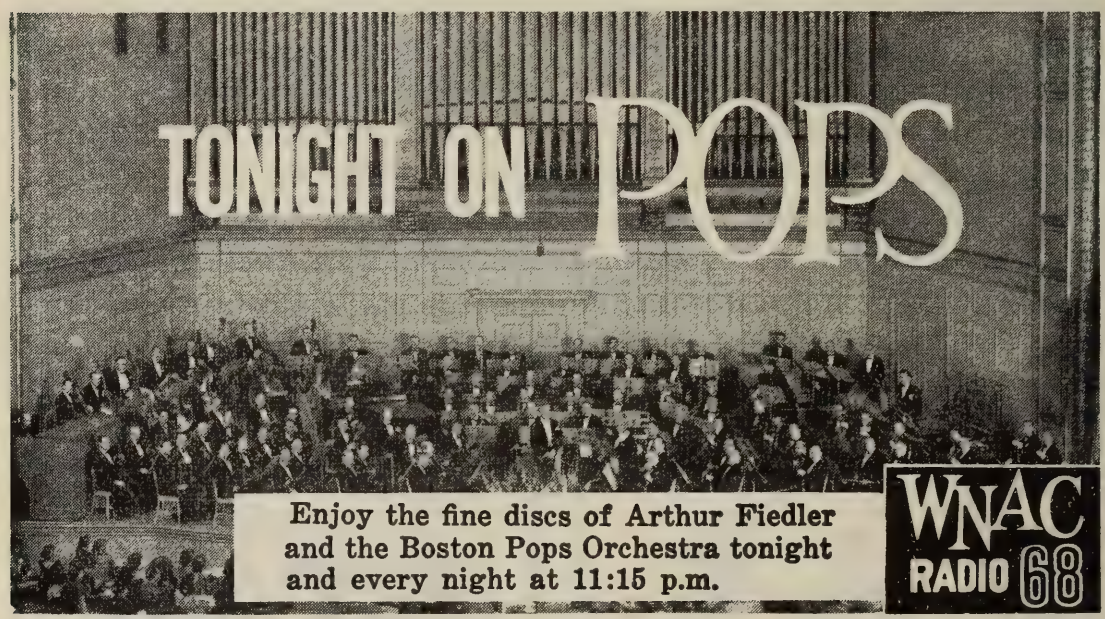
BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

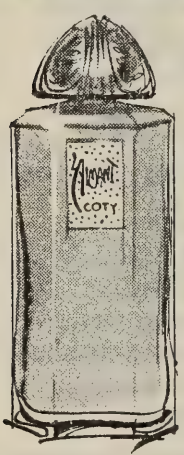
STAR
MARKETS
Greater Boston's
Outstanding Food Stores
12 Large Supermarkets

WATERTOWN	MT. AUBURN
NEWTONVILLE	BROOKLINE
WELLESLEY	STONEHAM
MEDFORD	PORTER SQUARE
CHESTNUT HILL	NORWOOD
AUBURNDALE	WOBURN

clarity and transparency in which every note counts: the tenths in the bass against the octaves or thirds in the treble, marvelous combination of sounds for the piano. And they sound better now than they did in his time because the instruments have been improved so much. It is amazing that in spite of the instrument he wrote for, his music anticipates so much of what later became possible. Don't forget that he was, after all, a great pianist, the best of his time, certainly, for his own music. Liszt, Moscheles, and others said so.

"Later in life it was different, which has led to a legend of 'effeminacy' in the playing of Chopin. This related to his weakened state of health and his lack of pianistic power. He had to make *his* dynamic effects all on the lower end of the scale, between *mezzo piano* and *pppp,* but he admired, most, the power in the playing that *others* brought to his music. He regarded Liszt, who was a thunderer, as the best performer of his études, and he kissed the hand of his German disciple, to whom the third scherzo is dedicated — what was his name? Oh yes, Gutmann — for his performance of the scherzo, and Gutmann was a Titan, a man





Nothing makes a woman more feminine to a man

L'AIMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax

How the Whale (Of a Sale) Got Its Name



If you're in business these days you're certain of something besides taxes: your commercial ethics and advertising statements are being sifted for naughtiness by the FTC, FCC, SEC, and a possibly infinite number of less edgy guardians of customer weal. Barnum's picture has been removed from its frame, replaced by Kefauver. Demolitions experts in charge of the impending population explosion have promised not to produce a new sucker every minute, or at least to improve the ratio. Just possibly we've seen our last Semi-Monthly Birthday Sale, and the daily Million Dollar Clearance will give way to something closer to reality . . . for example a *Colossal Nervous Treasurer Event* followed by *First Annual Outwit 'Em Day,* etc.

Radio Shack has decided to pledge *not* to specify in its announcements that it will never be undersold. We were undersold by four Manhattan record shops in 1958-9, for example. Not every day, to be sure, but darn near. All four went bankrupt at 33⅓ rpm shortly before rock and roll died at 45 rpm; it was a lean year for best sellers!

Now we sound a happier note. By an odd collection of special discounts, cajoling, wishful-thinking and cynical markdown theories, Radio Shack enters 1960 with an *Ethical Mid-Winter Sale* of stereophonic LP disks on the RCA-Victor and London labels.

These regularly sell for $5.98 and $4.98 wherever records are sold at list. Where they are not sold for list the going price is $4.88 for a $5.98, and $3.87 for a $4.98, for reasons clearly brilliged by Lewis Carroll in his treatise on "Discount Operations and the Mirror Image."

Radio Shack, living precariously on a diet of curds and brinksmanship, is now selling *all* these $5.98 and $4.98 stereo LP's for $2.99 and $2.88 without tie-ins or nail-downs — in fact without even wincing.

For public record, our $2.99/$2.88 price is actually below regular dealer cost! You ask: how can it be? Aha! Now it is clear *you* are not in business! Dear friend, being in business in 1960 requires of you a certain quality. No, not faith in one's factory — *that* is suicide. The quality you need is *Massive Lack of Resistance.*

If a thing normally worth $6 suddenly costs you $3 — don't resist! Massively! Buy your head off! Tomorrow or next week or next month the tables will be turned; the $6 object will again cost you $6; the manufacturer will be heard muttering about raising the price to $6.65 due to increase in nylon rivets and antimagnetic plywood.

Radio Shack cannot accurately predict how long we will be able to offer Victor and London stereodisks below $3. All we can do, conservatively, is urge you to buy with abandon until the curtain falls. Fill your Jaguar to the gunwales. Bring your biggest wheelbarrow. It's truly a whale of a sale . . . nothing *but nothing* fishy about it!

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

who smashed pianos, and usually ended a recital with two or three strings broken.

"The mixture of elements in Chopin is a fascinating one. For us Poles he is a great national symbol, but don't forget that his father was French, became a captain in the Polish National Guard, and earned a living as a French tutor in noble households. Chopin was Polish in his fierce patriotism, his feeling for the folklore of the people, the mazurkas, polonaises, ballades, etc. But there was Frenchness in his aristocracy, his meticulous manners, the way he dressed and carried himself, the workmanship on which he prided himself.

"Of all the great composers who reflected national spirit, Chopin took the least, actually, from the folk music itself. Not like Liszt and the Hungarian rhapsodies, or Brahms and the Hungarian dances, or Tchaikovsky, who was always lifting folk tunes, or Falla, whose almost every theme is derived. In all his music that I know, Chopin used a folk melody only once — in the chorale of the B minor Scherzo, which is a carol about 'Jezuniu' sung at Christmas time. If you know the words,* you will never make the mistake of dropping the one note in the middle as some pianists do; you must play it so, the three equally articulated.

* They may be found in the Opienski collection of the Letters (Alfred A. Knopf) on page 264: "Lu-laj-ze Je-zu-niu, lu-laj-ze lu-laz" ("Lully, baby Jesus, lullaby lully").

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall
Good Parking Area

Good Food
Luscious Desserts
Moderate Prices

W. W. WINSHIP INC.
Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON
WELLESLEY • NORTHSHORE

The real family man buys *before* need . . . and is gratefully remembered!



KNOLLWOOD
MEMORIAL PARK • CANTON, MASSACHUSETTS
NON-SECTARIAN • BUDGET PLAN • FREE BOOKLET
OFFICE: 20 KILBY ST., BOSTON, RI 2-0585



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

"Piano writing was never the same after Chopin as before. He gave it entirely new dimensions, potentialities, resources. Why is it, I have often thought since I was quite young and first got to know Chopin, that you can hear Beethoven beautifully played by Backhaus, or Bach by a chap like Busoni, or the marvelous Debussy of Gieseking, or Schumann out of this world by Serkin or Casadesus; but when it comes to Chopin, the magic isn't there, at least for me? And I don't consider myself a Chopinze. Is it something in the affinity of the player for the composer and how he used the instrument? To me, playing Chopin is as comfortable for the fingers as sitting in a chair is for the body.

"Debussy, I would say, derived more from the study of Chopin than any other composer did. He has much of the same exquisite sense of sound, or perfection in detail, of the hazy, magical quality a piano can produce. And he must have loved Chopin dearly, to take three years out of his busy composer's life to edit the edition of the *complete* works for Durand. But with all the colors and the sonorities, there is not the substance, for me at least. It's a kind of delightful *salade,* but not much meat in it.

"At the same time, if you ask me frankly, I don't think I really would have loved Chopin, as a personality, as I would have Schubert. I think sometimes we would have had disagreements, that I would have gone away from his house angry, and resolved never to talk to that fellow again. With Schubert, it would have been like the love I felt for my

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

Since 

1832

J. S. WATERMAN & SONS
FUNERAL SERVICE

OUR DIRECTORS

Julian D. Anthony	President, The Columbian National Life Insurance Co.
Edwin D. Brooks	Minot, DeBlois & Maddison
C. Rodgers Burgin	President
Frank J. Carey	U. S. Manager and Attorney, The Employers Liability Assurance Corp., Ltd.
Richard L. Frothingham	Senior Vice President
J. Frank Gerrity	President, Gerrity Company, Inc.
Maynard L. Harris	President, Suffolk Franklin Savings Bank
Benjamin F. Jaques	President, S. H. Couch Co., Inc.
Henry C. Jones	President, Arkwright Mutual Fire Insurance Co.
Phillips Ketchum	Herrick, Smith, Donald, Farley & Ketchum
Leon M. Little	Treasurer, American Unitarian Association
Augustus P. Loring	Trustee
Kenneth W. Marriner	President, Marriner & Co., Inc.,
Wallace L. Pierce	President, S. S. Pierce Company
Thomas Temple Pond	Trustee
Charles O. Richardson	Trustee
Henry L. Shattuck	Shattuck & Brooks, Trustees
Walter K. Shaw, Jr.	President, E. A. Shaw & Co., Inc.
Henry G. Simonds	Textile Consultant
Philip W. Stocker	Executive Vice President
Francis C. Welch	Welch & Forbes

The directors of The New England Trust Company for over ninety years have kept the Bank in step with a changing world, at all times maintaining the conservative policies on which the Bank was founded.

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.

Telephone: HAncock 6-8005

Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation



Incorporated 1869

little son. His music is my daily bread. I play his sonatas all the time, because they are so full of *music* and sympathetic feeling. But it doesn't go as well in the concert hall (too long, or repetitious); so rather than have people receive it with patronizing indulgence – 'Delightful, but too long' – I would rather not play it in public at all. There is so much of Chopin, after all.

"And now if you will pardon me I must dress for my recital this afternoon in Newark . . . like a début. After all these years, I still feel an uncertainty, because in my profession it is only what you do today that counts; yesterday is gone. Often I think of a story I learned in Germany as a boy in Berlin, studying Latin. It was about a great athlete who went to compete in Rhodense (Rhodes, you know), where he jumped higher than he ever jumped before. When he returned to Rome, he expected a great triumph to greet him, with a procession to the Forum and so forth. When nothing happened, he expressed surprise, to which one old Senator replied: "Hic Rhodas. Hic salta" – meaning "Here is (your) Rhodes. *Here* jump."

"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

THE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS LIberty 2-7800

CAPRICCIO BRILLANTE FOR PIANO AND ORCHESTRA, *Op.* 22

By FELIX MENDELSSOHN-BARTHOLDY

Born in Berlin, February 3, 1809; died in Leipzig, November 4, 1847

Composed in 1832, this Capriccio is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THIS is the first of two single movement pieces for piano and orchestra; the Rondo Brilliant in E-flat major was composed in 1834. This Capriccio was written in London. There is a reference to it in a letter from Mendelssohn to his sister, Fanny, written from Leipzig after a performance at the *Gewandhaus* concerts on November 9, 1835. Mendelssohn had lately arrived in Leipzig to become *Kapellmeister* of these concerts. The soloist was Clara Wieck, then engaged to Robert Schumann. "Fancy, dear Fanny," wrote Mendelssohn, "in Wieck's concert the other day I listened for the first time to my B minor Capriccio (Clara played it like a demon) and I liked it very well. I am sure I had thought it quite a stupid thing since you and Marx abused it so, but it has really a bright sound with the orchestra and seems good enough by way of a concert piece. I believe it is prettier than the one in E-flat, but I believe that you hold the contrary opinion."

BACH CHOIR OF BETHLEHEM, PA.

ANNUAL MAY FESTIVAL

MAY 13 - 14 and 20 - 21

IFOR JONES, *Conducting*

CANTATAS, MOTET AND MASS IN B MINOR

COURSE TICKETS $14.00 and $18.00

6 W. Broad St. – Room 207 **Phone UN 6-4382**

There is a short introduction in B major (Andante) in which the pianist plays a melody over full chords to an accompaniment of pizzicato strings. The main body of the piece is an Allegro con fuoco in B minor. It is treated by the plan of bravura phrases from the piano in alternation with the orchestra, which has occasional tutti passages alone. The piano part never has more than the lightest accompaniment and often plays without the orchestra. By this it has the utmost prominence throughout.

• PIANOS
• RADIOS
• ORGANS
• MUSICAL
TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred



PASTENE WINES

Pastene offers a
complete assortment of
the choicest American wines,
bottled at the winery
in California—
for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

SYMPHONY HALL, SUN. EVE. 8, APRIL 3

Handel and Haydn Society

DR. EDWARD GILDAY
CONDUCTOR

presents

Grand Mass in C Minor

Mozart

ALICE FARNSWORTH BOFFETTI, Soprano

ELEANOR DAVIS, Contralto

CARL NELSON, Tenor

ROBERT PATTERSON, Bass

Symphony Orchestra

Tickets at Symphony Hall Box Office Now

ORCHESTRA: $3.50, $3.00, $2.50, $2.00

FIRST BALCONY: $3.50, $3.00, $2.50, $2.00

SECOND BALCONY: $2.50, $2.00, $1.50 (Tax Exempt)

ELIZABETH I. BURT, *Manager*

"BACCHUS ET ARIANE," Ballet, Second Suite, *Op.* 43

By Albert Charles Roussel

Born in Turcoing (Nord), France, April 5, 1869;
died in Royan (near Bordeaux), France, August 23, 1937

Roussel composed the Ballet *Bacchus et Ariane* between June and December, 1930, at Vasterival and Paris. It was first performed May 22, 1931, at the *Théâtre de l'Opéra.* Serge Lifar (Bacchus), Peretti (Thesée) and Spessiwtzewa (Ariane) were the principal dancers. Philippe Gaubert conducted. The choreography was planned by Abel Hermant, and executed by Lifar. The Second Suite, drawn from Act II, was published in 1932. It was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Munch conducting. Dr. Munch introduced the Suite to Boston, as guest, December 26–27, 1946. The most recent performances were on November 30–December 1, 1956.

The required orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, celesta, 2 harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

The legend of Ariadne on the Island of Naxos, once used by Richard Strauss, has furnished Roussel with a ballet in the Greek classical tradition. According to the plot of Abel Hermant, Theseus does not abandon Ariadne on Naxos, where he has taken her after she has rescued him from the Minotaur, but is chased from the Island by

PROGRAM BULLETINS
FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $2.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast ** – Affiliates of WQXR, New York

Bacchus. The God has first laid a spell of sleep upon Ariadne, whereby she partakes of his revels as in a dream, but does not know until she wakes that Theseus has gone.

The following directions are printed in the score: Introduction (Andante). Awakening of Ariadne – She looks around her surprised – She rises, runs about looking for Theseus and his companions – She realizes that she has been abandoned – She climbs with difficulty to the top of the rock – She is about to throw herself into the stream – She falls in the arms of Bacchus, who has appeared from behind a boulder – Bacchus resumes with the awakened Ariadne the dance of her dreaming – Bacchus dances alone (Allegro – Andante – Andantino) – The Dionysiac spell – A group marches past (Allegro deciso) – A faun and a Bacchante present to Ariadne the golden cup, into which a cluster of grapes has been pressed – Dance of Ariadne (Andante) – Dance of Ariadne and Bacchus (Moderato e pesante) – Bacchanale (Allegro brillante).

According to the legend, Bacchus immortalizes her with a kiss, ravishes stars from the heavens and sets them as a crown upon her brow.

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

"The Boston Symphony Orchestra is one of the very greatest instruments of artistic utterance ever developed by any civilization on earth."

— JOHN M. CONLY, *High Fidelity Magazine.*

The eminence of the Orchestra was shown in 1952 when the Congress for Cultural Freedom invited it to perform in Europe. In 1956, at the invitation of the United States Government and again at no expense to the Orchestra, concerts were given in Moscow and Leningrad as part of the Orchestra's second foreign tour. This spring, again at the invitation of and financed by the Government, the Orchestra will be heard in Japan and the Far East.

The Orchestra could not have developed into "one of the very greatest instruments of artistic utterance" without the generous support of those who have a proud affection for it.

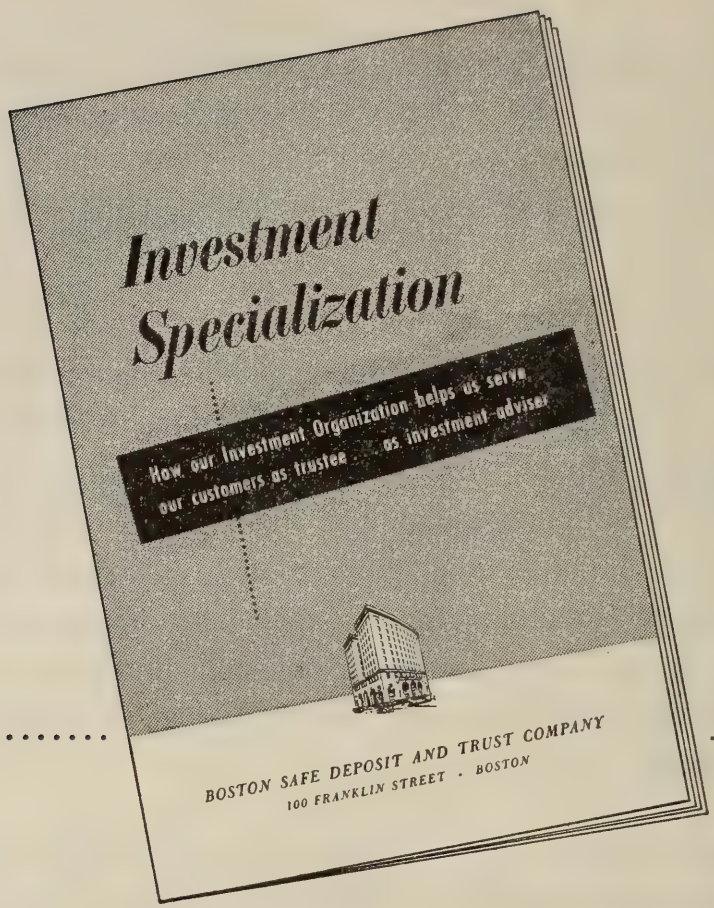
Many find their pride and affection expressed through membership in the Friends of the Boston Symphony Orchestra. Your membership in the Friends will be welcomed.

THE FRIENDS

of the

BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL BOSTON 15



THIS BOOKLET . . .

sets forth the investment policy, and describes the investment organization, of one of the nation's first trust companies.

Individual investors and those responsible for managing the funds of foundations, corporations, educational and charitable organizations may find it of particular interest. For a copy, write to—

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 Franklin Street, Boston 6, Mass.

Twentieth Program

FRIDAY AFTERNOON, MARCH 18, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 19, *at* 8:30 *o'clock*

HANDEL . . . . . Suite for Orchestra, from "The Water Music"
(Arranged by Sir Hamilton Harty)

I. Allegro
II. Air
III. Bourrée
IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

DELLO JOIO . . . . . Variations, Chaconne and Finale

INTERMISSION

BERLIOZ . . . . . *Fantastic Symphony, *Op.* 14a

I. Reveries, Passions
Largo; Allegro agitato e appassionato assai

II. A Ball
Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. Dream of the Witches' Sabbath
Larghetto; Allegro

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler

Twenty-first Program

(Following a tour of New Haven, New York, Philadelphia and Brooklyn, March 22–26)

FRIDAY AFTERNOON, APRIL 1, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 2, *at* 8:30 *o'clock*

BACH . . . . . Suite No. 3, in D major, for Orchestra

I. Overture
II. Air
III. Gavotte I; Gavotte II
IV. Bourrée
V. Gigue

RAVEL . . . . . Concerto for Piano and Orchestra

I. Allegramente
II. Adagio assai
III. Presto

INTERMISSION

FAURÉ . . . . . Ballade, for Piano and Orchestra, *Op.* 19

(First performance in this series)

PISTON . . . . . *Symphony No. 6

I. Fluendo espressivo
II. Leggerissimo vivace
III. Adagio sereno
IV. Allegro energico

SOLOIST

NICOLE HENRIOT–SCHWEITZER

Mme. HENRIOT-SCHWEITZER uses the Baldwin Piano

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

This program subject to change

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE – CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1960, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

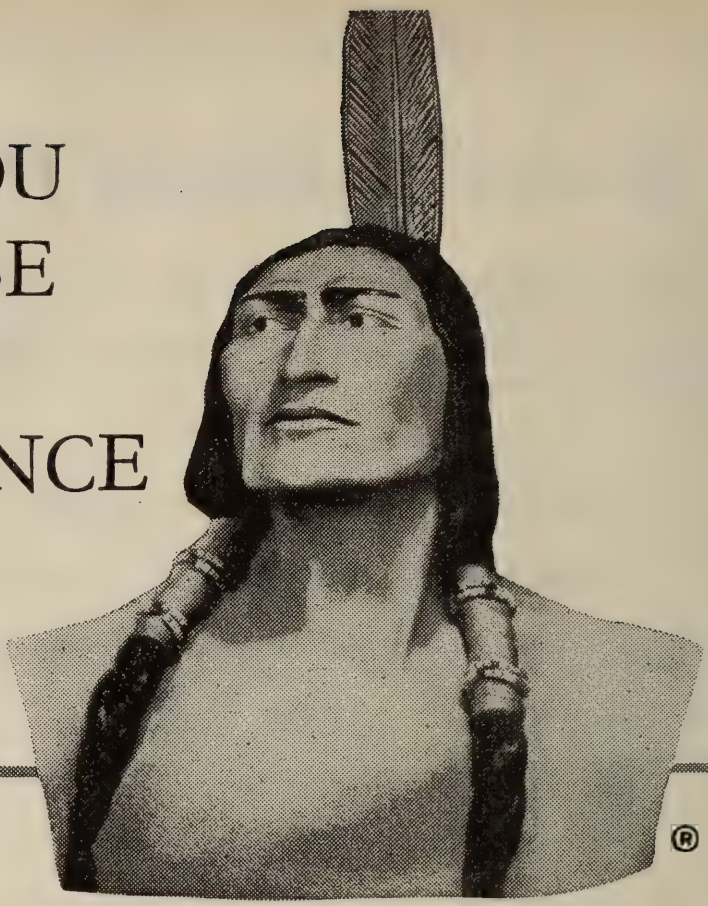
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (March 18–19) . . . 1223
Program (April 1–2) 1277
Program (April 8–9) 1279

NOTES

Handel (Suite for Orchestra) . 1225
Dello Joio (Variations, Chaconne and Finale) . . 1240

ENTR'ACTES

Munch and Music: His Current Views (*Jay S. Harrison*) . . 1247
The Impressionists and Debussy 1256 (*J. N. B.*)

NOTES

Berlioz (Fantastic Symphony) . 1262

Symphoniana

EXHIBITION OF PORTRAITS

The exhibition in the Gallery this week consists of portraits by contemporary Boston painters. The exhibition has been assembled by Morton Vose of the Vose Gallery.

• •

RICHARD BURGIN

As interviewed by CYRUS DURGIN
(*Boston Globe,* March 3, 1960)

"Haydn is the only composer who gives an orchestra no trouble," said Richard Burgin, stamping out his cigarrette in an ashtray. "You cannot say that of other composers, with the possible exception of Mozart. Haydn always wrote the right notes for the right instruments. You never have any problems of orchestral balance with Haydn. All you have to do is play."

For nearly forty years concertmaster of the Boston Symphony, and for twenty-five its assistant and then associate conductor, Richard Burgin is truly a learned musician. He got that way both by study and experience, and among other musicians he is regarded as an authority on matters relating to the violin and to conducting. Members of the Boston



MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



The Culotte

leads the fashion parade southward —ours a hostess pajama of Arnel jersey featuring a softly turned collar and a wide gold belt. White, Green or Red.

Sizes 10-16 **$45.00**

416 Boylston St.
Boston 16
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

Symphony have for him a respect bordering on reverence.

Over the years Burgin also has accumulated a fund of stories with musical background. Yesterday, between Boston Symphony rehearsals, he sat 'round a luncheon table at Symphony Hall and told some. One was a personal experience with the Finnish composer Jean Sibelius.

"I never really studied Sibelius' Violin Concerto with him in the sense that he taught me how to play it," smiled the twinkling-eyed Burgin. "But when I was concertmaster of the Helsinki Orchestra in Finland, I played a good deal for Sibelius, and came to know him well.

"One day he did complain about a couple of places in my performance of the Violin Concerto. I told him: 'But dear sir, there are too many notes in those measures; they all just cannot be played.'

"Sibelius smiled and said: 'You know I used to play the violin myself, and I thought, when I began to compose the Concerto that I would have to make it even more difficult than the Wieniawski Concerto. Otherwise nobody would play it. So I put in just as many notes as I could. Of course, I couldn't play them, either. So, just leave them out!' He was a very human man."

For all his musical learning and his ability, Burgin is one of the most modest of men. We had been referring to his splendid performance of Mahler's "Resurrection" Symphony last week, and remarked about its beauty. Burgin smiled reminiscently.

"You know, there were places where the Orchestra played so beautifully, that I wanted to leave the stand, sit down and play with them. After all, you know, when you conduct you are just serving as a prompter, and sometimes you feel a little left out of the performance!"

Burgin is a musician of very broad tastes in composers, but he has had his favorites, and among them are Mahler and Bruckner.

He has done much, by performing

(Continued on page 1246)



filene's

Boston
Belmont
Chestnut Hill
Wellesley
Winchester
Hyannis
Northshore,
Peabody

Young Bostonian Shop

You'll feel new spirit, new verve, new graceful animation with the dramatic endowment of fashion on your sleeves . . .

Kimono sleeves

gather wide-spread momentum on a silhouette divine. A shape to fulfill the promise of feminity making the most of your waistline . . . expressing the mastery of line and cut in sheer wool. Gendarme navy, sizes 12-18, fifth floor. $49.95

On sale at Filene's Boston only

"Sugar and Spice"

The Vincent Club is now in rehearsal for "Sugar and Spice," its exciting musical show for 1960. As always, the proceeds from this original presentation help considerably in the support of Vincent Memorial Hospital. We suggest you make plans now to attend.

SHOW DATES:
Wednesday, Thursday, Friday and Saturday evenings, March 30 through April 2 at 8:30. Matinee on Saturday, April 2 at 2:30.

PLACE:
New England Mutual Hall

TICKETS:
Now on sale at Box Office
Monday through Friday, 9:30 a.m. — 5:30 p.m.
Phone: KE 6-3063

Old Colony salutes the great work done by the Vincent Club for such a worthwhile purpose. We wish its members every success with this year's program.

OLD COLONY
TRUST COMPANY

ONE FEDERAL STREET
BOSTON 6, MASSACHUSETTS

Allied with The FIRST NATIONAL BANK OF BOSTON



Twentieth Program

FRIDAY AFTERNOON, MARCH 18, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 19, *at* 8:30 *o'clock*

HANDEL . . . . . Suite for Orchestra, from "The Water Music"
(Arranged by Sir Hamilton Harty)

I. Allegro
II. Air
III. Bourrée
IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

DELLO JOIO . . . . . Variations, Chaconne and Finale

INTERMISSION

BERLIOZ . . . . . *Fantastic Symphony, *Op.* 14a

I. Reveries, Passions
Largo; Allegro agitato e appassionato assai

II. A Ball
Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. Dream of the Witches' Sabbath
Larghetto; Allegro

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS



Spring

. . . just a

Stearns suit

away

R.H. Stearns

Boston

Chestnut Hill

SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born in Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

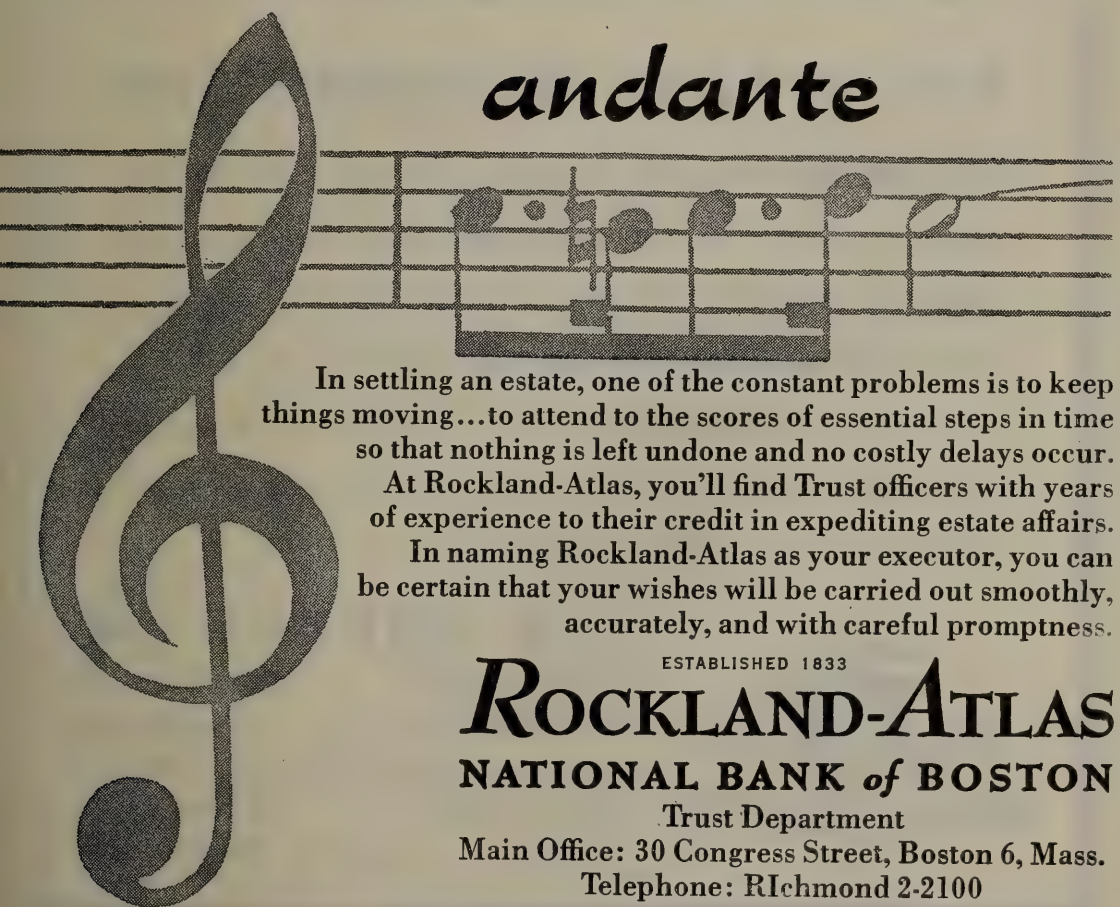
Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785–1797), and appeared in the complete works as edited by Chrysander.

A suite from the Chrysander edition was performed on a swan boat in the Public Garden, Richard Burgin conducting members of the Boston Symphony Orchestra as an event of the Boston Arts Festival on June 20, 1958, and again on June 21, 1959.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings (published in 1922). The Suite was introduced at these concerts December 22, 1949, repeated April 17, 1953, and March 7, 1958. Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his Life of Handel (1909): "The River Thames was

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.



In settling an estate, one of the constant problems is to keep things moving...to attend to the scores of essential steps in time so that nothing is left undone and no costly delays occur. At Rockland-Atlas, you'll find Trust officers with years of experience to their credit in expediting estate affairs. In naming Rockland-Atlas as your executor, you can be certain that your wishes will be carried out smoothly, accurately, and with careful promptness.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their wit-combats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."*

* Samuel Pepys, in his diary of an earlier date, reveals how transportation by water was common practice. He wrote (August 23, 1662): "So we fairly walked it to White Hall, and through my Lord's lodgings we got into White Hall garden, and so to the Bowling-greene, and up to the top of the new Banqueting House there, over the Thames, which was a most pleasant place as any I could have got; and all the show consisted chiefly in the number of boats and barges; and two pageants, one of a King, and another of a Queen, with her Maydes of Honour sitting at her feet very prettily; and they tell me the Queen is Sir Richard Ford's daughter. Anon come the King and Queen in a barge under a canopy, with 1000 barges and boats I know, for we could see no water for them, nor discern the King nor Queen. And so they landed at White Hall Bridge, and the great guns on the other side went off."

TEN STORES WELCOME YOU

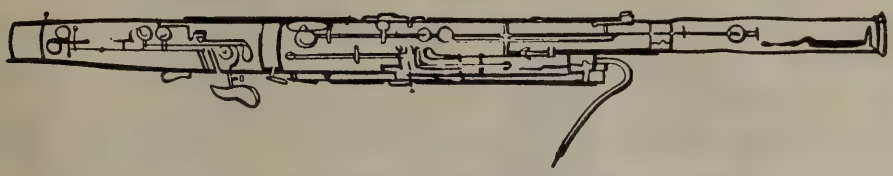
S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 TREMONT ST. • 478 BOYLSTON ST.
133 BROOKLINE AVE. • CHESTNUT HILL
NORTHSHORE SHOPPING CENTER • BELMONT
NEWTON CENTRE • COOLIDGE CORNER
WELLESLEY • WEST HARTFORD



BASSOON: Derived from the relatively rare *dulzian, kortholt, curtall,* and *fagotto* of the 16th century, the bassoon first gained prominence in the Baroque. In 1659 it made its debut in the operatic orchestra; in 1738, it appeared solo in Handel's *Saul.* The Classic composers recognized and employed it as the natural bass of the oboe family, blending its tones with those of oboe, horn, and clarinet. In the 19th century, its expressive range, spanning three octaves and a fourth, made it a favorite of the Romantics, who wrung from it passages of lyrical tenderness and grotesque mystery. Its modern literature is likewise voluminous.

BUILDING: Trust — and trusts — are built together by the "family bankers" at The Merchants. Over a period of years, these experienced and able men create an atmosphere of trust in working closely with their customers. And they administer *trusts* designed to weather economic change and achieve their goals... in full. If you feel that the services of a "family banker" could benefit you and your family, simply call, write or visit . . .

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831
MEMBER F.D.I.C.

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

Handel, serving as *Kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne,* and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani,

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey SAVINGS BANK
INC. 1892
22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed of his restoration. One was the Baron von Kielmansegger, Royal Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.*

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegger took advantage of a projected water party by the King and his retinue on the Thames from White-

* This unprepossessing couple had made their way in the monarch's wake to England, and were there heartily disliked. The Baroness was "the King's principal favorite," in the circumspect language of Felix Borowski (in the notes of the Chicago Orchestra), "whose code of morality did not rest on a higher plane than that of her husband." Others have spoken more freely about the relation to her half brother of this truly Hogarthian specimen of that lax era. Thackeray, in "The Four Georges," described her as "a large-sized noblewoman . . . denominated the Elephant," and Horace Walpole as a boy was terrified by her girth: "Two fierce black eyes, large and rolling beneath two lofty, arched eyebrows, two acres of cheeks spread with crimson, an ocean of neck that overflowed and was not distinguished from the lower part of her jaw, and no part restrained by stays — no wonder that a child dreaded such an ogress!"



ONLY *the* STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

hall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

Another tale is even more specifically related in two accounts. One in the *Daily Courant* of July 19, 1717, refers to the Water Music as composed for and performed on July 17, 1717. The other was a report by Frederic Bonnet, envoy from the Duchy of Brandenburg to the English court:

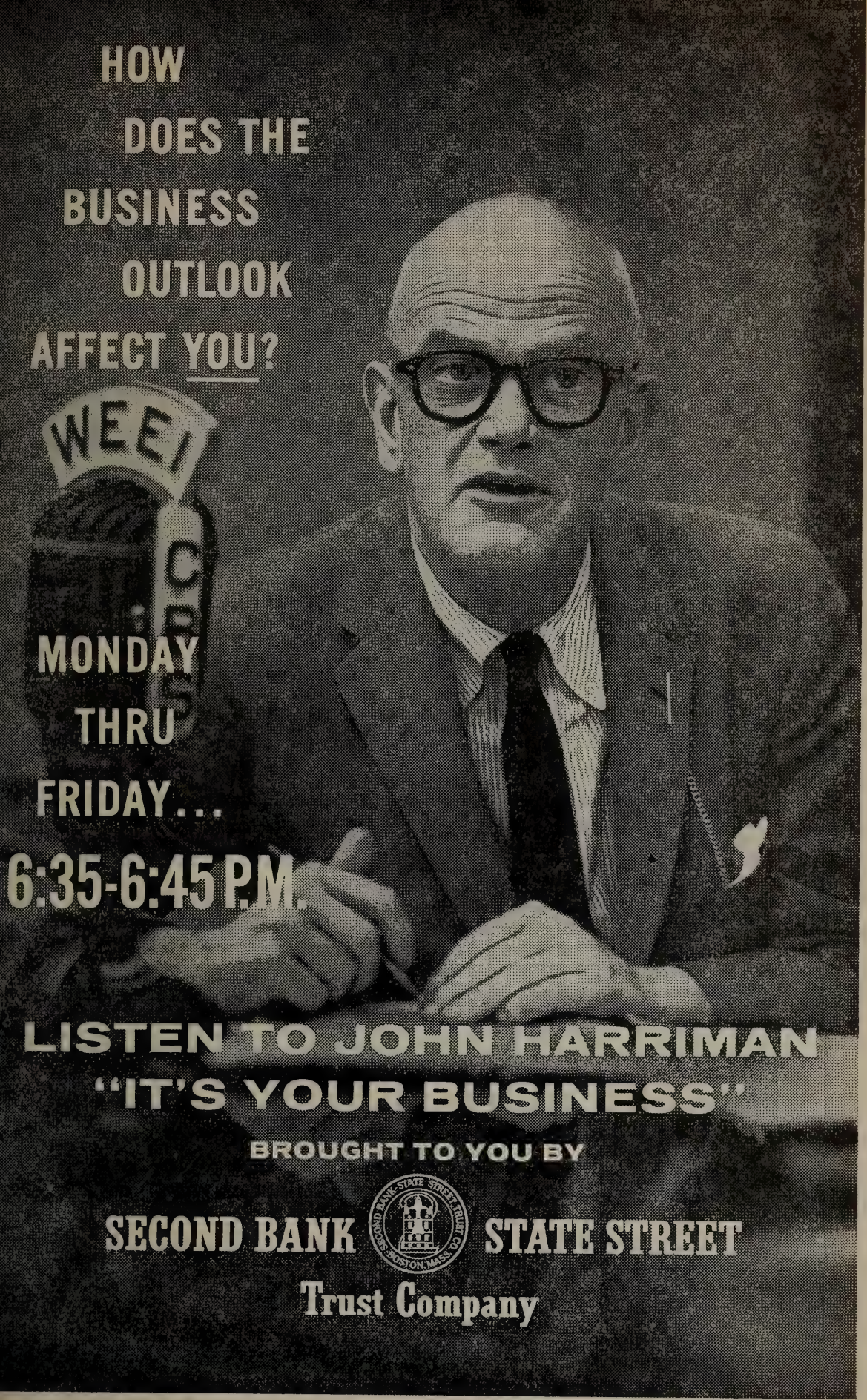
"Some weeks ago the king expressed a wish to Baron von Kilmanseck [*sic*] to have a concert on the river, by subscription, like the mas- occasion. The baron addressed himself therefore to Heidegger, a querades this winter which the king attended assiduously on each Suisse by nationality, but the most intelligent agent the nobility could have for their pleasures. Heidegger answered that much as he was eager to oblige his majesty, he must reserve the subscription for the big enterprises, to wit, the masquerades, each of which was worth from 300 to 400 guineas to him.

"Baron Kilmanseck, seeing that H. M. was vexed about these diffi culties, resolved to give the concert on the river at his own expense

Furniture for Science Laboratories



A. B. STANLEY CO.
INCORPORATED
230 Route Nine, Chestnut Hill 67, Newton, Massachusetts


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

and so this concert took place the day before yesterday. The king entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the king's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments, viz., trumpets, hunting horns, oboes, bassoons, German flutes, French flutes à bec, violins and basses, but without voices. The concert was composed expressly for the occasion by the famous Handel, native of Halle and first composer of the king's music. It was so strongly approved by H. M. that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

"The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the pleasure house of the late Lord Ranelagh at Chelsea on the river, to where the king repaired an hour after midnight. He left there at three, and at half past four in the morning H. M. was back at St. James'. The concert has cost Baron Kilmanseck £150 for the musicians alone, but neither the prince nor the princess took part in the festivities."

The *Daily Courant,* July 17, 1717, agrees with this and also states:

SCHOENHOF'S, INC. *Foreign Books*

1280 Massachusetts Avenue Harvard Square, Cambridge

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

Librairie Francaise; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Allegro ma non troppo

Fast, but not so fast that the future is overlooked. And so it is with trust and estate planning. Our Trust officers will be glad to discuss with you and your counsel the broad scope of estate plan services, and demonstrate to you how a program formulated now can secure the future of your estate.

UNITED STATES TRUST COMPANY
Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



tone...

in a violin enables the player's artistry to complement the maker's craftsmanship. The modern insurance protection enjoyed by millions of Boston Group policyowners throughout the U.S., its Territories and Canada also is the result of a joint contribution of talent. The dedication of more than 8,000 Independent Insurance Agents to their clients' needs is complemented by the alert leadership and complete service facilities which **Boston's** network of 68 "Local Home Offices" provides to help them bring modern insurance protection to you.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT "SERVES YOU FIRST"

Equitable Fire Insurance Company, Charleston, South Carolina

Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

"Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A City Company's barge was employed for the music, wherein were fifty instruments of all sorts, who played all the way from Lambeth, while the barges drove with the tide without rowing as far as Chelsea, the finest symphonies, composed express for this occasion by Mr. Handel, which his majesty liked so well that he caused it to be played over three times in going and returning. At eleven his majesty went ashore at Chelsea, where a supper was prepared, and then there was another very fine consort of music which lasted till two, after which his majesty came again into his barge and returned the same way, the music continuing to play until he landed."

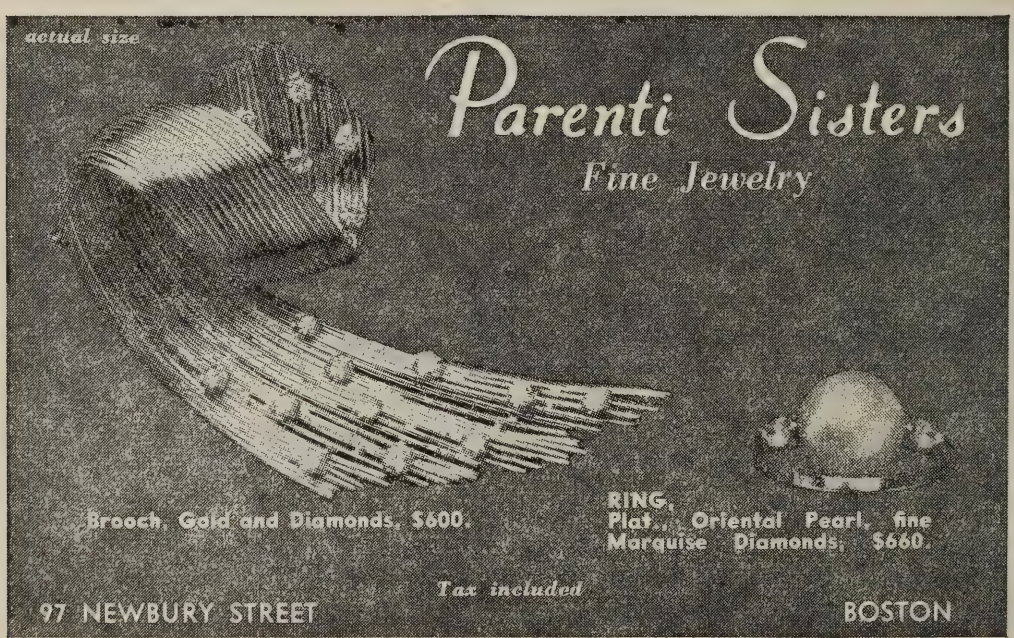
Writers on Handel have weighed the conflicting tales and lean towards the latter as more incontrovertible, especially when Frederic Bonnet, who was presumably a man of his word, wrote: *"Ce concert avait été composé exprès par le fameux Handel."* And yet the stories are not so irreconcilable. It may have required the three happy episodes to dispel a lingering coolness in the King, and as Herbert Weinstock has suggested in his valuable biography, Handel may have indeed composed a suite in 1715 and fresh music in 1717 on the strength of his first success. There can be no precise information about the original

Aeolian-Skinner Organ Company

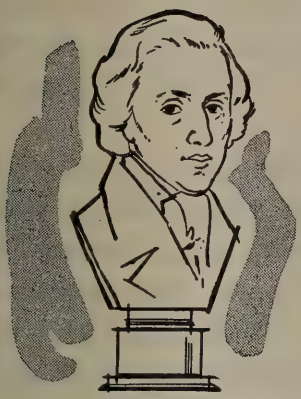
Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC

Joseph S. Whiteford, President and Tonal Director



IN 1844...



...Frederick Chopin's position was established in the world of music. Much of his greatest work was done; the five short years left to him would but further proclaim his glory. His moving Sonata No. 3 in B minor was written in this year of 1844.



...New England Life's position was also established, more modestly to be sure, but by clipper ship and stagecoach our reputation was growing. Agencies were already open in Mobile, Savannah and Charleston, as well as throughout the Northeast. Much remained to be done . . . and was done. We now count over 350 offices nationwide and in Hawaii.

NEW ENGLAND

Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA—1835

score, for the autograph and parts are lost, but twenty movements were published by Arnold in the first collected edition, and by Chrysander in 1886 — probably enough to have provided more than one royal Thames party, even though in each case the music went well into the evening. Early writers presumably did not know of these many movements and were accordingly misled. John Walsh published (in parts only) a short suite in 1720,* and on the strength of its popularity brought out in 1740 what he called "Handel's Celebrated Water Musick Compleat." But this was far from "compleat" — it had only eight movements.

Since the Water Music was intended for out-of-door uses, it naturally afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and far too coarse for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

* For "two french horns, Violins or Hoboys, Tenor and Thorough Bass for the Harpsichord, or Bass Violin." It is by no means certain that this was Handel's original orchestration.

BOOK CLEARING HOUSE

423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16

BOOKS ON ALL SUBJECTS (including latest technical and scientific)

Largest Selection of Paper Books

RECORDINGS (stereo and monaural) FOR ALL TASTES

Phone and Mail Orders Invited

HIRE A Cadillac LIMOUSINE *from* ROBIE Cadillac RENTING SERVICE



434 Newbury Street, Boston
KEnmore 6-6823

95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company



From our exquisite spring and summer
collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

VARIATIONS, CHACONNE AND FINALE

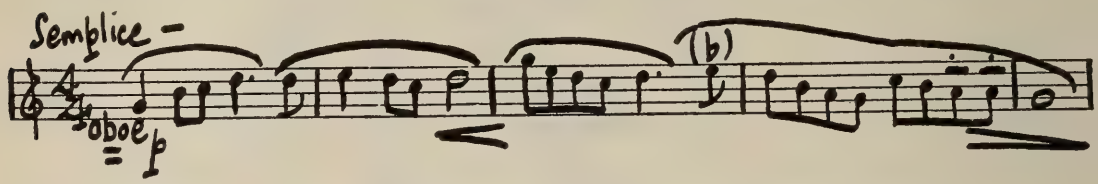
By NORMAN DELLO JOIO

Born in New York, January 24, 1913

Composed in Wilton, Conn., during the summer of 1947, this work was first performed by the Pittsburgh Symphony Society, Fritz Reiner conducting, January 30, 1948. Thor Johnson as guest conductor introduced it at the Boston Symphony concerts of January 21–22, 1949. Dr. Munch conducted performances on October 8–9, 1954.

The following orchestra is required: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, xylophone, and strings.

A LITURGICAL theme is the basis of the work. This theme is derived from the *Kyrie* in the Gregorian *Missa de Angelis.* The composer here quotes his theme as slightly altered, and in modern notation:



It is not only varied in the first movement, but introduced in different form in the second and third. The composer points out that "the first movement comprises a set of six variations that follow a simply

BOCA GRANDE PALM BEACH

Tat Saunders INC.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

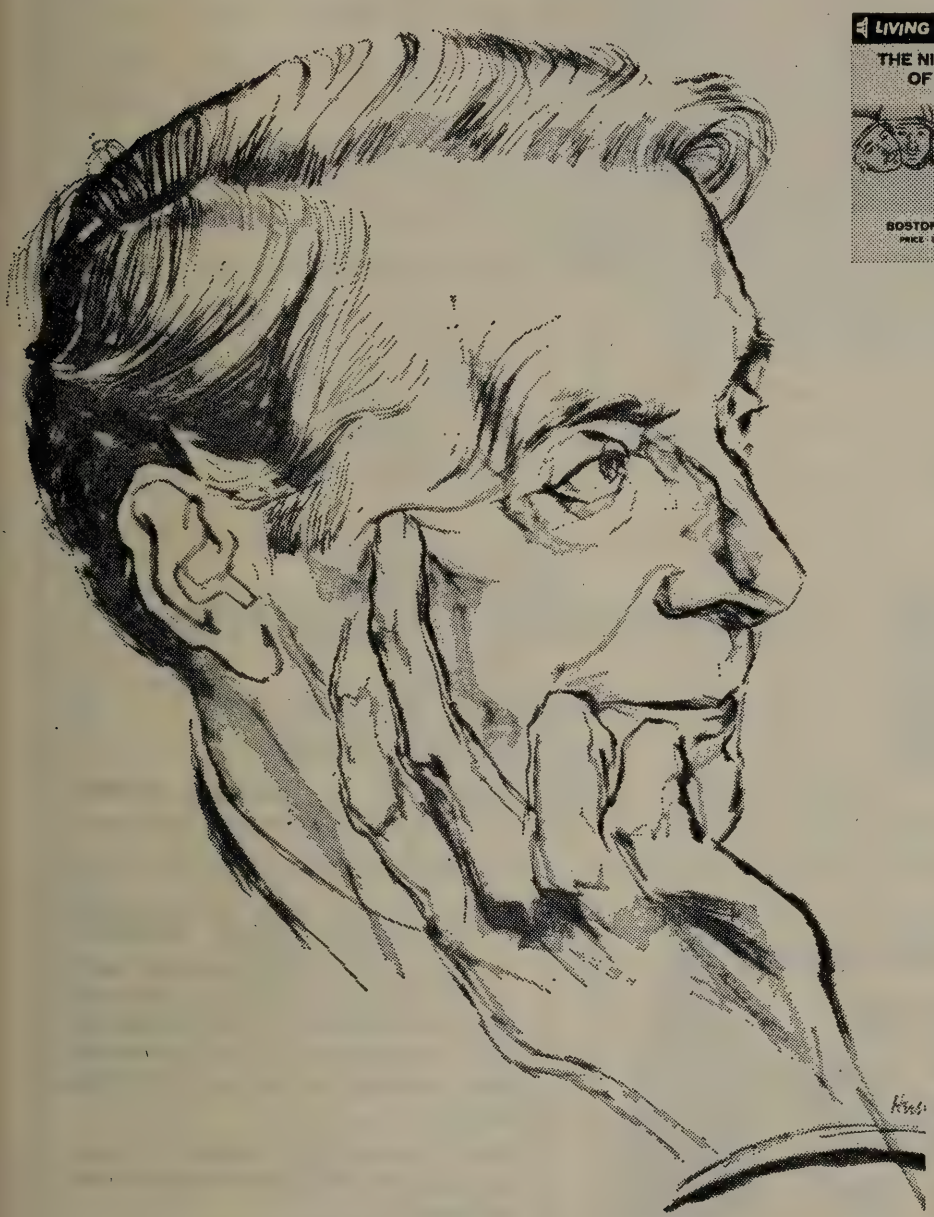
Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

harmonized statement of the tune in G major. The framework on which the second movement, the Chaconne, is built is a chromatic outline of the first four notes of the Gregorian theme. In the highly rhythmical Allegro vivo, which follows, the character of the Gregorian theme is transformed into the purely secular. The concluding pages resolve into a chorale that is set against the prevailing rhythmic tension of the last movement."

The lineage of Norman Dello Joio is Italian, and also musical. His first teacher was his father, a composer and organist. He studied organ with Pietro Yon and entered the Institute of Musical Art, studying organ and piano with Gaston Dethier, and later at the Juilliard Graduate School. He attended New York City College. He began a career as performer at the age of twelve: first as organist and choirmaster in various churches, later extending his activities to conducting various groups from ballet to jazz. He conducted Eugene Loring's Dance Players from 1941 to 1943, for which organization he composed the ballets, *Prairie* and *Duke of Sacramento.* Another ballet, *On Stage!,* had its first presentation by the Ballet Theatre in Boston. He wrote a score for Martha Graham entitled *Diversion of Angels.* He has been much favored in recent years by awards and commissions. His Piano Trio won the Elizabeth Sprague Coolidge Composition Award,



LUNCHEON
Served Monday through Friday
11 to 3
The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

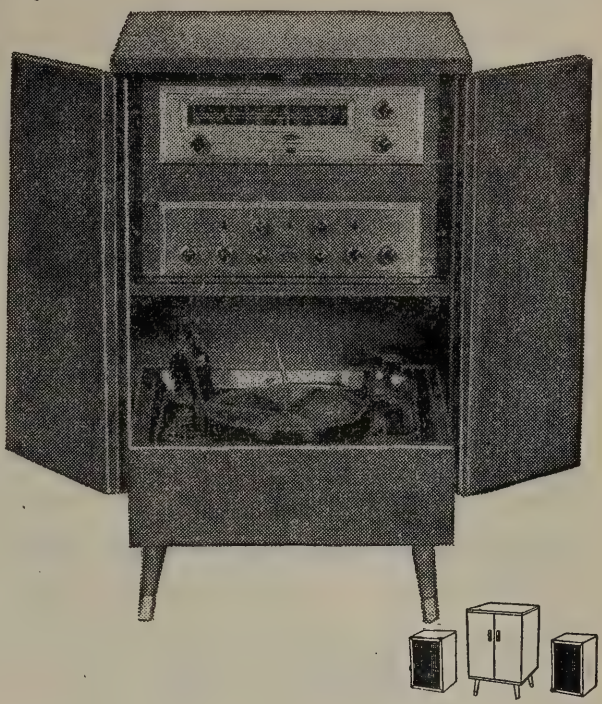
Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.

Enjoy THE MODERN CONCEPT IN *Stereophonic Hi-Fi*





Here is a splendid example of Lafayette's TRUE STEREO HI-FI, completely assembled and installed in handsome modern cabinets, ready to play. This system, the work of Lafayette electronic experts, eliminates any problems of wiring, drilling, mounting, connecting or finishing. You merely turn the switch for incomparable listening pleasure.

Other Stereo Hi-Fi components and cabinets available as completely assembled units.

Lafayette Radio

110 Federal Street, Boston

and in 1939 he studied with Bernard Wagenaar at the Juilliard School under a scholarship. He has won two Guggenheim fellowships (1944, 1946) and a grant from the American Academy of Arts and Letters. He also won a Town Hall Composition Award. The *Variations, Chaconne and Finale* won the New York Critics Circle Award in 1948. In the summers of 1940 and 1941 at the Berkshire Music Center, and in the intervening winter at the Yale School of Music, he studied composition with Paul Hindemith.

He has composed for Robert Shaw's Collegiate Chorale a Symphony for Voices and Orchestra after Stephen Vincent Benét's *Western Star* (1945), and has set for the same organization Walt Whitman's *The Mystic Trumpeter.* Orchestral works include: *Magnificat, New York Profiles, To a Lone Sentry, Concert Music, Ricercari* (piano and orchestra), and a symphony, *The Triumph of St. Joan.* There are also numerous works for chamber orchestra and smaller chamber groups.

Mr. Dello Joio taught composition at Sarah Lawrence College in Bronxville, New York from 1945 to 1950. At present his time is given exclusively to composition. He has recently completed an opera *The Ruby,* based on a play of Lord Dunsany; and a dramatic cantata *The Lamentation of Saul,* based on a play of D. H. Lawrence, *David.* The latter was first performed at South Mountain, Pittsfield, Massachusetts, during the summer of 1954 with Leonard Warren as soloist.

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



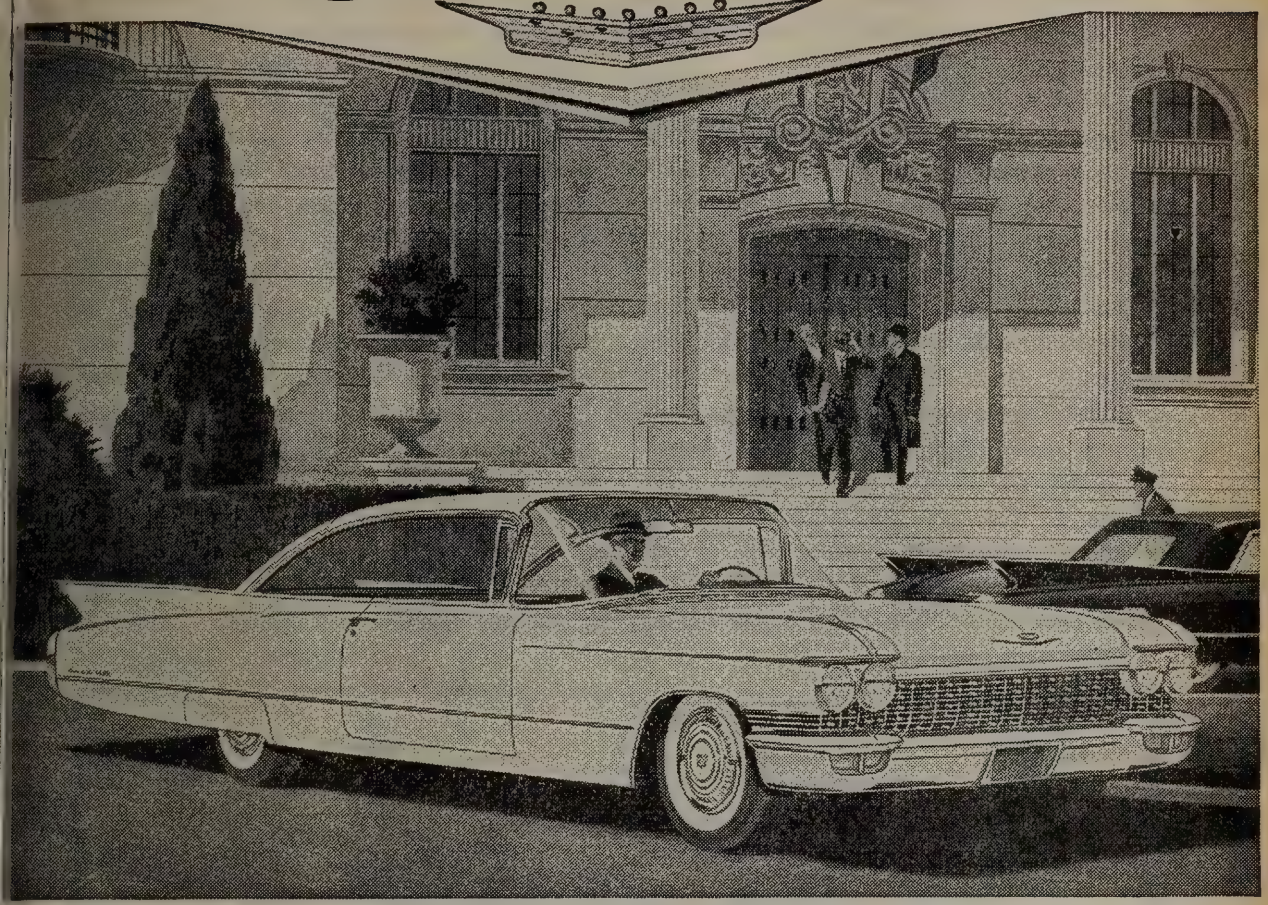
The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



Silence is the Voice of Quality!

Get behind the wheel of a new Cadillac car—point its handsome hood down your favorite highway—and listen to the silence that greets your ears!

You will hear it speak, with irrefutable logic, of the ingenuity of Cadillac design—and of the soundness of Cadillac engineering—and of the excellence and integrity of Cadillac craftsmanship.

For almost six decades, Cadillac has devoted itself to the creation of the finest motor cars it is possible to produce.

Never before, however, has this quest for perfection been as fruitful as for 1960.

In its styling and design, in its construction and assembly, and in its attention to detail—it is, far and away, the finest Cadillac yet.

We suggest that you see this new Cadillac—and drive it—and listen to it—at your earliest convenience.

You'll find, we're certain, that the quiet of a Cadillac car is the most eloquent sound in motordom.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

(Continued from page 1220)

their works with the Boston Symphony, to increase their popularity in Boston. Another is Shostakovich, and still another, Hindemith.

For all his learning, Richard Burgin has never let it stiffen his mind, which is open and flexible.

"I hate traditions," he declared vehemently. "I hate them because they are always second-hand. If you were there when they were made you know what the situation was and then they are not traditions. Traditions are no good in preparing music for performance. You have to do that by digging into the music itself.

"Take tempo, for example. I do think that a new, complicated piece of music is likely to be played slower at first. Then, as the musicians become familiar with it, and their technic with it improves, they will play it faster. But that first, slower tempo should never be accepted as a tradition.

"Also, take another tradition, the one at Bayreuth where the Grail Scene in 'Parsifal' requires extended choral singing. It was considered sacrilege there to have a little harmonium backstage to help the chorus stay on pitch from one key to another. Well, when I first went to Bayreuth, the chorus got off pitch and when it came time for the orchestra to come in, the orchestra, though playing correctly, was a tone too low. Now what kind of a tradition is that?

"Just last week, when the Chorus Pro Musica sang in Mahler's Symphony, at the first rehearsal with them I used the added instrumental parts which others have put in the score to help keep the chorus on pitch. But soon I realized they were singing so beautifully and so accurately and could sustain the right pitch, that at the concerts I left out all the instrumental support except the little Mahler had indicated."



KLM is proud to be the Airline preferred by the

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.



KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355

ENTR'ACTE

MUNCH AND MUSIC: HIS CURRENT VIEWS

By JAY S. HARRISON

"New York Herald Tribune," March 6, 1960

(The characters: Charles Munch, conductor of the Boston Symphony Orchestra, and a reporter. The place: the dining room of a Park Avenue hotel. The time: last week.)

MUNCH: Let me tell you before anything else that I think the music critic must have the most difficult job in the world.

REPORTER: How so?

M: To find in each new work — in one hearing — what is significant for the present and the future. That's the main thing, isn't it? That's the first responsibility of the music critic.

R: In a way, yes. But he fills other functions, too.

M: I hope you don't mean that his principal job is to say whether the horn player hit a wrong note or not. Anybody can do that — and a critic is not anybody. At least here in America criticism stands for something. . . .

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

R: As opposed to Europe?

M: I think so. Critics in this country admit that they need to hear a work more than once before they can penetrate into it. And they don't pre-judge. Many European writers come to a concert with a predetermined point of view, so that they don't actually hear the work. They hear only what they *want* to hear. But your colleagues accept new music on its own terms. That's as it should be.

R: About new music — does it meet with much resistance in Boston?

M: None at all. I play a new work every week and have complete freedom in doing so. The Boston audience always responds. In fact, you know, Boston audiences are better than the ones in New York.

R: That's news to me.

M: Oh, yes, definitely, yes. They are a warmer audience — more demonstrative. I suppose that's because you have so many concerts in New York that the listeners are a little jaded. Look — a few weeks ago you had five different major orchestras playing in Carnegie Hall in one week. We never have anything like that in Boston, though, for me, there are hundreds of other compensations.

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.

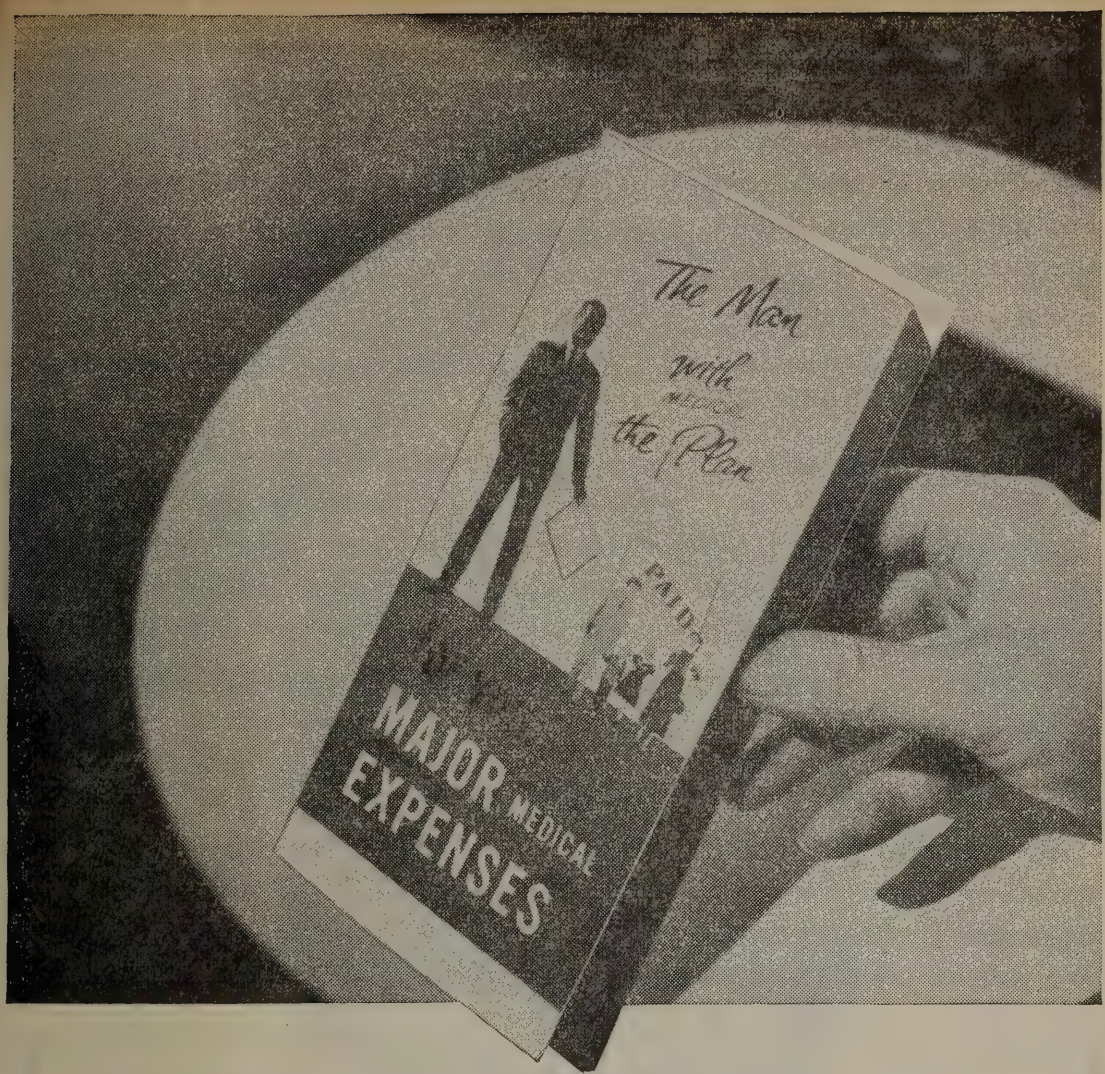


Minton's Ancestral

An *English bone china* pattern with enameled motifs in soft shades of rose and turquoise on the lovely Fyfe swirl shape.

Five-piece place setting
$23.75

At Chestnut Hill, Northshore. Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

R: Specifically –

M: For one thing, the discipline and spirit of the Boston Symphony. Also the interest of my musicians in the music they are playing. They are always fighting, discussing, debating about the music they play. For me, as a Frenchman, this was a revelation, because I found that the musicians were actively curious about the *value* of what they were doing. They just don't play and go home.

R: Is it the same with every one connected with the Boston Symphony organization?

M: Absolutely, right down to the last secretary. The entire staff – the management, trustees, etc. – they are all deeply involved in everything the Boston Symphony is up to. I know every great orchestra in the world and nowhere is the conductor's job more rewarding. And every one makes it easy for me.

R: But would you actually call the conductor's life an easy one?

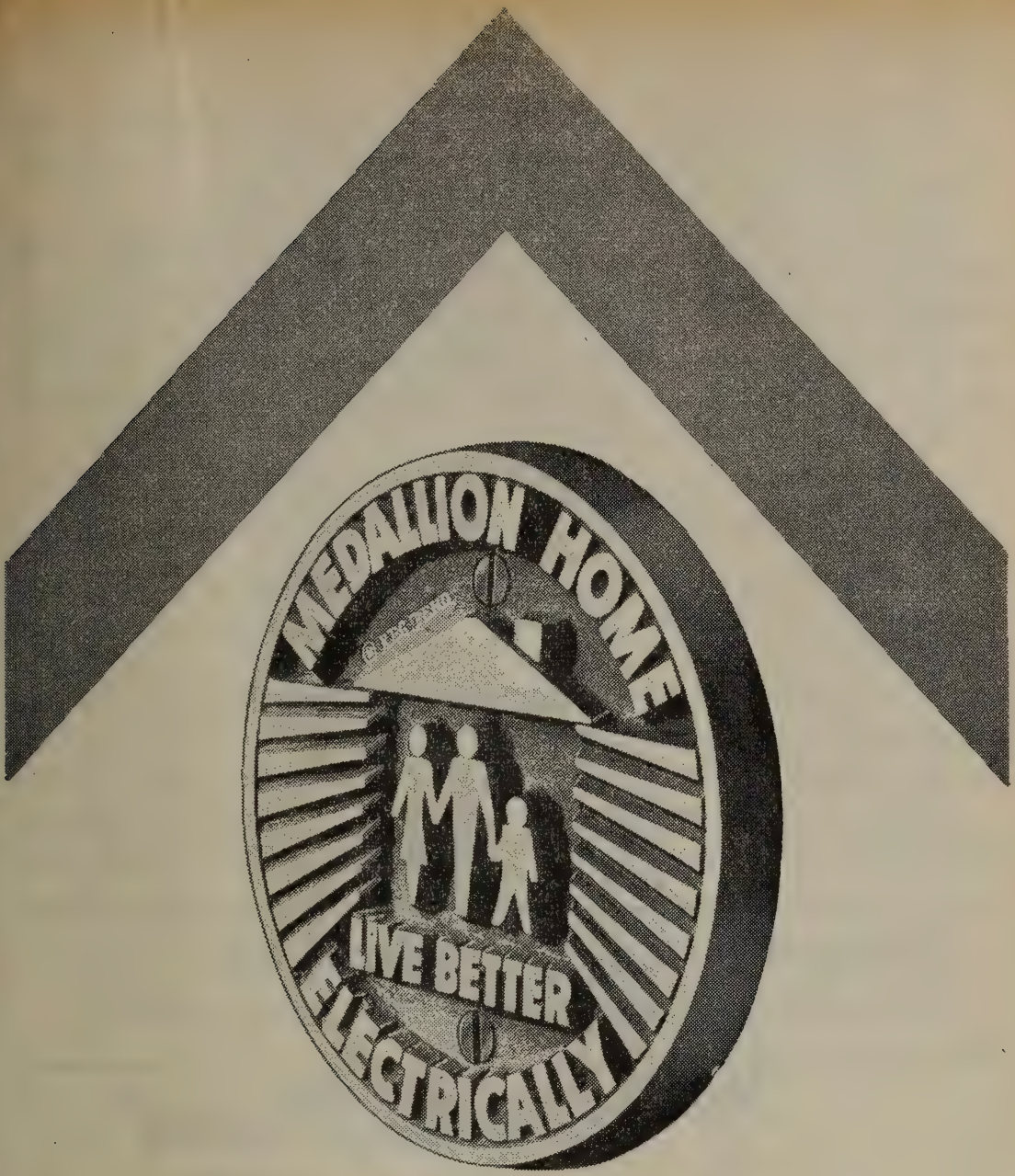
M: No, positively no.

R: What is the most difficult part of it?

M: To have a clear beat so that the musicians will know what you are doing. Or more precisely, to beat or not to beat. Often I tell the musicians I will not beat measures – their rhythmic feeling is enough. So I just let my men play. You see, an orchestra like the Boston or the

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings FLOWER SHOP, INC. 248 HUNTINGTON AVE.
Sundays and Holidays KEnmore 6-2076 and 2077 opposite Symphony Hall

T. O. Metcalf Co.
LETTER PRESS PRINTING PHOTO OFFSET
Boston 10, Mass.
51 Melcher Street :: *Telephone:* HAncock 6-5050



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

Philadelphia feels immediately what you want, what you like. They almost sense in advance what you're going to ask for.

R: You mentioned the Boston and Philadelphia orchestras in the same breath, and certainly they are the two finest orchestras in the world. How would you compare them — or can you?

M: It is difficult. I think the Philadelphia is more brilliant, while the Boston is more sensitive. But you really can't say that one is better than the other. It may be that you have a better trumpet in one than the other, or that one timpanist is superior to another. Still, when you are dealing with two orchestras on such a high level the difference between them is very small.

R: You've been eleven years in Boston. During that time what are some of the changes you've noticed on the American musical scene?

M: Where can I begin? Certainly not only with the tremendous development in creativity, but also in the progress made by American instrumentalists. Not only soloists, understand. Ten years ago to find a perfect orchestral cellist or flutist was a problem. Now, when I hold an audition I am flooded — and everyone is good. I trace this directly to our teachers in the conservatories. You have first-desk men like Laurent and Gillet teaching flute and oboe in Boston, and Kincaid and Tabuteau doing the same in Philadelphia. Men like these have

for superb footwear by master craftsmen



Joseph Antell

Boston Wellesley

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. For clean, fragrant and lustrous hair, use the Breck Shampoo best suited for your particular hair condition.

The Three Breck Shampoos are now marked in color for easy identification.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

established great schools of players. And soloists! In what other country do you have a choice of young pianists like Graffman, Istomin, Fleisher, Janis? Tell me? Nowhere.

R: And does your enthusiasm extend to the future for music in America?

M: As far as I can see it will be unbelievable. In Boston all our concerts are now sold out, and every year the record business gets bigger and bigger. The whole growth of music here is a miracle; also it is unique. And I don't see any end in sight. There has been no similar growth like it anywhere in the world at any time.

R: To change the subject – do you have any preferences among contemporary composers?

M: To a degree. Honegger, for instance, is to me a very great man, and Piston, too. Everything Piston does is perfectly organized; nothing is left to chance. It is all logical, as music should be. And, of course, there is Stravinsky – a work like "Le Sacre" is a tremendous event. Also "Les Noces"; and the Canticum Sacrum moves me deeply.

R: And among the younger composers?

M: Well, I'm devoted to no single school. I try to do everything that

Stop & Shop Gourmet Quiz for Early Comers

1. What is a Northern Spy?
   a. Benedict Arnold b. a sneaky Eskimo c. frozen apple d. a variety of apple
2. A California Mission is a
   a. resort b. journey c. orange d. date
3. Where are English walnuts grown?
   a. England b. America c. India d. South America
4. What makes Stop & Shop Louisiana Ring Cake different?
   a. a southern accent b. its square shape c. chopped liver filling d. fresh orange bits throughout

ANSWERS:
1) d. a variety of apple 2) d. date 3) b. America 4) d. fresh orange bits throughout

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

The New England Conservatory
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

Thursday, March 24
8:30 P.M.
JORDAN HALL

CONSERVATORY SYMPHONY ORCHESTRA
JAMES DIXON, *Conductor*
Soloist: DAVID BARNETT, Pianist

BEETHOVEN, Concerto No. 4 in G major, for piano and orchestra
TSCHAIKOWSKY, Theme and Variations, Op. 55
No tickets required

290 Huntington Ave., Boston 15

I think is worth doing. My only principle is that I know that young composers *have* to be helped. But you can't help every one, so I must make the final choice. That's all there is to it.

R: How about fellow conductors – who are your preferences in that direction?

M: When I was an orchestral violinist I played under Monteux, Walter, Furtwängler, Toscanini –and for all of them I have enormous admiration. But Toscanini was my idol, my hero. We were not always in artistic agreement, but no orchestra ever sounded again the way it did under him.

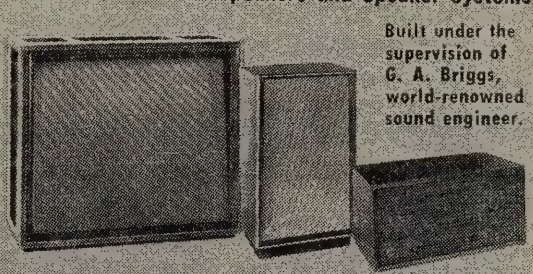
R: Finally, Mr. Munch, rumors filter through New York now and then that you're considering resigning from the Boston Symphony. Is there any truth to them?

M: Not a word. Of course, it all depends on my health and strength. But as long as they hold out I will continue in Boston. Leave Boston? Not until they drag me away.

For information about
ADVERTISING
in the
Boston Symphony Orchestra
publications
write or call
Advertising Department
Symphony Hall
CO 6-1492

• •

STEREO/HIGH FIDELITY NOTE:
This is the
Wharfedale
Loudspeakers and Speaker Systems



Built under the supervision of G. A. Briggs, world-renowned sound engineer.

There is a Wharfedale system admirably suited to your own stereo and room requirements. Wharfedale speakers are preferred because they eliminate stridency and reproduce music naturally, without electronic, mechanical or acoustical coloration.

The Wharfedale line includes full range, bass and treble speakers, plus 2- and 3-way speaker systems.

Available in Boston at:
LAFAYETTE RADIO
110 Federal Street
THE LISTENING POST, INC.
161 Newbury Street
RADIO SHACK CORPORATION
730 Commonwealth Avenue
and other high fidelity dealers

A quality endorsed component of British Industries Corp. (BIC)
GARRARD • LEAK • WHARFEDALE • RJ • RIVER EDGE

IMPRESSIONISM is a loose word, a fortuitous word, no proper definition of the tendency which, beginning in France, has permeated all painting. The best that can be said for applying it to Debussy is that he lived in the same Paris with Pissarro and Monet and their fellows, and that all artists in Paris at that approximate time were moved by a similar impulse to break away from the restrictions of traditional form and look for vitality in their present experience. Romantic sentiment no longer applied — its emotion had become a formula. The new realism carried Zola into the poor quarters of Paris, led Monet to portray everyday people having a picnic on the grass rather than the studied postures of heroic groups such as the faultless allegorical figures of Delacroix. This sweeping inundation of the arts by "here and now" subjects did not directly concern music at all. But the impulse was basically the same. While narrative and pictorial artists disengaged themselves from past subjects and past ways, Debussy disengaged himself just as eagerly from past musical forms and built his personal style with at least as much courage and inner assurance as the impressionists who rejected all graphic outline and played freshly and freely with color.

BIGELOW · KENNARD CO ·

• jewelry • silver • china and glassware
• leather items • clocks • gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

As usually happens in history, the new movement first announced itself in literature, next in the graphic arts and last in music. Rousseau's "return to nature" was tardily reflected in painting. Landscapes remained indoors until the impressionists carried their easels to Argenteuil or Fontainebleau Forest and captured sunlight on canvas. The spectrum was brought into play, and dominated all. Debussy made his presence felt long after the impressionist movement had declared itself. The first *Salon des refusés* took place in 1863, when he was one year old. At the time of his maturity they had become a larger and more entrenched group. Debussy never closely associated with the impressionists, although as a collector of beautiful objects of art, Japanese art in particular, he might well have been expected to link his efforts with theirs. On the contrary, he repudiated the label. The poets he cultivated, as any composer with a keen eye for a text is sure to do.

Like the painters, he rejoiced in color (if instrumental timbres can properly be called color); he discarded the full-phrased melody, and such procedures as symphonic development, the usual chord successions, cadences – the various forms which had become imbedded in custom. He altered the scale and from it built his own chromatic harmonies. Here is a parallel if instrumental color can be allied with

SAVE TIME CONVENIENT
PARK YOUR CAR
AT THE
WESTLAND AVE. GARAGE
WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ
World's Greatest Toy Store
40 Newbury Street, Boston Telephone: COmmonwealth 6-5101
Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

pigment, musical structure with draughtsmanship. A definition of impressionism which draws painting and music together has been well stated by DeWitt H. Parker: "Art is expression, not of mere things or ideas, but of concrete experience, with its values, and for its own sake. It is experience held in a delightful, highly organized sensuous medium, and objectified there for communication and reflection."

If *Jardins sous la pluie* is placed beside one of Monet's lily pond landscapes, it is at once apparent that both works of art sprang from a similar place and time – France at the turn of the century. Both are sheer, luminous color, delightfully amorphous, untrammelled by any academic rules of form whatever, yet somehow beautifully ordered. They have no deeper purpose than this delight. Beneath the surface similarity the dissimilarities are more striking. The one pretends to be a landscape but is not one at all. The other betrays a lifelong general effort of painters to evade graphic visual representation. It has a landscape, one in this case actually built by the artist, but some of his colleagues were more independent – Cézanne, Braque, Matisse, really struggled to free themselves from literal depiction, to escape what has been called "the tyranny of representational tradition." The artist rejects what his eye sees that he may create forms intimately his own rather than make a mere quasi-photographic copy of what is before

New **PIANOS • ORGANS** Rebuilt



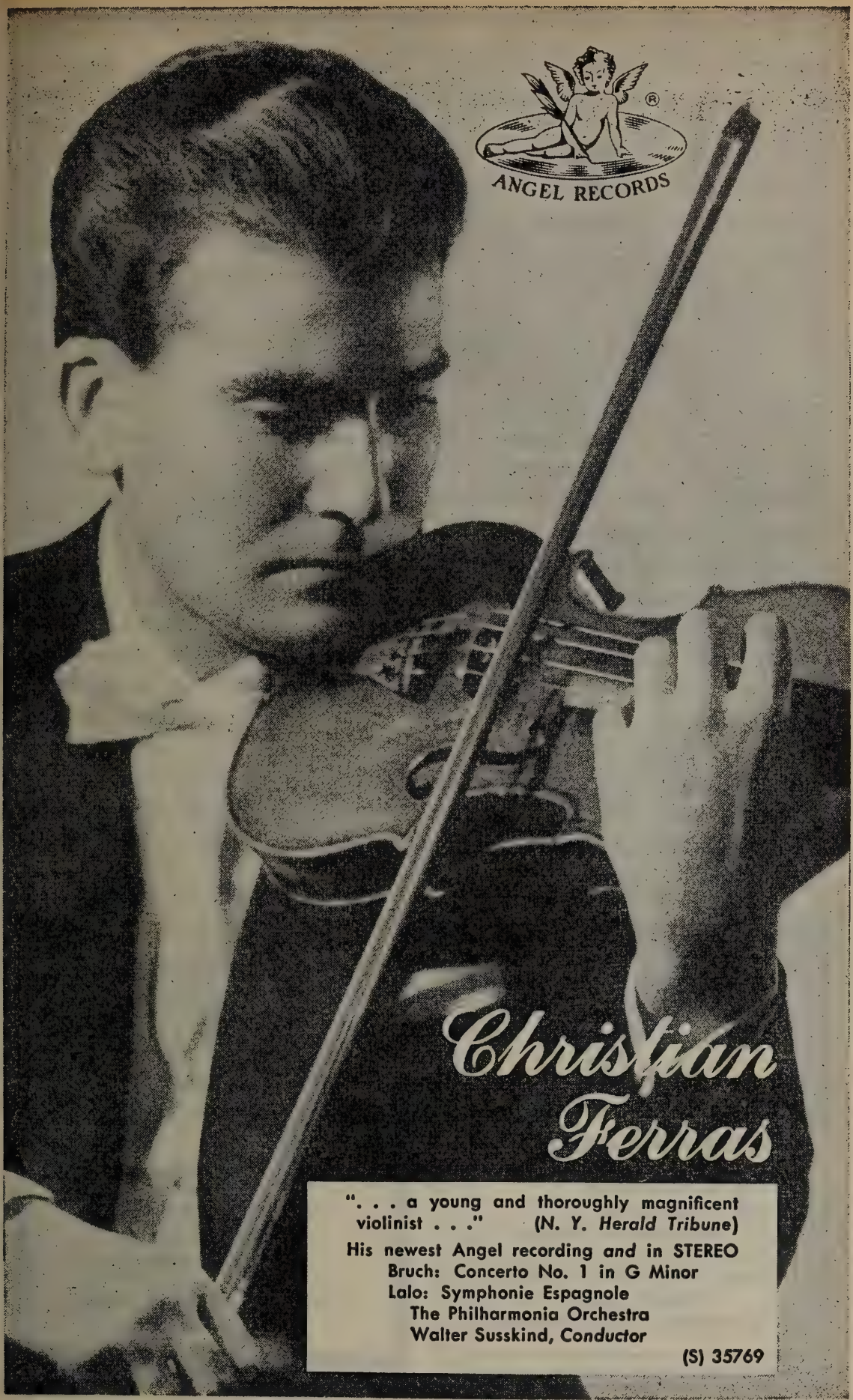
MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. EXport 6-2224
Members of Piano Technicians Guild



Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT


ANGEL RECORDS
Christian Ferras
". . . a young and thoroughly magnificent violinist . . ." (N. Y. Herald Tribune)
His newest Angel recording and in STEREO
Bruch: Concerto No. 1 in G Minor
Lalo: Symphonie Espagnole
The Philharmonia Orchestra
Walter Susskind, Conductor
(S) 35769

him. From this point of view, the development of painting in France has been a battle through many years, from Courbet to Picasso, a record of brave persistence in the face of stubborn conservative opposition. There was the effort to escape from subjection to the stylized groupings of Delacroix, the slick detail of Ingres, the sentimentality of Millet and the Barbizon school. The reaction against these rooted trends was sometimes too violent and produced distortion. It also liberated fresh energy, as the best of the painters were able to experiment with composition, with flat dimension, with multi-angle, with brush technique, with the choice and application of color quite freely according to their own inner prompting. The logical and ultimate result of all this has been a complete separation, an "abstraction" of the artist from any model at all – he is left alone in his bare studio with his palette and his canvas. In lieu of a subject he must invoke his "intuition," whatever that might be, wondering perhaps what will come forth. If this is the logical goal of a century of effort, it has also proved an often barren one so far as the pictorial arts are concerned.

The exploring painter has thus reached a point which at once calls to mind a similar case – the composer at his desk with nothing more at his disposal than pen, ink and the ruled page. He has no scene to prompt him, no bowl of fruit. For a model, so far as he has any, he must look to note patterns which other composers have through the years built into custom, and the more he depends on these the less original, the less important is what goes down on the blank staves. Thus, a wholly abstract art, which is the end of the road so far as the painter is concerned, is for the composer the actual point of departure. One recalls Walter Pater: "All art constantly aspires toward the condition of music."

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS

300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis

Liberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES

171 Washington Street
Dorchester, Mass.

GE 6-5547 **BI 4-2505**

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

Debussy, turning his back on the past more completely than any other composer in history, was to a vastly greater degree thrown upon his personal, inner resources. Unlike the impressionist painters, who bolstered each other against hostile opinion and readily took hints from each other in the way of color juxtaposition, "comma" strokes, pointillism, impasto, etc., Debussy worked out his basic system and his instrumental palette quite by himself. He was the loneliest of artists as he pursued his single path. Friends he had, and eventually imitators, but no true pupils. He copied on one. He no more than cut his teeth on the then current idiom of Massenet. Wagner and Strauss were antipathetic to this reticent composer, and if his harmonies took on an occasional Wagnerian blush, it was because Wagnerian chromaticism just then pervaded the atmosphere and could not be escaped.

As a self-made, pioneering artist, Debussy had no counterpart in his day, unless it was Cézanne. Cézanne had the same sort of independence, the persistence and tireless effort which instead of falling into some facile precedent would spend weeks over the treatment of light on a shirtfront, as Debussy would spend as much time over a single harmonic progression. Such are the rare, the truly "intuitive" artists.

In this sense, Debussy was unlike the impressionists who worked rapidly to catch the immediate sheen of light, with a corresponding surface result. Ravel was perhaps more like the impressionists than Debussy was, for although he was a painstaking worker, the skill of a faultlessly colored surface was his principal aim. The color is clear and neat while the underlying form skilfully supports it. Ravel borrowed something from Debussy to these ends while forging his own style. There is surface in Debussy, but also something more. The composer of *La Mer* had grandeur; of *Pélléas,* universal penetration. As a lone worker, an uncompromising innovator, he stands apart in his own way from all artists, in any medium.

J. N. B.



BOSTON
BOOK and ART
SHOP

Books on Fine and Applied Art

PRINTS · PICTURE FRAMING

657 Boylston Street

TEL. KENMORE 6-5762

STAR
MARKETS

Greater Boston's
Outstanding Food Stores

12 Large Supermarkets

WATERTOWN	MT. AUBURN
NEWTONVILLE	BROOKLINE
WELLESLEY	STONEHAM
MEDFORD	PORTER SQUARE
CHESTNUT HILL	NORWOOD
AUBURNDALE	WOBURN

FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE), *Op.* 14A

By HECTOR BERLIOZ

Born at la Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 8, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: the *Fantastic Symphony* and *Lélio; or, The Return to Life,* a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

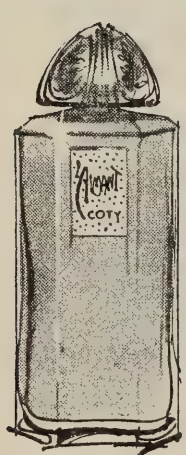
The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885. The most recent performances in this series were on November 12–13, 1954.

It is scored for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets and E-flat clarinet, 4 bassoons, 2 *cornets-à-pistons,* 2 trumpets, 4 horns, 3 trombones, 2 tubas, timpani, snare drum, bass drum, cymbals, 2 harps, piano, and strings.

The score is dedicated to Nicholas I. of Russia.

THERE have been many attempts to explain that extraordinary musical apparition of 1830, the *Symphonie Fantastique.* Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique.*"

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited



Nothing makes a woman more feminine to a man

L'AIMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax

How the Whale (Of a Sale) Got Its Name



If you're in business these days you're certain of something besides taxes: your commercial ethics and advertising statements are being sifted for naughtiness by the FTC, FCC, SEC, and a possibly infinite number of less edgy guardians of customer weal. Barnum's picture has been removed from its frame, replaced by Kefauver. Demolitions experts in charge of the impending population explosion have promised not to produce a new sucker every minute, or at least to improve the ratio. Just possibly we've seen our last Semi-Monthly Birthday Sale, and the daily Million Dollar Clearance will give way to something closer to reality . . . for example a *Colossal Nervous Treasurer Event* followed by *First Annual Outwit 'Em Day,* etc.

Radio Shack has decided to pledge *not* to specify in its announcements that it will never be undersold. We were undersold by four Manhattan record shops in 1958-9, for example. Not every day, to be sure, but darn near. All four went bankrupt at 33⅓ rpm shortly before rock and roll died at 45 rpm; it was a lean year for best sellers!

Now we sound a happier note. By an odd collection of special discounts, cajoling, wishful-thinking and cynical markdown theories, Radio Shack enters 1960 with an *Ethical Mid-Winter Sale* of stereophonic LP disks on the RCA-Victor and London labels.

These regularly sell for $5.98 and $4.98 wherever records are sold at list. Where they are not sold for list the going price is $4.88 for a $5.98, and $3.87 for a $4.98, for reasons clearly brilliged by Lewis Carroll in his treatise on "Discount Operations and the Mirror Image."

Radio Shack, living precariously on a diet of curds and brinksmanship, is now selling *all* these $5.98 and $4.98 stereo LP's for $2.99 and $2.88 without tie-ins or nail-downs — in fact without even wincing.

For public record, our $2.99/$2.88 price is actually below regular dealer cost! You ask: how can it be? Aha! Now it is clear *you* are not in business! Dear friend, being in business in 1960 requires of you a certain quality. No, not faith in one's factory — *that* is suicide. The quality you need is *Massive Lack of Resistance.*

If a thing normally worth $6 suddenly costs you $3 — don't resist! Massively! Buy your head off! Tomorrow or next week or next month the tables will be turned; the $6 object will again cost you $6; the manufacturer will be heard muttering about raising the price to $6.65 due to increase in nylon rivets and antimagnetic plywood.

Radio Shack cannot accurately predict how long we will be able to offer Victor and London stereodisks below $3. All we can do, conservatively, is urge you to buy with abandon until the curtain falls. Fill your Jaguar to the gunwales. Bring your biggest wheelbarrow. It's truly a whale of a sale . . . nothing *but nothing* fishy about it!

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

letters to his friend Fernand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe?* The Berlioz specialists have been at pains to explain the *"affreuses vérités"* with which Berlioz charged her in his letter to Fernand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece *Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that

* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

W. W. WINSHIP INC.

Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

The real family man buys *before* need . . . and is gratefully remembered



KNOLLWOOD
MEMORIAL PARK CANTON, MASSACHUSETTS
NON-SECTARIAN • BUDGET PLAN • FREE BOOKLET
OFFICES: 20 KILBY ST., BOSTON, RI 2-0505



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer – light as a melody by Mozart . . . Red Cap ale – robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun† brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia,* of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's Tales filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater,* in de Musset's translation, may well have contributed. But who in this age, so remote from the literary aesthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated — let alone this one. Enough that Berlioz directed his rampant images,

† *Berlioz and the Romantic Century,* 1950.

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

Since


1832

J. S. WATERMAN & SONS
FUNERAL SERVICE

OUR DIRECTORS

Julian D. Anthony	President, The Columbian National Life Insurance Co.
Edwin D. Brooks	Minot, DeBlois & Maddison
C. Rodgers Burgin	President
Frank J. Carey	U. S. Manager and Attorney, The Employers Liability Assurance Corp., Ltd.
Richard L. Frothingham	Senior Vice President
J. Frank Gerrity	President, Gerrity Company, Inc.
Maynard L. Harris	President, Suffolk Franklin Savings Bank
Benjamin F. Jaques	President, S. H. Couch Co., Inc.
Henry C. Jones	President, Arkwright Mutual Fire Insurance Co.
Phillips Ketchum	Herrick, Smith, Donald, Farley & Ketchum
Leon M. Little	Treasurer, American Unitarian Association
Augustus P. Loring	Trustee
Kenneth W. Marriner	President, Marriner & Co., Inc.,
Wallace L. Pierce	President, S. S. Pierce Company
Thomas Temple Pond	Trustee
Charles O. Richardson	Trustee
Henry L. Shattuck	Shattuck & Brooks, Trustees
Walter K. Shaw, Jr.	President, E. A. Shaw & Co., Inc.
Henry G. Simonds	Textile Consultant
Philip W. Stocker	Executive Vice President
Francis C. Welch	Welch & Forbes

The directors of The New England Trust Company for over ninety years have kept the Bank in step with a changing world, at all times maintaining the conservative policies on which the Bank was founded.

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.

Telephone: HAncock 6-8005

Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation



Incorporated 1869

visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.*

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from *"Der Freischütz"* – musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "sym-

* There is plentiful evidence that this Symphony was no sudden convulsion of the imagination, but the result of a long and carefully considered germination—a masterfully assembled summation of the whole artist at the time. The persistent and pervading theme of the *Fantastique* grew from a melody which Berlioz composed as a song at the age of twelve, and which was connected with a mute childhood infatuation with a girl of eighteen whose "pink slippers" and whose name—Estelle—were magic to him. Ernest Newman considers it probable that the final witches' sabbath movement was first planned for a *Walpurgisnacht* ballet on *Faust* which Berlioz had intended for the *Opéra*, and that the waltz and slow movement may have had similar beginnings. The sketches for an intended opera on *Les Francs-Juges* contained, according to Boschot, the first form of the march. After the first performances, Berlioz was to rewrite the slow movement and march.

"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

phonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae,* Strauss's Till on the scaffold – these and a dozen other colorful high spots in music are direct descendants of the *Fantastique.*

Since the *Fantastique* was the forerunner of a century of "program music," the blame for this now diminishing but dubious practice has been laid upon Berlioz. Barzun in defense of Berlioz has shown that "imitations of nature" in music long antedated him, and that Berlioz expressed himself clearly and judiciously on what he called the *"genre instrumentale expressif,"* while composing in like good taste. Mr. Barzun makes a penetrating and illuminating study of program music in a long chapter which is recommended to those who may hope to reach an understanding of that vexed subject. This writer clears away the considerable underbrush from what he calls "the intellectual thickets" which have grown up about Berlioz's supposed program intentions and draws our attention to the fact that "if we could by magic clear our minds of cant, all we should need as an introduction

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

• PIANOS
• RADIOS
• ORGANS
• MUSICAL TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

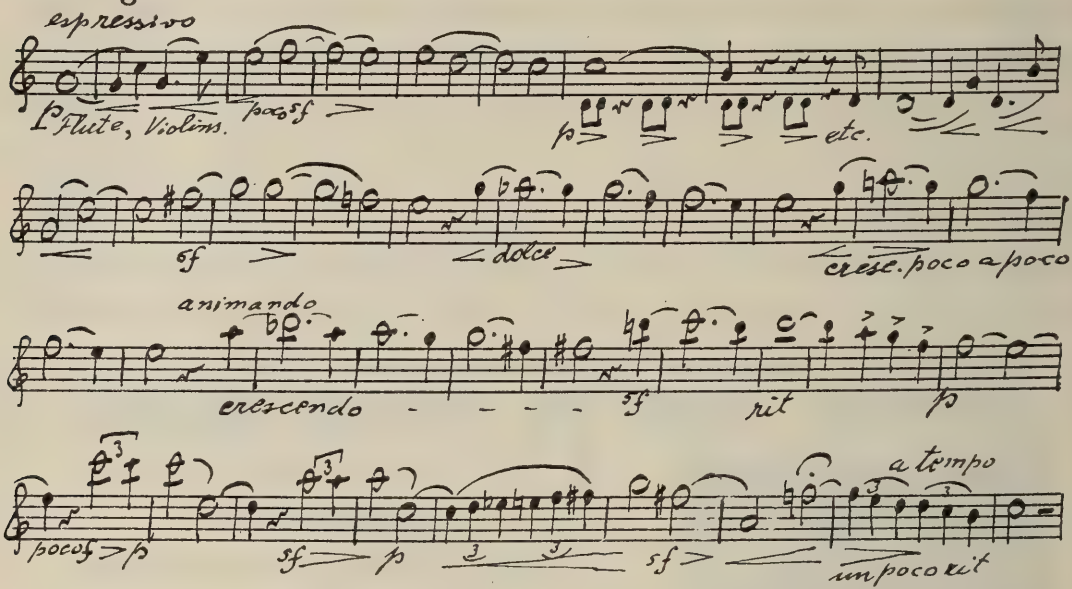
Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

to the score would consist of a musical analysis such as Schumann wrote, or more recently T. S. Wotton."*

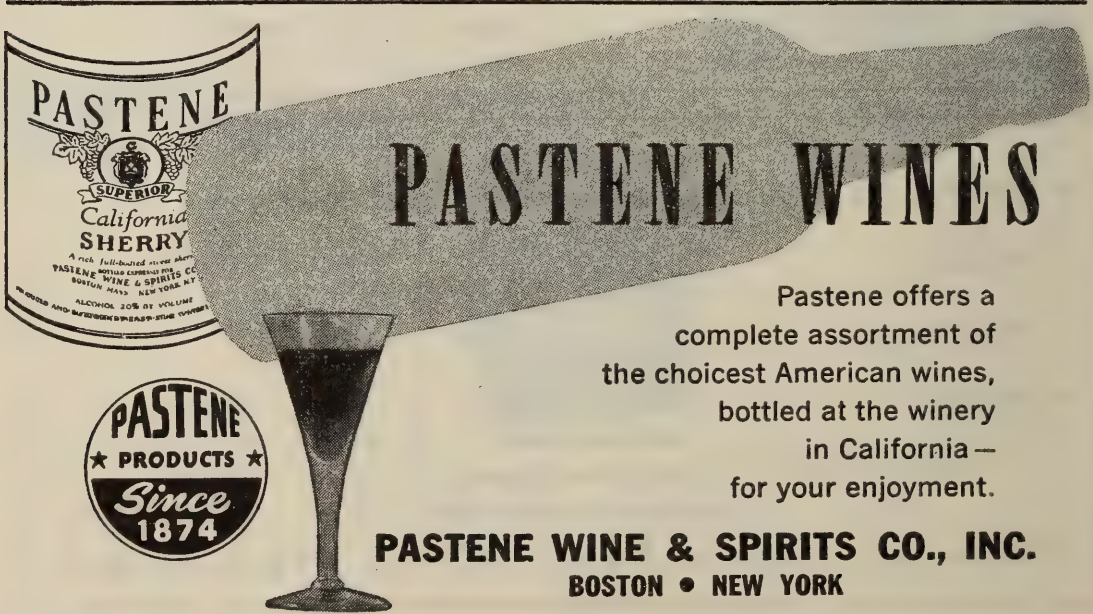
• •

The "Estelle" melody is the subject of the introduction (played after the opening chord, by the muted strings). The melody proper, the *idée fixe,* which opens the main body of the movement and which is to recur, transformed, in each succeeding movement, contains the "Estelle" phrase from its sixteenth bar, in mounting sequences of the lover's sighs:



The first movement, like the slow movement, which makes full use of the *idée fixe,* is characterized by its ample, long-lined melody, never in the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages

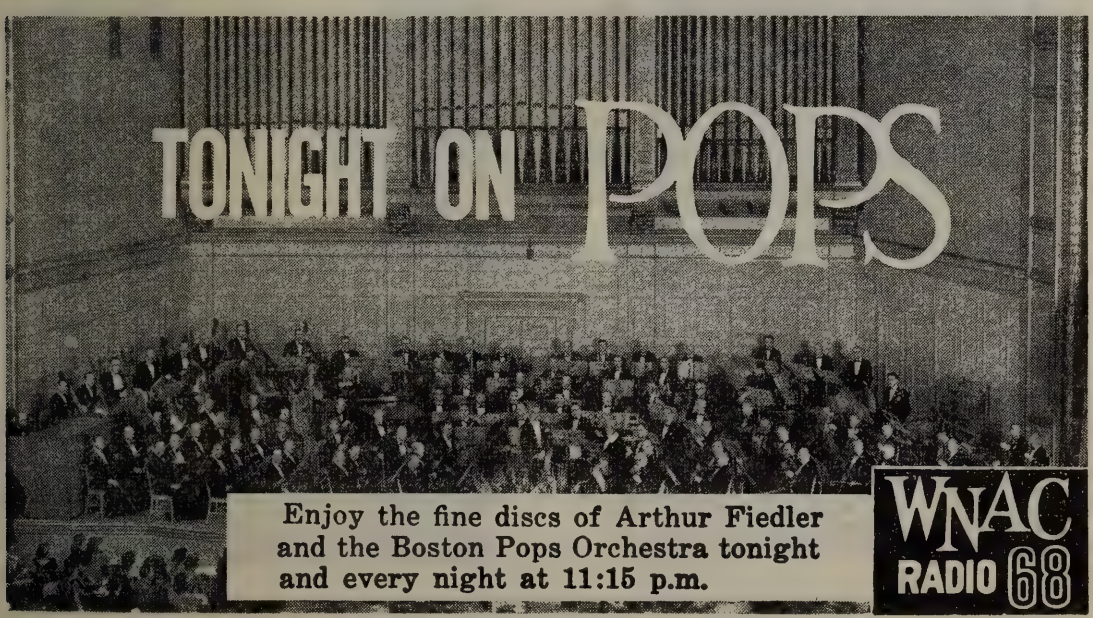
* Berlioz: Four Works (Musical Pilgrim Series) gives an admirable detailed analysis with notations.



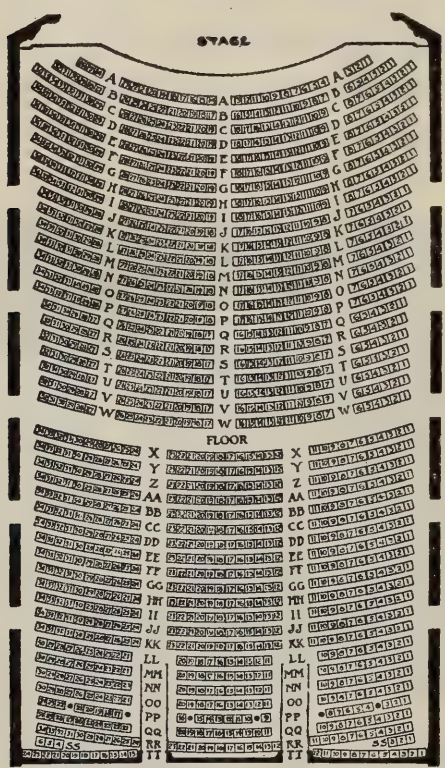
in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the "artist" declaring his passion. For all its freedom, there is a clear exposition with a second theme in the dominant, followed by a repeat sign, a development (unorthodox and richly resourceful), a return to the original form of the theme with the added voice of the solo oboe (the happy inspiration of a re-working, praised by Schumann) and a pianissimo coda, *"religiosamente."*

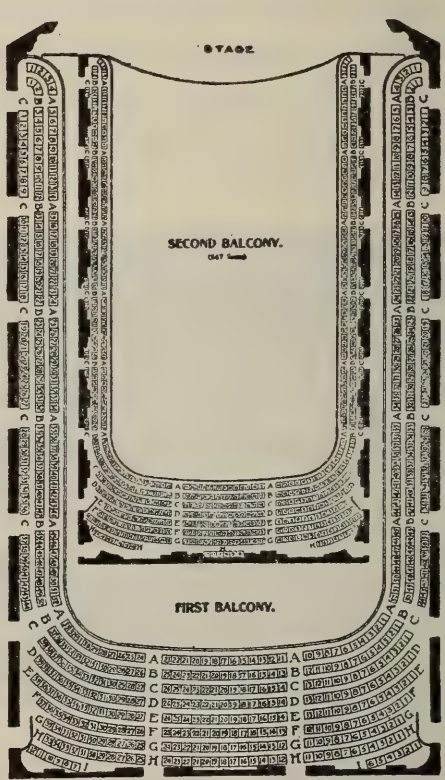
In the same line of thought, the "ball scene" is the waltz-scherzo. Its main theme, which is introduced simply by the violins after a sweeping introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the *"valse"* then still constrained by the stilted, hopping rotations of the German dance. But presently the *idée fixe* (sounding quite natural in the triple rhythm) is introduced by the flute and oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The *Scène aux Champs* opens with a gentle duet between the English horn and the oboe "in the distance," as of one shepherd answering another. At the close of the movement, the voice of the English horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm. This bucolic prelude and postlude have no relation to the main body of the movement by notation, musical precedent, or any plausible "program." Yet any sensitive musician submits willingly to the spell of what is probably the most intense and highly imaginative movement of the symphony, where the *idée fixe,* by now pretty thoroughly worked, appears in the fresh and entrancing guise of a sort of romantic exaltation.



The march to the gallows rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the *idée fixe,* heard only this once, until it is cut short with a mighty chord. This ironclad movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une Nuit de Sabbat,* is fearsome in another way — its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E-flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6-8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled *"Ronde du Sabbat,"* where it is ingeniously combined with the *Dies Irae.*





SYMPHONY HALL, SUN. EVE. 8, APRIL 3

Handel and Haydn Society

DR. EDWARD GILDAY
CONDUCTOR

presents

Grand Mass in C Minor
Mozart

ALICE FARNSWORTH BOFFETTI, Soprano

ELEANOR DAVIS, Contralto

CARL NELSON, Tenor

ROBERT PATTERSON, Bass

Symphony Orchestra

Tickets at Symphony Hall Box Office Now

ORCHESTRA: $3.50, $3.00, $2.50, $2.00

FIRST BALCONY: $3.50, $3.00, $2.50, $2.00

SECOND BALCONY: $2.50, $2.00, $1.50 (Tax Exempt)

ELIZABETH I. BURT, *Manager*

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198*
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233*
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066*
	Violin Concerto (HEIFETZ)	LM-1992*
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228*
BLACKWOOD	Symphony No. 1	LM-2352*
BLOCH	"Schelomo" (PIATIGORSKY)	LM-2109
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274*
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111*
	"Prelude to the Afternoon of a Faun"	LM-1984*
	Three Images	LM-2282*
DUKAS	The Apprentice Sorceror	LM-2292*
ELGAR	Introduction and Allegro	LM-2105*
FRANCK	Symphony No. 1 in D minor	LM-2131*
HAIEFF	Symphony No. 2	LM-2352*
IBERT	"Escales" (Ports of Call)	LM-2111*
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MAHLER	"Kindertotenlieder" and "Lieder eines fahrenden Gesellen" (MAUREEN FORRESTER)	LM-2371*
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (HEIFETZ)	LM-2314*
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314*
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237*
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984*
	"Mother Goose" Suite	LM-2292*
	Piano Concerto (HENRIOT-SCHWEITZER)	LM-2271*
ROUSSEL	"Bacchus et Ariane" Suite	LM-6113
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292*
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239*
	Serenade for Strings	LM-2105*
	Violin Concerto (SZERYNG)	LM-2363*
WAGNER	Excerpts (EILEEN FARRELL)	LM-2255*
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109

* Also a stereophonic recording.

"The Boston Symphony Orchestra is one of the very greatest instruments of artistic utterance ever developed by any civilization on earth."

— JOHN M. CONLY, *High Fidelity Magazine.*

The eminence of the Orchestra was shown in 1952 when the Congress for Cultural Freedom invited it to perform in Europe. In 1956, at the invitation of the United States Government and again at no expense to the Orchestra, concerts were given in Moscow and Leningrad as part of the Orchestra's second foreign tour. This spring, again at the invitation of and financed by the Government, the Orchestra will be heard in Japan and the Far East.

The Orchestra could not have developed into "one of the very greatest instruments of artistic utterance" without the generous support of those who have a proud affection for it.

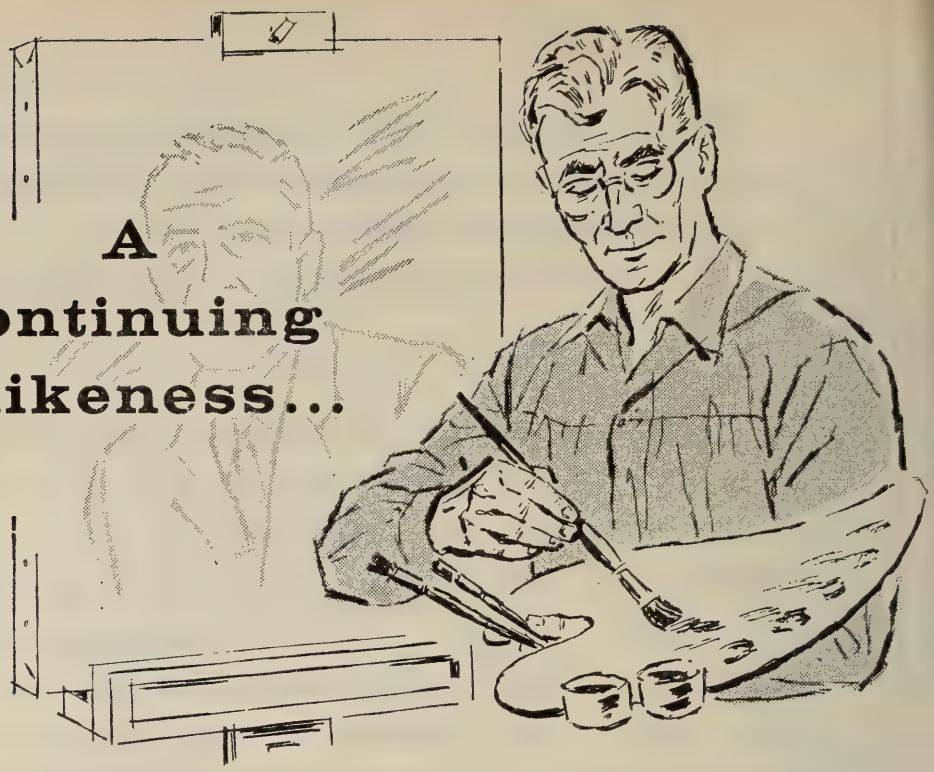
Many find their pride and affection expressed through membership in the Friends of the Boston Symphony Orchestra. Your membership in the Friends will be welcomed.

THE FRIENDS

of the

BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL BOSTON 15



A continuing likeness...

When you commission a portrait, you want a likeness that has the special quality of yourself.

And when you appoint an executor-trustee, to carry out your plans for the future of your family—you want to provide a "continuing likeness" of how you want these tasks performed.

For more than three quarters of a century, this Company has concentrated on managing the property of New Englanders and their families. Our purpose: to attain that character of administration that has the individual quality sought by the person who created the estate.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Twenty-first Program

(Following a tour of Hartford, New Haven, New York, Philadelphia and Brooklyn, March 22–26)

FRIDAY AFTERNOON, APRIL 1, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 2, *at* 8:30 *o'clock*

BACH . . . . . Suite No. 3, in D major, for Orchestra

I. Overture
II. Air
III. Gavotte I; Gavotte II
IV. Bourrée
V. Gigue

RAVEL . . . . . Concerto for Piano and Orchestra

I. Allegramente
II. Adagio assai
III. Presto

INTERMISSION

FAURÉ . . . . . Ballade, for Piano and Orchestra, *Op.* 19

(First performance in this series)

PISTON . . . . . *Symphony No. 6

I. Fluendo espressivo
II. Leggerissimo vivace
III. Adagio sereno
IV. Allegro energico

SOLOIST

NICOLE HENRIOT-SCHWEITZER

Mme. HENRIOT-SCHWEITZER uses the Baldwin Piano

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

Violins

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

Violas

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

Cellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth
Harold Farberman

Percussion

Charles Smith
Harold Thompson
Arthur Press

Harps

Bernard Zighera
Olivia Luetcke

Piano

Bernard Zighera

Library

Victor Alpert
William Shisler

Twenty-second Program

FRIDAY AFTERNOON, APRIL 8, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 9, *at* 8:30 *o'clock*

FERENC FRICSAY, *Guest Conductor*

KODÁLY . . . . . Dances of Galánta

BARTÓK . . . . . Divertimento for String Orchestra

I. Allegro non troppo
II. Molto adagio
III. Allegro assai

(First performance at these concerts)

INTERMISSION

BEETHOVEN . . . . . *Symphony No. 3, in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO *RCA VICTOR RECORDS

This program subject to change

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16. MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE – CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1960, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

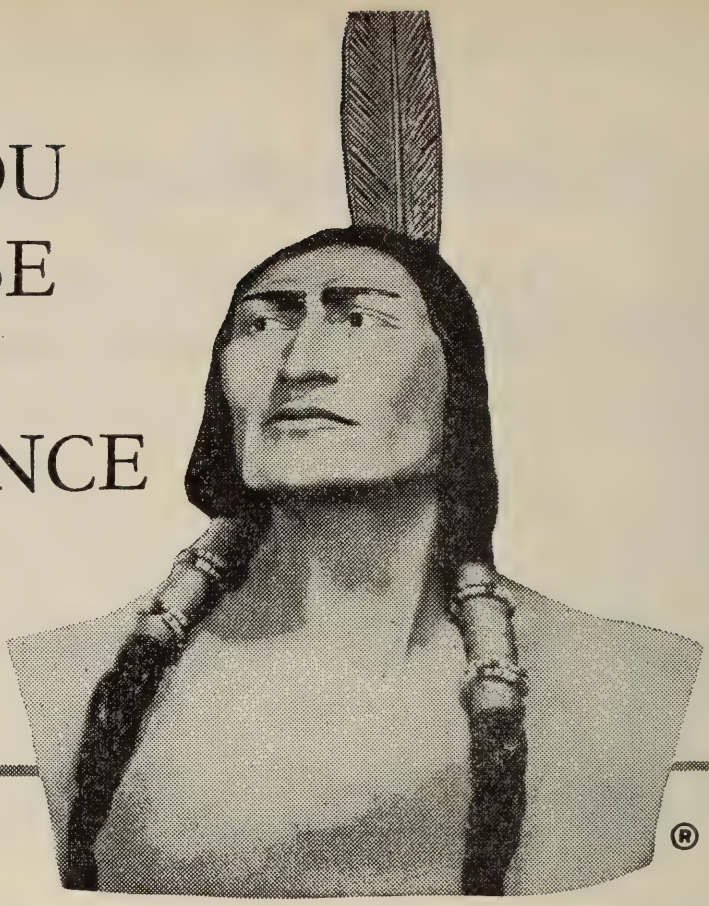
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
LEONARD BURKAT
Music Administrator
JAMES J. BROSNAHAN
Business Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (April 1–2) 1287
Program (April 8–9) 1341
Program (April 14–16) 1343

NOTES

Bach (Suite No. 3) 1289
Ravel (Concerto for Piano and Orchestra) 1294

ENTR'ACTES

A Pampered Age? (*Howard Taubman*) . . 1302
Ballades in General and Fauré's in Particular (*Klaus G. Roy*) 1311
More Views on Serialism (*Walter Piston*) 1318
Reminiscences of Maurice Ravel (*Eva Gauthier*) 1326

NOTES

Fauré (Ballade, for Piano and Orchestra) 1334
Piston (Symphony No. 6) . . . 1337

Symphoniana

EXHIBITION

The exhibition which opens in the Gallery this week will consist of paintings loaned by the Gallery of Tyringham, Massachusetts.

• •

THE FAR EASTERN TOUR

A tentative itinerary is announced for the Boston Symphony Orchestra's eight-week tour of Far Eastern countries. The costs of the tour will be met by the United States Government as part of the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

Charles Munch as conductor will share the concerts with Richard Burgin and Aaron Copland. The entire Orchestra will depart from Boston on April 25 by chartered flight. After a change of planes on the West Coast, the Orchestra will fly to Korea where they arrive on April 27.

Two concerts will be given in Korea, in Seoul and probably Pusan, before the Orchestra flies to Tokyo on May 1. Approximately 22 concerts will be given in 16 Japanese cities during May. Six of these concerts will be held in Tokyo and two in Osaka.

Hurwitch BROS.



take a long look at spring

starting with this new long-jacketed suit . . . perfect exponent of spring's new breezy feeling . . . the great sleeve, stand-offish collar, and tailored chic which distinguish H.B.'s latest collection.

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



The Culotte

leads the fashion parade southward —ours a hostess pajama of Arnel jersey featuring a softly turned collar and a wide gold belt. White, Green or Red.

Sizes 10-16 **$45.00**

416 Boylston St.
Boston 16
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

Three concerts are scheduled for Manila in early June before the Orchestra flies to Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. From Australia the Orchestra will fly to New Zealand for two concerts in Auckland and Wellington before its return to the United States. The Orchestra will arrive by plane in Boston on June 19 to prepare for the Berkshire Festival which opens on July 8 at Tanglewood.

Charles Munch and his two associates plan to perform 22 compositions by 19 composers on the tour. Included in the tentative list are eight works by seven American composers: Samuel Barber, "Medea's Meditation and Dance of Vengeance"; Easley Blackwood, Symphony No. 1; Aaron Copland, Symphony No. 1 and the Suite from "The Tender Land"; Norman dello Joio, "Variations, Chaconne and Finale"; Leon Kirchner, "Toccata"; Walter Piston, Symphony No. 6; and William Schuman, "New England Triptych."

• •

FERENC FRICSAY

The pending visit of Ferenc Fricsay as guest conductor on April 8 and 9 will be his second, for he conducted this Orchestra on November 13–14, 1953, when he made his first appearance in America. The program is of special interest since the first two composers represented, Kodály and Bartók, were not only his fellow countrymen but his teachers in Budapest.

• •

NICOLE HENRIOT-SCHWEITZER

Nicole Henriot-Schweitzer, born in Paris, studied with Marguerite Long and entered the Paris Conservatory at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. She was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American début January 29, 1948, then playing the first of many concerts in this country, including several appearances with this Orchestra. She is the wife of Dr. Munch's nephew, Jean-Jacques Schweitzer, who is also a nephew of Dr. Albert Schweitzer. They were married in Boston in January, 1958.



filene's

Boston
Belmont
Chestnut Hill
Wellesley
Winchester
Hyannis
Northshore,
Peabody

Young Bostonian Shop

You'll feel new spirit, new verve, new graceful animation with the dramatic endowment of fashion on your sleeves . . .

Kimono sleeves

gather wide-spread momentum on a silhouette divine. A shape to fulfill the promise of femininity making the most of your waistline . . . expressing the mastery of line and cut in sheer wool. Gendarme navy, sizes 12-18, fifth floor. $49.95

On sale at Filene's Boston only



Madam, don't you believe it!

"Women are all heart, no head"

You would think this tired old saw would have died with the passage of the 19th Amendment. Why, today women are so shrewd they own half of America's personal wealth! But still you hear that women live by intuition, not intelligence. Of course, at Old Colony we know better. We're overjoyed to state that our Federal Street offices are visited by a goodly number of customers who "wear satins and laces and smell of cologne."

"Bankers are all head, no heart"

This claptrap is every bit as inaccurate — and even more unkind. Old Colony officers are real softies. Oh, we're hard-headed and steely-eyed when it comes to protecting and managing your funds. But we'll wager you'll find more genuine understanding and sincere human concern for your problems at Old Colony than at any place this side of church. There, we said it and we're glad.

By way of gently introducing ourselves, madam, we hope you will let us send you "A Primer for Investors." If you're not already an expert on stocks and bonds, this little booklet will start you on your way.

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:15



OLD COLONY TRUST COMPANY

One Federal St., Boston 6, Mass.

Allied with THE FIRST NATIONAL BANK OF BOSTON

Twenty-first Program

FRIDAY AFTERNOON, APRIL 1, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 2, *at* 8:30 *o'clock*

BACH ..... Suite No. 3, in D major, for Orchestra

I. Overture
II. Air
III. Gavotte I; Gavotte II
IV. Bourrée
V. Gigue

PISTON ..... *Symphony No. 6

I. Fluendo espressivo
II. Leggerissimo vivace
III. Adagio sereno
IV. Allegro energico

INTERMISSION

FAURÉ ..... Ballade, for Piano and Orchestra, *Op.* 19

(First performance at these concerts)

RAVEL ..... *Concerto for Piano and Orchestra

I. Allegramente
II. Adagio assai
III. Presto

SOLOIST

NICOLE HENRIOT–SCHWEITZER

Mme. HENRIOT-SCHWEITZER uses the Baldwin Piano

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

scene-stealing **small fur . . .**



from a collection
fresh this spring at

R.H. Stearns

Boston
Chestnut Hill

OVERTURE (SUITE) NO. 3 IN D MAJOR FOR ORCHESTRA

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 27, 1750

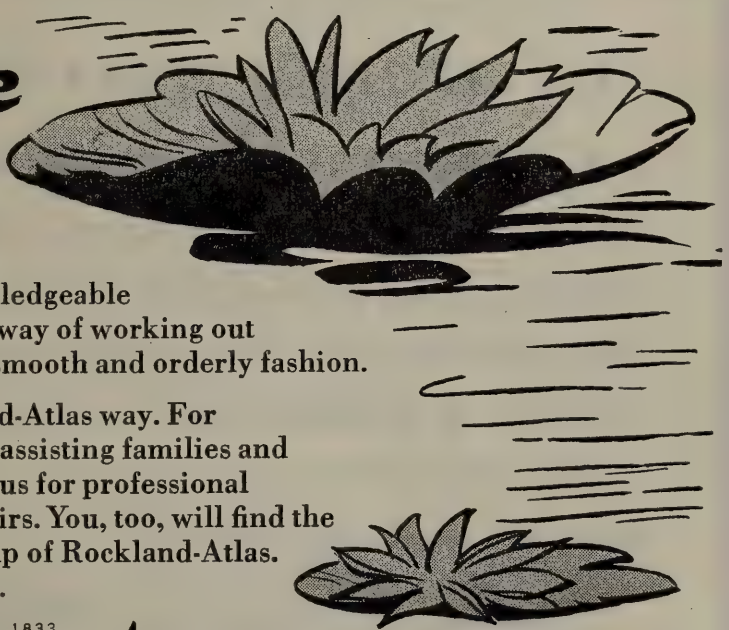
This "Overture" calls for 2 oboes, 3 trumpets, timpani, first and second violins, violas and basso continuo.

Philip Hale found a record of a performance in Boston under Theodore Thomas, October 30, 1869, and another by the Harvard Musical Association, January 20, 1870.

The Suite was last performed in the Friday-Saturday series, February 18–19, 1955.

BACH'S "overtures," as he called them, of which there are four, have generally been attributed to the five-year period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art – it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most

sempre legato



There's a knack to knowledgeable money-management—a way of working out financial problems in a smooth and orderly fashion.

That way is the Rockland-Atlas way. For generations, we've been assisting families and individuals who look to us for professional aid in their banking affairs. You, too, will find the going easier with the help of Rockland-Atlas. Come in and see us soon.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

of his chamber music, half of the "Well-tempered Clavichord," the "Inventions." Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The first suite, in C major, adds two oboes and bassoon to the strings. The second, in B minor, is for solo flute and strings. The last two suites, which are each in D major, include timpani and a larger wind group; in the third suite, two oboes and three trumpets; in the fourth suite, three oboes, bassoon and three trumpets.

The "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* such as Lulli wrote was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg

TEN STORES WELCOME YOU

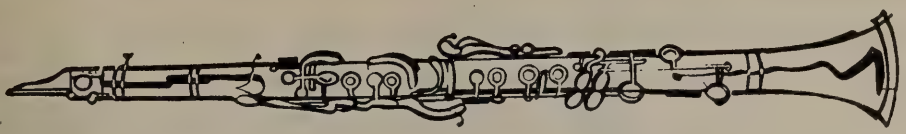
S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford



CLARINET: Paradoxically, this mellow woodwind which was to be embraced so fervently by generations of French musicians and composers was a German creation. Around 1690, a Nuremberg family of instrument-makers named Denner developed the clarinet from the older *shawm* or *chalumeau*. Soon it was known as the *clarino*, for the similarity of its tone to that of the high trumpet register, and then as *clarinetto*, for its relatively small size. Taken up by Handel, then Rameau, then Mozart and the Classical composers, its success was assured. With the invention of the Boehm action in 1840, the clarinet appeared in its modern form — a form so popular that it has been made in some 20 sizes, from the shrill octave clarinet to the contrabass clarinet, deeper than the double bassoon!

CONFIDENCE: The man in The Merchants' Trust Department who helps to plan and manage your trust fund is a man of discretion and understanding who merits your confidence . . . and a man of authority and experience who *inspires* it. As your family banker, he'll work with you confidentially — and confidently — to achieve your financial goals. Meet him soon at . . .

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831
MEMBER F.D.I.C

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The *"ouverture"* of the third suite, which is its main substance, consists of a "grave," a vivace on a fugued figure, and a return of the "grave" section, slightly shorter and differently treated. The air, lento (which certainly deserves its popularity, but not to the exclusion in lay experience of many another beautiful air by this composer), is scored for strings only. The Gavotte is followed by a second gavotte, used in trio fashion (but not more lightly scored as was the way with early trios), the first returning da capo. The Bourrée (allegro) is brief, the final Gigue more extended but nevertheless a fleeting allegro vivace.



la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

CONCERTO FOR PIANO AND ORCHESTRA

By MAURICE RAVEL

Born in Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This concerto was first performed January 14, 1932, at a Lamoureux concert in Paris. Ravel conducted the work and Marguerite Long, to whom it was dedicated, was the soloist. It was first heard in America April 22, 1932, on which date the orchestra of Boston (Jesús María Sanromá, soloist) and Philadelphia (Sylvain Levin, soloist) each performed the work in its own city.* It was last performed in this series, March 14–15, 1958, when Mme. Henriot-Schweitzer was soloist.

*** Under the heading "Temporal Arithmetic," H. T. Parker commented amusingly in the *Boston Evening Transcript:***

"To begin with the idle splitting of a hair. This afternoon Dr. Koussevitzky and the Boston Orchestra, Mr. Leopold Stokowski and the Philadelphia Orchestra, Mr. Sanromá in Boston, Mr. Levin in Philadelphia, are playing for the first times in America Ravel's new Piano Concerto. In Symphony Hall and in the Academy of Music it is second item on the program. The Bostonian conductor's first piece is a Concerto for Orchestra by Martelli, relatively brief; the Philadelphia conductor's Sibelius' Fourth Symphony, appreciably longer. Dr. Koussevitzky and Mr. Sanromá will sound the first measures of Ravel's Concerto ten or fifteen minutes before Messrs. Stokowski and Levin do likewise. They will sound the last while the Philadelphians are still dallying with the middle periods. Therefore in Boston Ravel's Concerto will be heard for the first time in America, Q. E. D. which is also "right and proper," since the piece was once intended for the jubilee year, 1930–1931, in Symphony Hall. In short, the Boston Orchestra has lost a dedication, but won—by a nose—a première!"



ONLY *the*
STEINWAY
Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

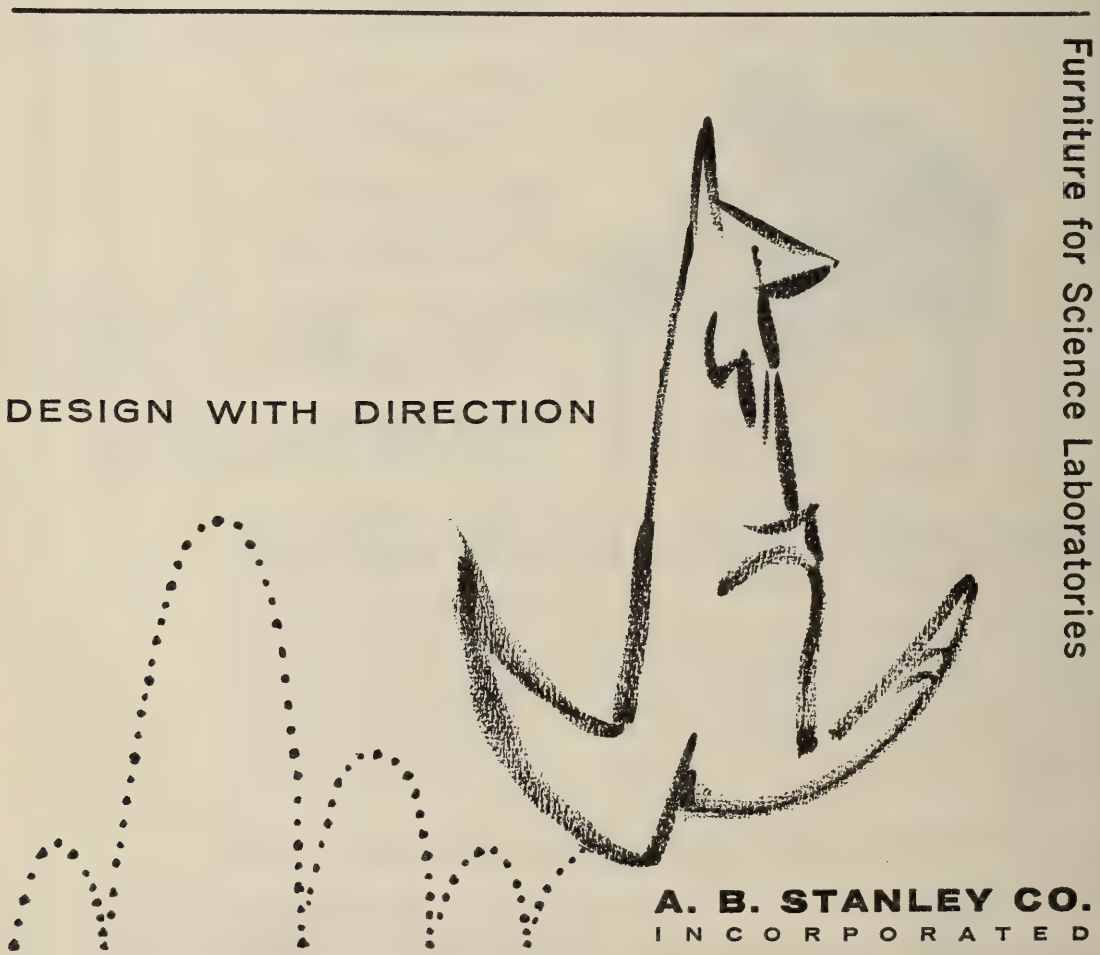
RALPH B. WILLIAMS
Vice President and Director

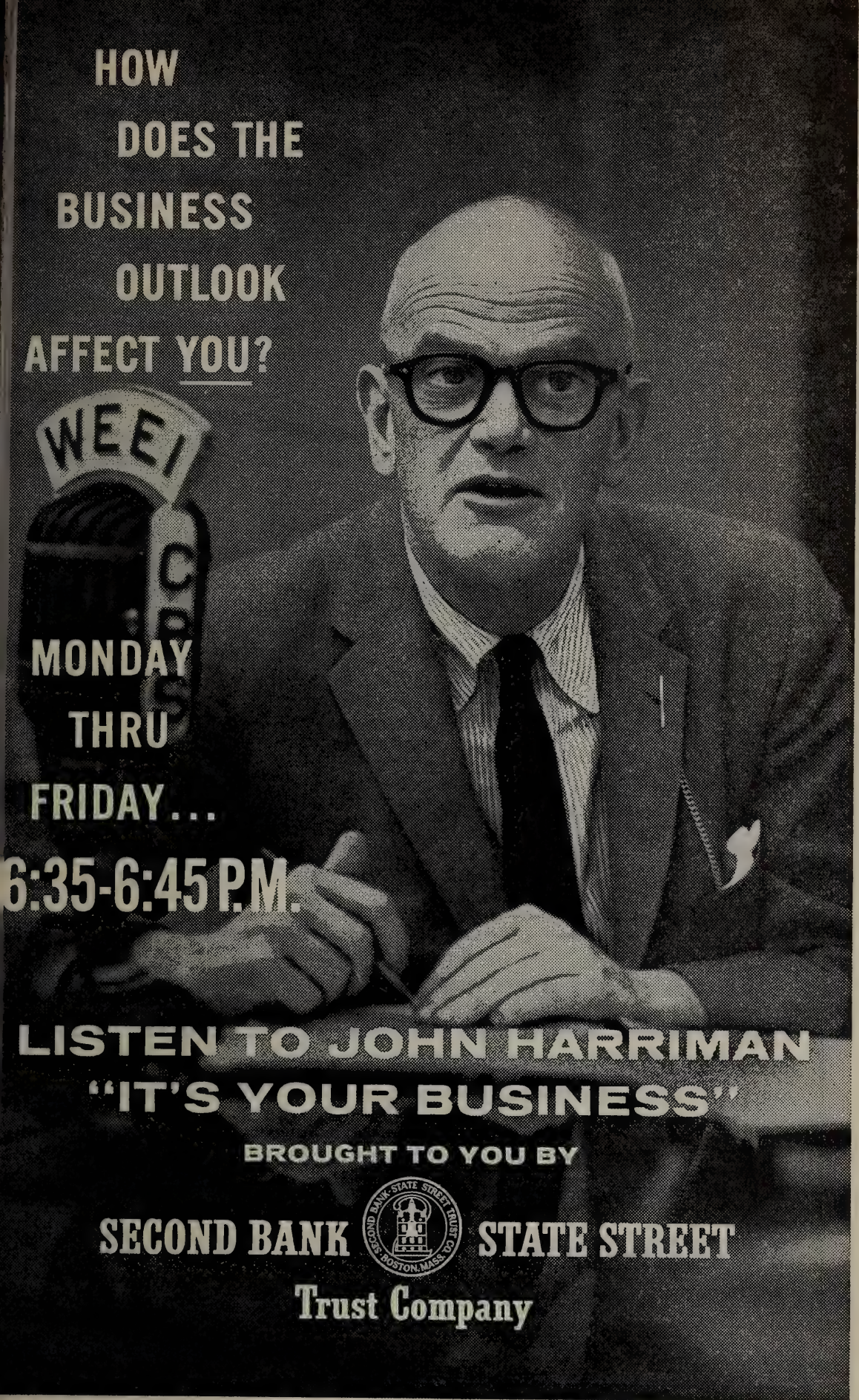
We act as Trustee, Executor, Agent and Custodian

The orchestration consists of piccolo, flute, oboe, English horn, clarinets in B-flat and E-flat, 2 bassoons, 2 horns, trumpet, trombone, timpani, triangle, side drum, bass drum, cymbals, tam-tam, wood block, whip, harp and strings.

RAVEL, asked to compose music for performance in the fiftieth anniversary season of the Boston Symphony Orchestra (1930–31), spoke of a piano concerto. But the score was not forthcoming from the meticulous and painstaking composer. "Ravel worked at it continuously for more than two years," so Henry Prunières reported after the completion at the end of 1931, "cloistering himself in his home at Montfort l'Amaury, refusing all invitations, and working ten and twelve hours a day." Ravel told this writer that "he felt that in this composition he had expressed himself most completely, and that he had poured his thought into the exact mold he had dreamed." In 1931, while this score was still in process of composition, he accepted another commission — a commission which he succeeded in fulfilling. This was the Piano Concerto for the Left Hand, composed for the one-armed pianist, Paul Wittgenstein. The two concertos were Ravel's last works of orchestral proportions.

"The concerto," wrote Henry Prunières, "is divided into three parts, after the classical fashion. The first movement, allegramente, is con-




HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

structed on a gay, light theme, which recalls Ravel's early style. It appears first in the orchestra, while the piano supplies curious sonorous effects in a bitonal arpeggiated design. The development proceeds at a rapid pace with a surprising suppleness, vivacity, and grace. This leads to an andante a piacere where the piano again takes the exposition of the theme, while the bassoons, flutes, clarinets, and oboes surround it one after another with brilliant scales and runs. Then begins a grand cadenza [of trills over arpeggios]. The orchestra enters again discreetly, at first marking the rhythm, and then taking up the development, leading to a brilliant conclusion.

"The second movement, adagio assai, consists of one of those long cantilenas which Ravel knows so well how to write and which are not without analogy with certain arias of Bach. Evolving over an implacable martellato bass, the melody is developed lengthily at the piano, then, little by little, the orchestra takes possession of it while the piano executes fine embroideries and subtle appoggiaturas.

"The presto finale is a miracle of lightness and agile grace, and recalls certain scherzi and prestos of Mozart and Mendelssohn. The orchestra marks a syncopated rhythm while the piano leads the movement. The spirit of jazz animates this movement as it inspired the andante of the sonata for violin and piano, but with great discretion. Nothing could be more divorced from the spirit of the pasticcio. Nothing could be more French, more Ravel."

Emile Vuillermoz, who was present at the first performance of the

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Allegro ma non troppo

Fast, but not so fast that the future is overlooked. And so it is with trust and estate planning. Our Trust officers will be glad to discuss with you and your counsel the broad scope of estate plan services, and demonstrate to you how a program formulated now can secure the future of your estate.

UNITED STATES TRUST COMPANY
Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



arrangement...

enhances a fine horn performance. Your Insurance Agent also depends upon the arrangement provided by Companies he represents to enhance the service he performs for you. Over 8,000 Independent Insurance Agents throughout the U.S., its Territories and Canada rely on the Boston Insurance Group's 68 "Local Home Offices," for an arrangement that brings the advantages of **modern** insurance protection and service to policyowners wherever they live.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT

Equitable Fire Insurance Company, Charleston, South Carolina
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

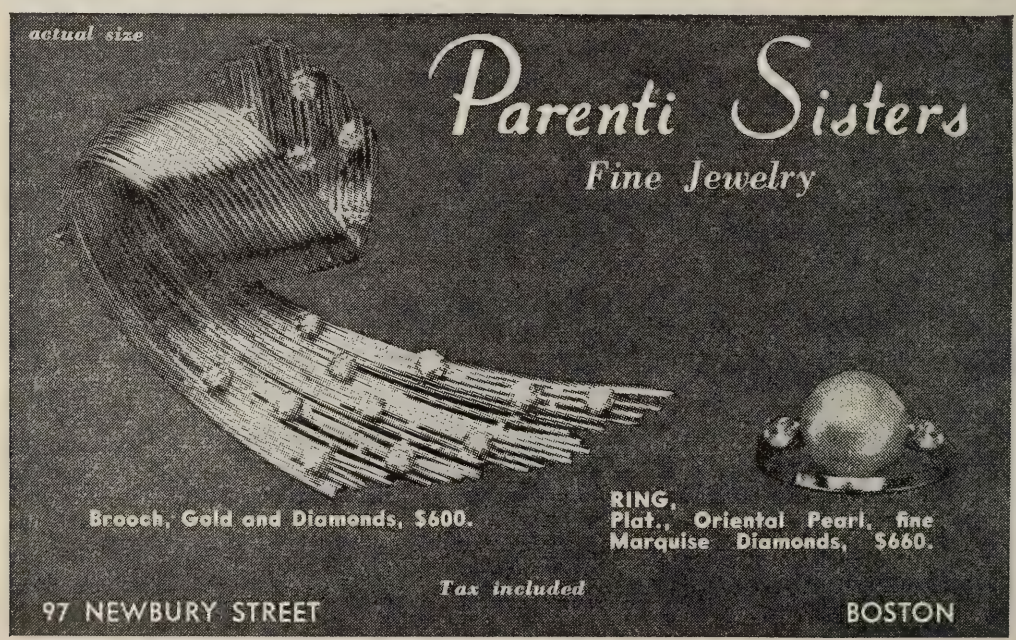
Concerto in Paris, recorded for the *Christian Science Monitor* his impressions of the new work: "It is written in the brilliant and transparent style of a Saint-Saëns or a Mozart. The composer has wished to write a work exclusively intended to bring out the value of the piano. There is in it neither a search for thematic novelty nor introspective nor sentimental intentions. It is piano — gay, brilliant and witty piano. The first movement borrows, not from the technique, but from the ideal of jazz, some of its happiest effects. A communicative gayety reigns in this dazzling, imaginative page. The Adagio is conceived in the Bach ideal, with an intentionally scholastic accompaniment. It has admirable proportions and a length of phrase of singular solidity. And the *Finale* in the form of a rondo sparkles with wit and gayety in a dizzy tempo in which the piano indulges in the most amusing acrobatics. The work is very easy to understand and gives the impression of extreme youth. It is wonderful to see how this master has more freshness of inspiration than the young people of today who flog themselves uselessly in order to try to discover, in laborious comedy or caricature, a humor that is not in their temperament."

Aeolian-Skinner Organ Company

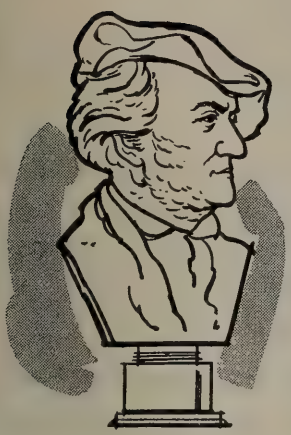
Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC

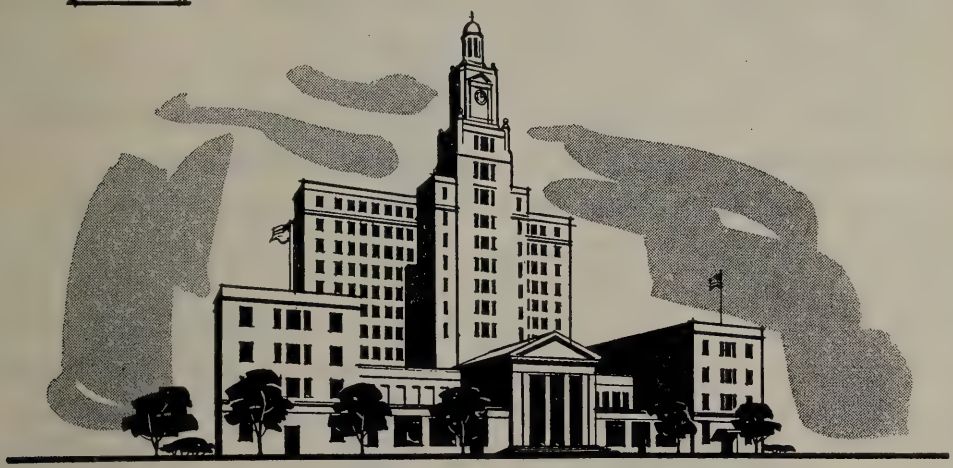
Joseph S. Whiteford, President and Tonal Director



IN 1865...



...Wilhelm Richard Wagner vindicated the confidence of his patron, King Ludwig of Bavaria, with the first production of *Tristan and Isolde.*



... New England Life vindicated the confidence of its southern policyholders and Confederate soldiers by reinstating their insurance, without medical examination, on the payment of overdue premiums. Today this liberal attitude of New England Life toward its policyholders is reflected in its "better life" policy: the finest combination of guaranteed benefits available at any price.

NEW ENGLAND
Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

ENTR'ACTE

A PAMPERED AGE?

By HOWARD TAUBMAN

New York Times, March 20, 1960

IS THE composer in the United States pampered? Is the very concept, "American composer," one that should be junked as a stale appeal to nationalism?

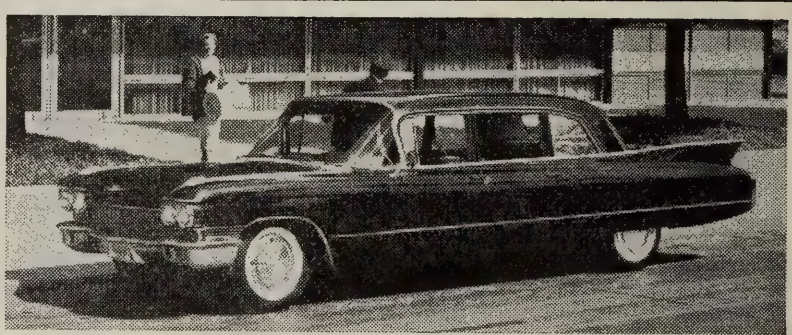
In Paul Hindemith's opinion the answer to both questions is an uncompromising yes. He aired these and other equally peppery views at lunch recently the day before his departure for Europe. At sixty-four his short, stocky figure exudes energy and his mind ranges over a wide variety of ideas with incisiveness and humor.

Mr. Hindemith has a solid basis for estimating the American scene. He lived, taught and worked here for a number of years. Although he was born in Germany and now resides in Switzerland, he is a citizen of this country. He keeps in constant touch with developments. His opinions are presented here because they are stimulating, not because this column necessarily agrees with all of them.

He was not jesting when he posed his provocative questions. Mrs. Hindemith, however, urged him to be cautious, and he conceded that discretion might be in order. Then he added with a smile that his views were not a secret, that many of them were published in his book, "A Composer's World," based on his Charles Eliot Norton lectures at Harvard ten years ago. Mrs. Hindemith reminded him that he had avoided using contemporary names. He nodded and largely avoided identifying the people he discussed.

He did not hesitate, however, to identify the two men of the last

Hire a ROBIE Cadillac limousine



Enjoy the added convenience and dignity of a chauffeur-driven Cadillac limousine on those special occasions, when driving may easily become a chore for one member of your party. Hire a ROBIE Cadillac Limousine. Courteous uniformed chauffeurs — Moderate rental cost.

ROBIE Cadillac RENTING SERVICE

CALL { UNiversity 4-4400 / KEnmore 6-6823

95 Mount Auburn Street, Cambridge
434 Newbury Street, Boston

Jordan Marsh Company



From our exquisite spring and summer
collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

half century who, in his judgment, deserve the appellation of composer. Only Igor Stravinsky and Béla Bartók, he contended, have written music that will live. He could not, he added, discuss the possibilities of Paul Hindemith's future.

Schoenberg? Mr. Hindemith had doubts. Webern? He was equally dubious. Berg? Several works like "Wozzeck" had a chance of survival, but of the other pieces Mr. Hindemith was not sure.

Was he aware that he had omitted some renowned names? Mr. Hindemith smiled brightly; he was well aware of what he was saying.

Was he aware that he had left out all Americans? Mrs. Hindemith gave him a warning look, but he did not dodge the issue. Of course, there were men in the United States who were turning out music that reflected professional skill and independence of thought, but he was not prepared to say that any had reached the highest level.

Mr. Hindemith used the word composer with scrupulous reserve. According to this scheme of values, one observed, it was like a synonym for the word genius. Mr. Hindemith chuckled, as if to say, "Why not?"

How would he describe himself? The answer was simple: "Musician."

It is the easiest thing in the world, he continued, mindful that his words would stir resentment, to become a composer these days. It was clear from his voice that he placed quotation marks around the word in this context.

BOCA GRANDE PALM BEACH

Tatsaunders INC.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

"You have thousands of them," he said. "You find them everywhere. As soon as a young man learns to write notes on music paper, he is a composer. And if he is an American composer, he has special claims to your support. But why? Don't you think it's time that this narrow nationalism were stopped? A composer is a composer, and believe me, he's a rare thing. Getting a piece written or even performed does not make a man a composer."

Mr. Hindemith went on to decry the American preoccupation with prizes, awards, scholarships, fellowships and all the other devices we have developed to give our writers of music the opportunity and freedom to learn their craft.

"You are pampering these young people," he insisted. "You are delaying the day when they must get to work. Because of your wealth and dislike for paying taxes, you have worked out ways to give money away. But the chief result is that the young musician is delaying his coming to grips with his craft."

During his years on the Yale faculty, Mr. Hindemith said, he learned all about the techniques of "pampering." He cited the examples of several graduate students who found so many sources of outside help that it was a decade or more before they began to make their own way as musicians. He added wryly that he had not had the courage to decline to endorse their applications.



LUNCHEON
Served Monday through Friday
11 to 3
The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651



BOSTON BOOK and ART SHOP
Books on Fine and Applied Art
PRINTS ~ PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.

Enjoy THE MODERN CONCEPT IN *Stereophonic Hi-Fi*



Here is a splendid example of Lafayette's TRUE STEREO HI-FI, completely assembled and installed in handsome modern cabinets, ready to play. This system, the work of Lafayette electronic experts, eliminates any problems of wiring, drilling, mounting, connecting or finishing. You merely turn the switch for incomparable listening pleasure.

Other Stereo Hi-Fi components and cabinets available as completely assembled units.

Lafayette Radio

110 Federal Street, Boston

"Don't think that the pampering is confined to America," he said. "It is now spreading to Europe. With prosperity European citizens have begun to copy your techniques of scholarships, fellowships and prizes."

Isn't all this the contemporary equivalent of the princely patronage of old?

Mr. Hindemith shook his head. Haydn, he observed, was an employe of Prince Esterhazy. He worked incessantly at his trade of musician. He ground out little pieces that the prince could play. He provided music for all sorts of occasions, and he took part in playing it. If he also turned out many symphonies that endure, that was because he was a composer.

Mr. Hindemith's impatience with "pampering" derives from a conviction that one cannot be taught to write music, one can only learn. He begged the visitor to be sure to look at certain passages in his book. The following may be quoted as representative of Mr. Hindemith's philosophy:

"In earlier times composition was hardly taught at all. If a boy was found to be gifted for music, he was given as an apprentice into the care of a practical musician. With him he had to get acquainted with many branches of music. Singing was the foundation of all musical work. Thus singing, mostly in the form of group singing, was one of the most important fields of instruction.

"The practical knowledge of more or less all instruments was a *sine*

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



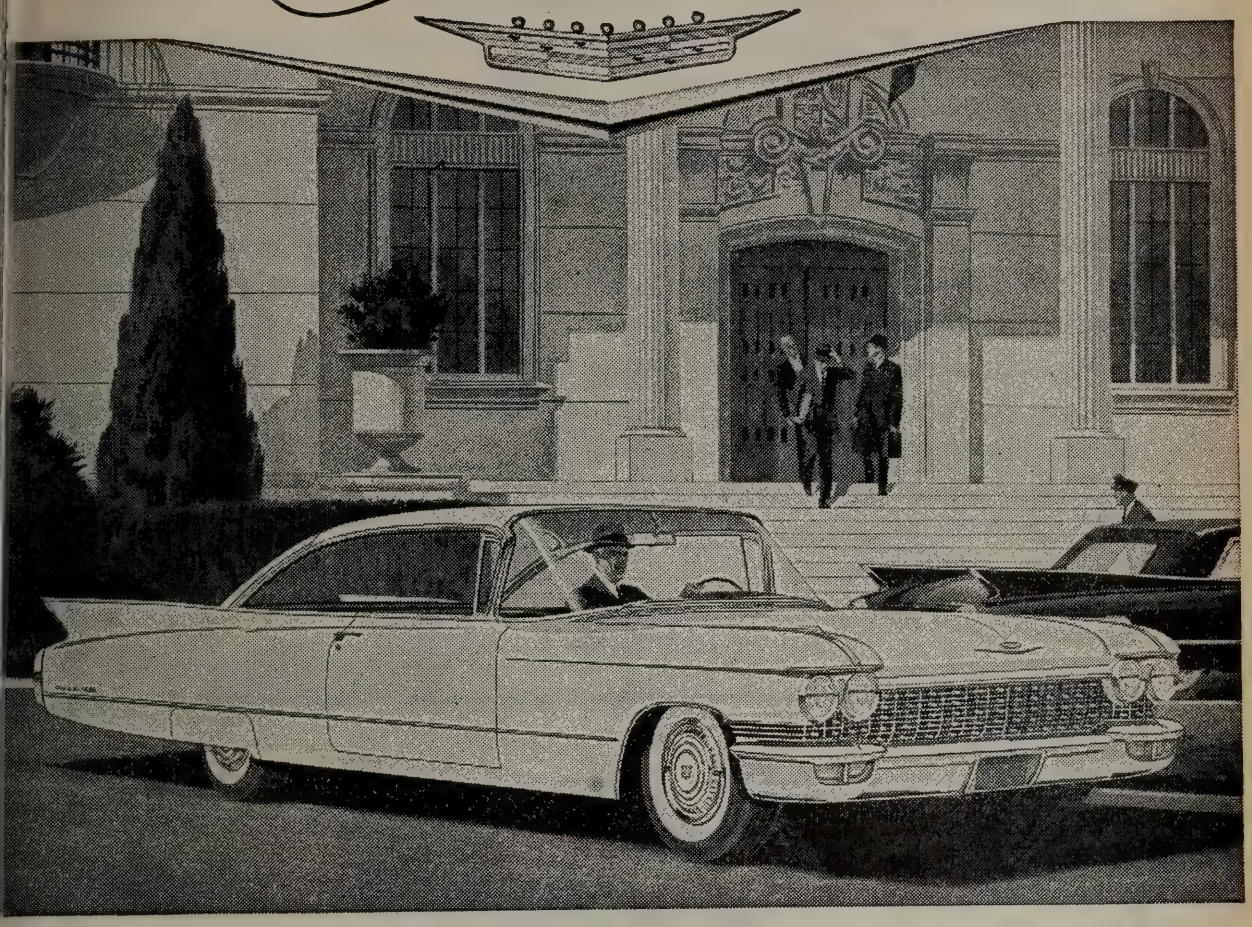
The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



Silence is the Voice of Quality!

Get behind the wheel of a new Cadillac car—point its handsome hood down your favorite highway—and listen to the silence that greets your ears!

You will hear it speak, with irrefutable logic, of the ingenuity of Cadillac design—and of the soundness of Cadillac engineering—and of the excellence and integrity of Cadillac craftsmanship.

For almost six decades, Cadillac has devoted itself to the creation of the finest motor cars it is possible to produce.

Never before, however, has this quest for perfection been as fruitful as for 1960.

In its styling and design, in its construction and assembly, and in its attention to detail—it is, far and away, the finest Cadillac yet.

We suggest that you see this new Cadillac—and drive it—and listen to it—at your earliest convenience.

You'll find, we're certain, that the quiet of a Cadillac car is the most eloquent sound in motordom.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

qua non. Specialization was almost unknown. Frequently a musician may have been better on the keyboard than with the bow and with woodwinds or brass, but that would not have absolved him from playing as many other instruments as possible.

"And all this playing was done with one aim in mind: to prepare the musician for collective work; it was always the community that came first. Soloistic training was nothing but a preliminary and preparatory exercise for this purpose. Hand in hand with this daily all-round routine in instrumental training went a solid instruction in the theory of music — not only what we call theory in our modern curricula, namely harmony, counterpoint and other branches of musical instruction, but true theory, or if you prefer another name, the scientific background of music."

Mr. Hindemith wrote and spoke out of a personal, lifelong background of practical musicianship. His theories worked for him. He has earned the right to the proud title of composer. One would only add that a few other names of the last fifty years might be added to the list.



***KLM** is proud to be the Airline preferred by the*

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



BALLADES IN GENERAL AND FAURÉ'S IN PARTICULAR

(By Klaus G. Roy in the Cleveland Orchestra programs)

THE term *"Ballade,"* as Arthur Loesser has pointed out, originally meant to the Germans "a narrative poem of substantial length, usually of some romantic or chivalric import." In vocal music, both in folk song and art song, a *Ballade* tells a story in many verses, strophes or stanzas. In earlier periods, such songs seem to have been performed in connection with dancing, as the linguistic connection proves *(ballare* – Latin and Italian for "to dance"; also *ballet,* and our word "a ball"). Chopin used the term for piano pieces of extended design, with sections of much variety in tempo. The Fifth Edition of *Grove's Dictionary* informs us that the word is "used almost indiscriminately by modern composers both in vocal and instrumental music," and comments on "the practice of applying the title to any piece of no very defined form but having a certain romantic feeling."* The key in these attempts at definition may lie with the concepts of "romantic" and "narrative." Instrumental pieces by this name seem invariably to

* A recent example of this would be the *Ballade for Orchestra, Op. 23* by Gottfried von Einem, one of the Fortieth Anniversary Commissions of the Cleveland Orchestra performed last season.

The Brown and White Fleet

Boston Cab — KEnmore 6-5010

Brighton Cab — STadium 2-2000

Brigham Cab — BEacon 2-5500

Cleveland Cab — ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for
Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9128

be telling a story — one that is almost never spelled out, but usually proceeds along the lines of dramatic juxtaposition and development, with a small "cast of characters" taking part in the unfolding of a single event.

• •

If Fauré's *Ballade* tells such a story (and we should not try to make one up in terms of literature), it is a pleasant one, free of heroic struggle or violent conflict. The composer himself was a modest person, not given to powerful utterance in life or in music. He loved especially the intimate smaller forms of music, as his many exquisite songs attest. Aaron Copland has spoken of Fauré's "pre-Wagnerian brand of romanticism," characterizing it as "delicate, reserved and aristocratic. Moreover, no matter what its derivation may have been, it possessed all the earmarks of the French temperament: harmonic sensitivity, impeccable taste, classic restraint, and a love of clear lines and well-made proportions."

The word "pre-Wagnerian" is an interesting one, for in the *Ballade* Fauré seems to have turned back with particular affection to the music of Chopin. In the later version of the piece, it is labeled "for piano with accompaniment of the orchestra" — exactly like the two concertos of Chopin. There too, the function of the instruments was that of

Tel. CO 6-7260

PARK YOUR CAR AT
UPTOWN GARAGE
10 GAINSBOROUGH STREET • BOSTON
TOWING and REPAIR SERVICE
Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Minton's Ancestral

An English bone china pattern with enameled motifs in soft shades of rose and turquoise on the lovely Fyfe swirl shape.

Five-piece place setting
$23.75

At Chestnut Hill,
Northshore. Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

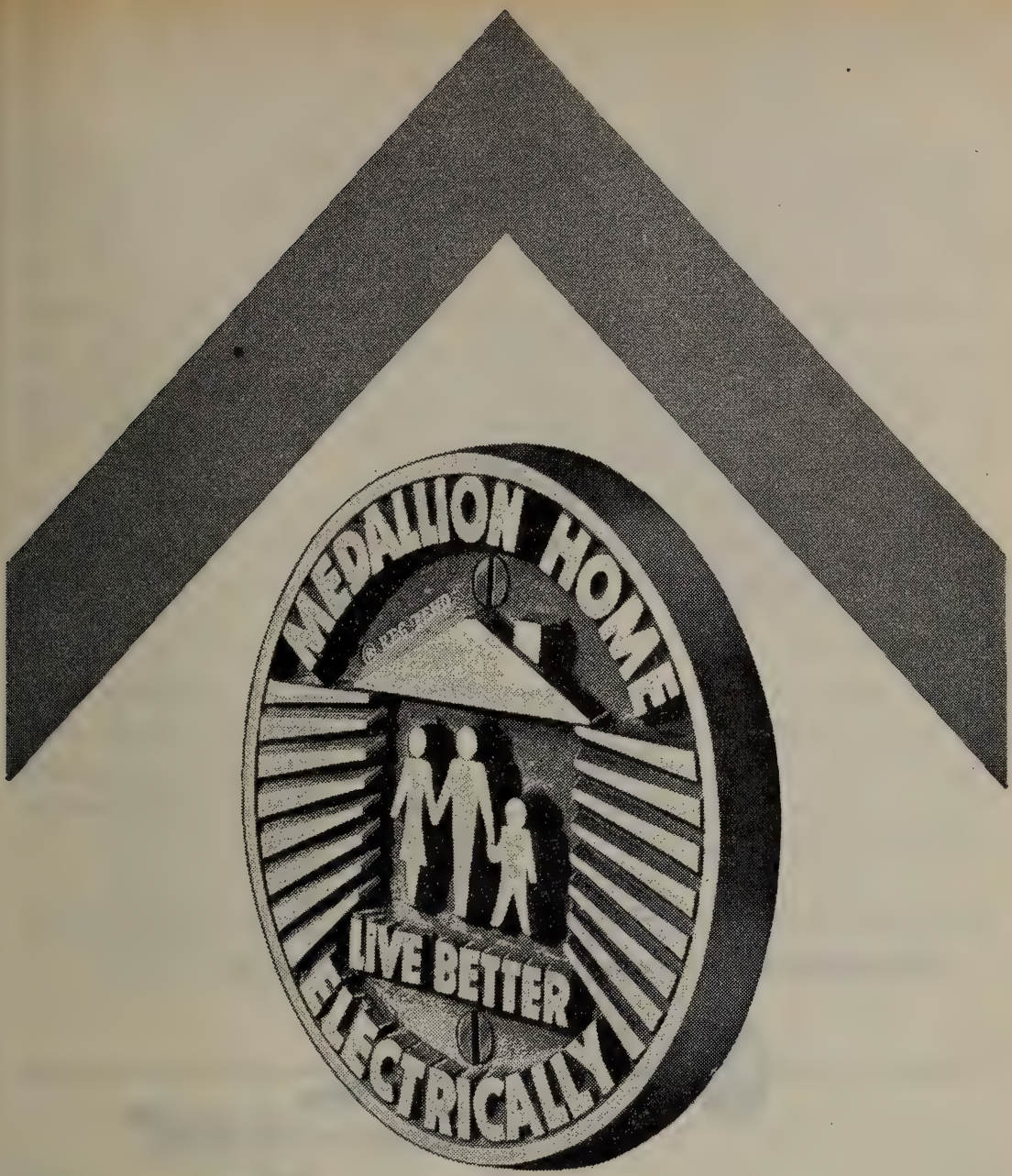
The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

supplying a simple setting to make the pianistic jewel more luminous, rather than as a structural or dramatic foil to the solo part. As in so much of Chopin's piano music, the right hand carries the long and expressive lines in the *Ballade,* accompanied by the left. Here too are those wonderfully decorated scale passages, those trills and *fioriture* ("flowering" embellishments), those prismatic harmonic changes, those fanciful modulations. In the transparent texture, the piano may sing to its heart's content — improvise, as it were, in relating its friendly tale.

With all his relationships to the early romanticist composers and to the music of his own time, Fauré was an individualistic musician. He wrote this piece in 1880, five years before César Franck's "Symphonic Variations"; yet it is in many ways more "advanced" harmonically than Franck's work, pointing toward a kind of freedom that subtly prophesies some of the developments of our own century. Many of the "modern" musicians who studied with Fauré (among them Ravel, Florent Schmitt, Roger-Ducasse, and Nadia Boulanger) found in his music much that looked clearly toward the future. There are, in the *Ballade,* several passages that make our eyebrows go up in surprise — certain branchings-out of the harmony so daring in their context that they may at first sound like "wrong notes." Occasionally, one may find touches of impressionistic practice, but Fauré was never really engulfed in this important trend later brought to fruition by his junior of seventeen years, Claude Debussy. He remained a disciple of classic designs, utilizing canon and contrapuntal imitation, sonata forms,

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings
Sundays and Holidays
FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall

T. O. Metcalf Co.
LETTER PRESS PRINTING PHOTO OFFSET
Boston 10, Mass.
51 Melcher Street :: *Telephone:* HAncock 6-5050



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

sections formally divided by full stops, and showed an absence of interest in coloristic or imagistic effect.

• •

One need hardly describe the progress of a piece so fragile and so easy to follow. That there are two main themes (*Andante cantabile* and *Allegro moderato*) which are subtly combined in due course will be obvious to every ear. Most attractive of all, perhaps, is a third idea in a swaying 6/8 meter; it is in an orchestral statement of that subject that one of the harmonically most striking passages occurs. A fine formal device is the transformation of the *Allegro moderato* melody, first stated in 4/4 time, into the more flowing triple meter. The close, with its bird-song evocations, is sheer poetry.

Alfred Cortot, the famed French pianist, has written about the *Ballade* that the composer's individuality is "recognizable at once in the completely novel conception of a form that seems to have been fated, by Romanticism, to the exclusive expression of passionate and heady emotion. To the contrary, the work is calm and controlled in an atmosphere of quiet happiness." He regards the composition as a series of "modulations in one prevailing lyrical mood rather than variations in the academic sense. . . . They are united by a hidden logic, and their rhapsodic nature is balanced by a scrupulous care for unity and proportion."

for superb footwear by master craftsmen



Joseph Antell

Boston Wellesley

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

MORE VIEWS ON SERIALISM

By WALTER PISTON

(From "The Score," July, 1958)

SYSTEMATIC organization of tones is no new thing. From the isorhythmic motets of Philippe de Vitry, the invertible fugues of J. S. Bach, the unresolved *appoggiaturas* of Maurice Ravel, the polytonality of Darius Milhaud down to the melodic transcription of a silhouetted mountain range by at least one composer, or the young student's symphonic piece based on two friendly telephone numbers, composers have always had a deep interest in the ordering of the twelve tones by some external logic. Now that we find ourselves surrounded by the forces of total organization, in and out of music, let us remember that they are the same twelve tones, whether found in Wagnerian chromaticism or in twelve-tone music of the twentieth century. After all, the slogan, "twelve tones related only to one another," has but added the word "only" to a description of the whole body of existing music.

It is not necessary that the means serving the composer in writing his music be detected and followed in detail by the listener. Indeed it would be a prodigious feat to trace by ear on first hearing a *cancri-*

Stop & Shop Gourmet Quiz for Early Comers

1. What is club steak?
   a. the name of a night club b. club membership dues c. a society for gourmets d. a cut of beef

2. What are giblets?
   a. martinis with onions b. the edible insides of a fowl c. small pointed tools d. brown gravies

3. Where were Corn Muffin Toasties first discovered?
   a. in a cornfield b. in a toaster c. in the Stop & Shop experimental kitchen d. in an overheated breadbox

ANSWERS:
1) d. a cut of beef 2) b. the edible insides of a fowl 3) c. in the Stop & Shop experimental kitchen

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

The New England Conservatory
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

Wednesday, April 13
8:30 P.M.
ARTIST'S DIPLOMA DEBUT RECITAL by
JUNE HOPPS, Pianist

Wednesday, April 20
8:30 P.M.
SYMPHONIC WIND ENSEMBLE
JAMES DIXON, *Conductor*

Thursday, April 21
8:30 P.M.
ROBERT BRINK, Violin
ALLEN BARKER, Piano

All concerts in Jordan Hall
No tickets required

zans canon in preclassical style, or for that matter one of the simpler canons in the *Kunst der Fuge.* A knowledge of the composer's method adds to one's æsthetic appreciation of the music, it is true. An educated person enjoys knowing, for instance, that a passage he is hearing is constructed in triple counterpoint. Probably one of the sources of his pleasure is the realization that the composer has been able to create significant and expressive music under strictly imposed limitations. Niceties of balance and variety in the tonal centres employed in an extended composition are not consciously appreciated by an average listener, but he is more or less affected by their presence.

One of the more baffling of the complex attributes of music, and at the same time one of its fascinations, comes to light whenever any sort of technical analysis is applied. For instead of arriving at or even approaching a single definitive explanation, the analytical process usually uncovers a multiplicity of explanations, some of which may have been hitherto undreamed of. This is further complicated by the question whether we are trying by analysis to discover the composer's intentions and procedures, or whether we are primarily concerned with the effect produced, in terms of musical meaning. Recognizing that these two facets of creation may present quite different aspects, it seems obvious that we should strive to learn about both.

For information about
ADVERTISING
in the
Boston Symphony Orchestra
publications
write or call
Advertising Department
Symphony Hall
CO 6-1492

• •



Such a twofold approach is essential in a study of variation technique as used by composers. It has been suggested that a variation of a given motive ought to show its derivation from the original, and that in order to do so at least one of the basic elements, melody, harmony, or rhythm, must be preserved. Now the only rules worth stating are those we deduce by observing the practice of composers, and this leads to the conviction that the highest type of variation is one in which a seemingly new musical idea is achieved. As for the derivation, any motive whatsoever can be shown, with the aid of a good lawyer, to have been derived from any other motive. Music is like that, and besides, is not contrast a superior kind of variation? Anyway, if we are interested in the composer's method, certainly the common derivation of two motives from the same tone row constitutes a real connection between the two.

Considering that in orthodox tonal harmony one cannot tell the key of a solitary chord (a G major triad may be the dominant of C major, or it may be the Neapolitan Sixth of F-sharp), it seems quibbling to complain that a chord in twelve-tone music does not show its derivation from a certain series. Any chord in tonal music may be interpreted in any key. This is just another way of saying that the relationship of any chord to any key may be explained in the func-

BIGELOW · KENNARD CO ·

• jewelry • silver • china and glassware
• leather items • clocks • gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

tional terms of common practice harmony. It takes more than just one or two chords to settle a key.

In serial writing, besides the harmonies created by combined contrapuntal voices, chords are made by presenting fragments of the series as vertical instead of horizontal sonorities, a procedure not unknown to conventional tonal music. These harmonic sounds may be accepted by the composer as they happen to come in numerical order, or they may be rearranged in spacing and inversion according to the composer's wishes. On the other hand, the composer may manipulate the series so that notes become available to create harmonies decided upon in advance. This requires skill and experience, and the result reflects the taste and discrimination of the composer. It goes without saying that ordinarily the chords are not chosen for their tonal relationships, but for qualities such as tension, relaxation, color, dynamic effect, and so forth.

These various aspects are to be considered when appraising harmonic procedures in serial technique. It is clear that the principles involved afford virtually endless freedom. In the light of this freedom it is at least permissible to view the tonal aspects of Berg's *Violin Concerto* as something more than a hangover from an outmoded style or a nullification of serial principles. And it makes a vast difference that

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy "Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston Telephone: COmmonwealth 6-5101

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

the unprecedented strictness and rarefication of Webern's personal style is self-imposed and not produced by rigidity in the twelve-tone system.

Should the listener's perception of musical rhythm include an awareness of the location of bar lines, when he cannot see the printed page? Surely this is not possible in many passages by Beethoven and Brahms, to name but two of the masters. So much of our music has been regular in pulse that we are deceived into believing that metre is rhythmic and that there is a virtue in the coincidence of accents with equally spaced bar lines. This time-honored misconception of the nature of rhythm tends to prevent our perception of its more subtle aspects. A flexible and highly organized rhythmic pattern like that of fine prose can be measured with a yardstick or meter, certainly, but it is only by chance that the important accents would be found in agreement with the marked divisions on the yardstick. In general, composers have tried to place bar lines as indications of down-beats, usually finding this procedure impractical when counterpoint is present, or misunderstood when the down-beat is unaccented or represented by silence. Our notation is a most inadequate tool for explaining rhythm to the performer.

Harmonic rhythm, the rhythm of root change, seems to be lost to

New **PIANOS • ORGANS** Rebuilt



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. EXport 6-2224
Members of Piano Technicians Guild



Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



LEONARD PENNARIO

Leonard Pennario is not only one of the most "brilliantly gifted virtuosos" (N.Y. Times) among America's younger masters of the keyboard . . . he is also one of the most popular. His Capitol recordings have consistently been best-sellers, all over the world.

Performances you'll want to keep on Capitol RECORDS ***"the surest sign of the finest sound"***

GRIEG:
Piano Concerto in A Minor, Op. 16

RACHMANINOFF:
Rhapsody on a Theme by Paganini, Op. 43
with the Los Angeles Philharmonic Orchestra, Erich Leinsdorf, conducting *P-8841**

KHACHATURIAN:
Concerto for Piano and Orchestra
Concert Arts Orchestra, Felix Slatkin, conducting *P-8349**

CHOPIN:
Four Scherzos, Op. 20, 31, 39, 54 . . . . . *P-8486**

RHAPSODY UNDER THE STARS
Familiar Selections by Liszt, Mozart, Beethoven, Rachmaninoff and others
with the Hollywood Bowl Symphony Orchestra, Miklos Rozsa, conducting *P-8494**

CHOPIN:
Sonata No. 2 in B-Flat Minor

LISZT:
Sonata in B Minor *P-8457*

**also available in Full Dimensional Stereo*

music of twelve-tone technique. The sensation of root change is a tonal one and so perhaps it is not wanted. But its loss is an impoverishment in rhythmic resources, not to be compensated for by intricate counterpoints of melodic rhythmic patterns. The constant presence of all twelve tones creates a motionless harmonic texture just as it previously did in styles of overdone chromaticism.

In evaluating new developments, the existence of musical meaning should be acknowledged and its persistence noted. By musical meaning is meant the meaning that is acquired by our musical language through usage, and which can be explained only in musical terms. All who listen to music feel that they can and do decide when music is meaningful and when it is not, at least for themselves individually. Individuals vary widely in their reception of musical meaning, depending upon their different backgrounds, tastes, musical knowledge, hearing ability, and many other influences. The same music will have different meaning to the layman, as compared with that sensed by the professional musician, the student of composition, or the composer.

Long usage has nevertheless established an extensive common ground where music conveys much the same meaning to all. One of the most solidly entrenched of our musical habits is that of interpreting what we hear as being in some key. That is to say the common ground of meaning is governed by tonal principles. Modal scales are heard by most as alterations of major and minor, or as major scales ending on a note other than the tonic. Our generous pitch tolerance helps us hear tonally what may be badly out of tune, and performers as well as listeners lend tonal inflections to music whose intended scale is that of equal temperament.

These are facts of musical communication, and they should be faced

Montgomery-
Frost-
Lloyd's
Co., inc.
OPHTHALMIC DISPENSERS
500 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
Liberty 2-8181
Connecting all departments

Your friends may be our references . . .
HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505
We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry
Partial or Complete Contents of Estates Purchased

by composers, performers, and listeners. At a time when tonal relationships may be wholly or partly replaced by another organizing principle, these facts are bound to heighten the conflict between the composer's intent and the listener's understanding. Thus we find that musical meaning, an indisputable aid in the communication between composer and listener, becomes paradoxically a formidable obstacle to the understanding and continued evolution of new music.

It is in the nature of creation that the composer should work with forms and sounds in a context unfamiliar to the common ground of musical meaning. He cannot help instinctively reaching into the unknown, seeking new meaning in music. Some of these meanings will inevitably escape the listener because of their unfamiliar language and the simple fact that they have not acquired the usage to make them part of our musical speech. Some are perceived by sympathetic listeners to be new aspects of known manners of expression. Others will be considered nonsense by all but the devotees and *cognoscenti.*

The significance of a composer's message does not depend upon the technical methods employed, but learning the composer's intentions cannot but help toward an understanding of his message. It is unreasonable to expect him to revitalize the common ground of musical meaning after it has been worn by so many giants of the past. Far better to welcome the expansion of this common ground by the addition of new works written under the stimulus of new ways of musical thought and meaning. That serial technique has supplied such a stimulus for the composition of such a large number of important works must be ample justification for its existence and growth during these few decades.





REMINISCENCES OF MAURICE RAVEL

By Eva Gauthier

Interviewed by Jay S. Harrison for the "New York Herald Tribune" (February 22, 1953), the famous singer (who died December 26, 1958) told of her personal memories of Ravel. The story is here quoted, and added is a part of her article on the same subject as published in the "New York Times" (January 16, 1938).

"Ravel and I made our début in Paris together: he as a young French composer and I as a young Canadian singer. From that point on we became fast friends."

What kind of a man was the great Ravel? "Well," she told us, "he was shy, and because of his shyness, a little sarcastic. But at bottom he was a charmer. Wherever he went he caused a furor, mainly, I suspect, because of his clothes."

The clothes of Ravel being a little-known topic, we immediately pursued it. "He dressed, for all the world, like a glorified jockey," Mme. Gauthier continued. "When he came to New York and we walked on Fifth Avenue he stopped traffic. Always he wore a yellow

For information about space and rates in

THE BOSTON POPS PROGRAM

Call Advertising Department, Symphony Hall

COmmonwealth 6-1492

Donald T. Gammons



Nothing makes a woman more feminine to a man

L'AiMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax

How the Whale (Of a Sale) Got Its Name



If you're in business these days you're certain of something besides taxes: your commercial ethics and advertising statements are being sifted for naughtiness by the FTC, FCC, SEC, and a possibly infinite number of less edgy guardians of customer weal. Barnum's picture has been removed from its frame, replaced by Kefauver. Demolitions experts in charge of the impending population explosion have promised not to produce a new sucker every minute, or at least to improve the ratio. Just possibly we've seen our last Semi-Monthly Birthday Sale, and the daily Million Dollar Clearance will give way to something closer to reality . . . for example a *Colossal Nervous Treasurer Event* followed by *First Annual Outwit 'Em Day,* etc.

Radio Shack has decided to pledge *not* to specify in its announcements that it will never be undersold. We were undersold by four Manhattan record shops in 1958-9, for example. Not every day, to be sure, but darn near. All four went bankrupt at 33⅓ rpm shortly before rock and roll died at 45 rpm; it was a lean year for best sellers!

Now we sound a happier note. By an odd collection of special discounts, cajoling, wishful-thinking and cynical markdown theories, Radio Shack enters 1960 with an *Ethical Mid-Winter Sale* of stereophonic LP disks on the RCA-Victor and London labels.

These regularly sell for $5.98 and $4.98 wherever records are sold at list. Where they are not sold for list the going price is $4.88 for a $5.98, and $3.87 for a $4.98, for reasons clearly brilliged by Lewis Carroll in his treatise on "Discount Operations and the Mirror Image."

Radio Shack, living precariously on a diet of curds and brinksmanship, is now selling *all* these $5.98 and $4.98 stereo LP's for $2.99 and $2.88 without tie-ins or nail-downs — in fact without even wincing.

For public record, our $2.99/$2.88 price is actually below regular dealer cost! You ask: how can it be? Aha! Now it is clear *you* are not in business! Dear friend, being in business in 1960 requires of you a certain quality. No, not faith in one's factory — *that* is suicide. The quality you need is *Massive Lack of Resistance.*

If a thing normally worth $6 suddenly costs you $3 — don't resist! Massively! Buy your head off! Tomorrow or next week or next month the tables will be turned; the $6 object will again cost you $6; the manufacturer will be heard muttering about raising the price to $6.65 due to increase in nylon rivets and antimagnetic plywood.

Radio Shack cannot accurately predict how long we will be able to offer Victor and London stereodisks below $3. All we can do, conservatively, is urge you to buy with abandon until the curtain falls. Fill your Jaguar to the gunwales. Bring your biggest wheelbarrow. It's truly a whale of a sale . . . nothing *but nothing* fishy about it!

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

overcoat, bright yellow gloves and a yellow scarf. And he loved the scarf so, he would allow no one but himself to wash it. Added to the spectacle of his dandified clothes was his height; for, you see, Ravel was very, very tiny. His shortness, I'll tell you, caused him a great deal of embarrassment. Knowing his great passion for children I once asked him why he never married, and Ravel replied horrified, 'What! and perhaps have sons and daughters taller than I am?' "

Mme Gauthier then painted a word picture of Ravel's Paris home. "It was," she said, "full of miniatures of all kinds. Everywhere you looked there were miniatures and more miniatures. And do you know why? Because poor Ravel thought that beside these little things he looked tall." She paused. "But that is another story. Now, would you like to hear of Ravel's trip to America?"

Mme Gauthier settled back, began again. "He was here, in 1928, on his fifty-third birthday, and as a gift he asked for three things: rare meat (for in America he thought meats were too well cooked), a trip to Edgar Allan Poe's home ('I compose like Poe writes' he was fond of saying), and an introduction to George Gershwin (whom he admired from afar). It was all arranged. I promised to invite only men, because Ravel complained that women were always fussing over him and making him nervous.

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

W. W. WINSHIP INC.

Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

Sharon
MEMORIAL PARK

"The Man Who Cares, Prepares"

EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-3890



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

"After dinner Gershwin played some of his music and the master was delighted. It was then that George asked if he might study composition with Ravel. 'No,' Ravel replied. 'Why should you? You are now first-class Gershwin; if you study with me you will become second-class Ravel.' "

Mme. Gauthier hesitated for a moment and added parenthetically: "George Gershwin the man is not nearly as celebrated as he should be. He was a wonderful fellow and in some ways I am responsible for his success. In 1923 I gave a recital in Aeolian Hall with a program of Purcell, Bartók, Schoenberg, Milhaud, Bliss and, believe it or not, Jerome Kern and Irving Berlin. For the last group I wanted the right pianist, and a young, fifteen-dollar-a-week song-plugger working at Harms was suggested to me. That was Gershwin. He *did* accompany me, and Paul Whiteman was in the audience. Well, you know the rest.

"From a nobody, George became the toast of Broadway. And when he finally moved to Hollywood, he and Schoenberg became chums. They played tennis together all the time. Did you know," Mme. Gauthier inquired, "that Gershwin died the same year as Ravel, and, curiously enough, of the same disease? Poor George! Poor Ravel — what a double loss to the world!

"But I am off the topic. One more story and then I have a singing pupil coming to study with me. I was in Paris when the Philharmonic under Toscanini came to town. They were playing Ravel's 'Bolero,'

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

Since 

1832

J. S. WATERMAN & SONS
FUNERAL SERVICE

OUR DIRECTORS

Julian D. Anthony	President, The Columbian National Life Insurance Co.
Edwin D. Brooks	Minot, DeBlois & Maddison
C. Rodgers Burgin	President
Frank J. Carey	U. S. Manager and Attorney, The Employers Liability Assurance Corp., Ltd.
Richard L. Frothingham	Senior Vice President
J. Frank Gerrity	President, Gerrity Company, Inc.
Maynard L. Harris	President, Suffolk Franklin Savings Bank
Benjamin F. Jaques	President, S. H. Couch Co., Inc.
Henry C. Jones	President, Arkwright Mutual Fire Insurance Co.
Phillips Ketchum	Herrick, Smith, Donald, Farley & Ketchum
Leon M. Little	Treasurer, American Unitarian Association
Augustus P. Loring	Trustee
Kenneth W. Marriner	President, Marriner & Co., Inc.,
Wallace L. Pierce	President, S. S. Pierce Company
Thomas Temple Pond	Trustee
Charles O. Richardson	Trustee
Henry L. Shattuck	Shattuck & Brooks, Trustees
Walter K. Shaw, Jr.	President, E. A. Shaw & Co., Inc.
Henry G. Simonds	Textile Consultant
Philip W. Stocker	Executive Vice President
Francis C. Welch	Welch & Forbes

The directors of The New England Trust Company for over ninety years have kept the Bank in step with a changing world, at all times maintaining the conservative policies on which the Bank was founded.

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.

Telephone: HAncock 6-8005

Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation



Incorporated 1869

but for some reason the composer had not been invited. Fortunately, I received two tickets, and so I took Ravel along. As usual he was late for the concert and had to wait outside during the opening number. Just as he sat down, Debussy's 'La Mer' began, and after a while Ravel said, 'How marvellously Toscanini does this. How many things we have all learned from "La Mer." ' But he added, 'This work needs an interpretation; my "Bolero" does not.'

"The 'Bolero' began. Ravel started to boil. 'Too fast,' he shouted, 'much too fast.' And as if that wasn't bad enough, Toscanini had two saxophones play a solo that Ravel had assigned to one. That was more than he could stand. He had to be restrained from leaping out of the box. And after the performance he and Toscanini had a fearful row. But they are both geniuses and so they forgave each other."

We prepared to go. "Then," she continued, "there was Debussy. What a charming man, even though he never hesitated to take anything he wished without asking. You know it was Erik Satie who originally wanted to do 'Pelleas,' and he asked his friend Debussy to get the play for him from the author Maeterlinck. Debussy did, fell in love with it, and stole it from Satie. But —" Eva Gauthier drew herself to a halt, "— that, too, is another story."

• •

BACH CHOIR OF BETHLEHEM, PA.

ANNUAL MAY FESTIVAL

MAY 13 - 14 and 20 - 21

IFOR JONES, *Conducting*

CANTATAS, MOTET AND MASS IN B MINOR

COURSE TICKETS $14.00 and $18.00

6 W. Broad St. – Room 207 Phone UN 6-4382

The following is from the "New York Times":

"The way to see the real man was to visit Ravel at his home, which I did many times. He was a charming host, witty and ironic. A family of Siamese cats were the chief members of the household. All were ruled by an old servant of Ravel's mother, who was always suspicious of women visitors, especially foreign ones. The house, called 'Le Belvedere,' was unattractive architecturally, excepting for a beautiful garden on a slope. The furniture was small and of the Louis Philippe period, a mixture of things that were amusing, and of no value, with others of great value. The floors were black and white, the mantels were of imitation marble, and there were painted motifs on the walls done by Ravel, and he was as pleased with this accomplishment as with his compositions.

"The room in which he did most of his work was small, but it had a grand piano. On one of my visits he was finishing the Piano Concerto for two hands. He said that he was writing it for himself, as he hoped to come back to America, and planned to use it on his tour. Alas! that hope was never realized."

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School Made Possible by Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

- PIANOS
- RADIOS
- ORGANS
- MUSICAL

TOYS & GIFTS

- ALL MUSIC
- ALL RECORDS
- BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

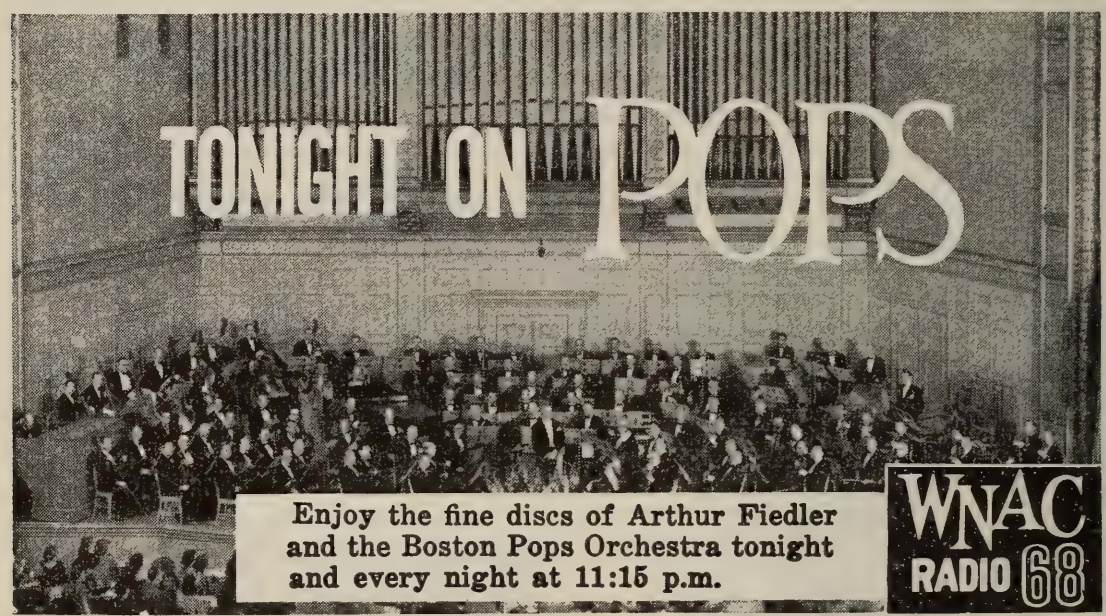
BALLADE FOR PIANO AND ORCHESTRA, IN F-SHARP MAJOR, *Op.* 19

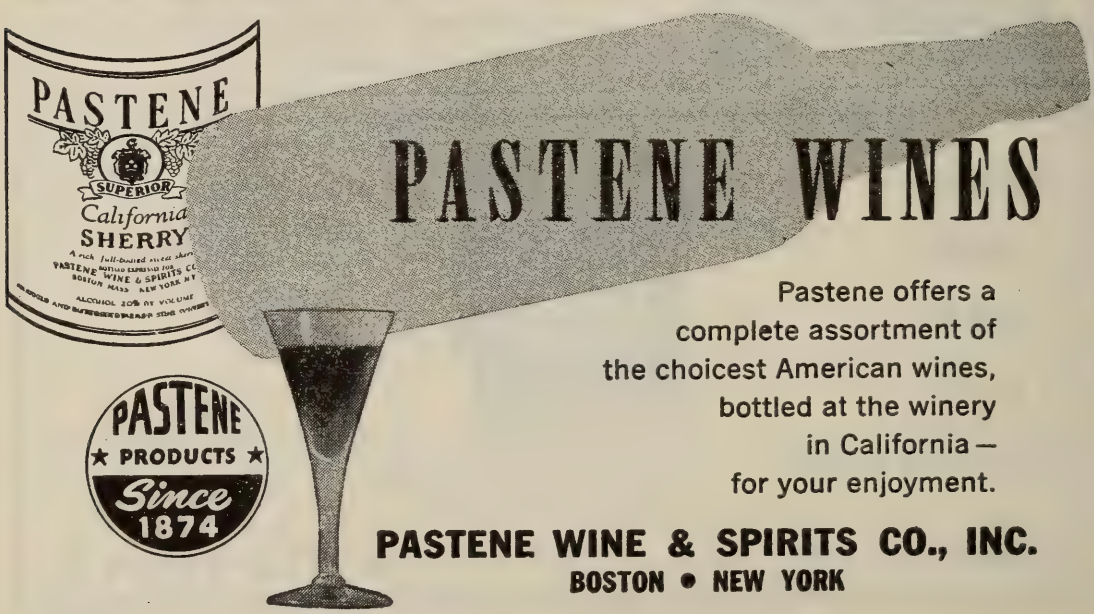
By GABRIEL FAURÉ

Born in Pamiers (Ariège), France, May 12, 1845; died in Passy, November 4, 1924

This Ballade, composed in 1881, is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns and strings. It was performed in the Cambridge series on January 18, 1955, when David Barnett was the soloist.

COMPOSED in his thirty-sixth year, Fauré's *Ballade* is the first of his orchestral works which has survived or remains in the realm of the still performed. At that time he had written a number of beautiful songs, the First Violin Sonata (1876), and the First Piano Quartet (1879), which two works were to usher in a rare succession of exquisite chamber pieces. Fauré had had as yet no opportunity for an orchestral hearing. A Violin Concerto (1878), an Orchestral Suite (1875) and a





The foreign tours of this Orchestra, made at the expense of the State Department, have the special endorsement of the President. Mr. Eisenhower wrote to Mr. Henry B. Cabot in the autumn of 1956, after the second European tour:

> "It is gratifying to observe that the Boston Symphony Orchestra has developed, in typical American fashion, with the sponsorship and devoted support of private citizens."

The President's commendation of devoted support by private citizens is directed to those who have membership in THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA.

You are invited to become a Friend of the Orchestra.

Symphony in D minor (1884) have never been published and the manuscripts may have been destroyed by the composer (a movement from the suite, *"Allegro Symphonique,"* has survived). The *Ballade* was first composed as a piano piece. Charles Koechlin in his life of Fauré marvels at the aptness of the orchestration, which to his surprise "has every indication of having been written by Fauré." Koechlin visualizes in the *Ballade* a "forest" not unlike Siegfried's forest, but inhabited "by no Siegfried, Mime, Wotan or the dragon, not even by Wagner – one is rather reminded of the atmosphere of *A Midsummer Night's Dream.*" According to this musician, "there are a thousand rustlings of fairies and sylphs and the appearance of the initial theme which is as ethereal, limpid, charming and grave as the love song of an adolescent Vigny."

"The master," writes Roger-Ducasse, "has no thought of breaking the ancient molds. He accommodates himself with the greatest ease to the simplest traditional forms. His customary scheme has long been well known to us. How is it that, in this novelty-seeking age, he never disappoints us? The reason is that with Gabriel Fauré the one important thing is the music itself. The scheme he follows is well known? Granted; but he was endowed by the Muses with the gift of ideas full of youth and beauty. Be the flask of crystal, earth, or gold, what matters it if the imperishable scent be there?"

CAMBRIDGE CIVIC SYMPHONY ORCHESTRA

VICTOR MANUSEVITCH, *Music Director*

SANDERS THEATRE

Sunday, April 10, 1960 • 8:30 P.M.

Program

C. P. E. BACH . . . . . Symphony No. 3 in C

MOZART . . Concerto for Bassoon and Orchestra in B flat, K. 191
Soloist: SHERMAN WALT

JERONIMAS KACINSKAS . . Fantasy No. 2 for Symphonic Orchestra
To be conducted by the composer
(First performance — written especially for the Cambridge Civic Symphony Orchestra)

DVORÁK . . . . . Symphony No. 2 in D minor, *Op.* 70

Admission: $2, $1.50 and $1.00

Mail orders: TICKET COMMITTEE
46 Sacramento Street, Cambridge, Mass.—TR 6-8459

Remaining tickets available at Harvard Coop, and at the door.

SYMPHONY NO. 6

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

Walter Piston's Sixth Symphony was commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for this Orchestra's anniversary season and is dedicated to the memory of Serge and Natalie Koussevitzky. Its first performance was at these concerts on November 25–26, 1955. The Symphony has been performed on tour in the United States and Europe.

The following orchestration is called for: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, triangle, snare drum, military drum, tambourine, cymbals, tam tam, 2 harps, and strings.

IN ANSWER to a request for information about his new Symphony, the composer has sent the following interesting communication:

"It is known that no two orchestras sound alike, and that the same orchestra sounds differently under different conductors. The composer of orchestral music must be aware of this, and his mental image of the sound of his written notes has to admit a certain flexibility. This image is in a sense a composite resulting from all his experience in hearing orchestral sound, whether produced by one or two instruments or by the entire orchestra in tutti.

"While writing my Sixth Symphony, I came to realize that this was

The Ideal Easter Gift – A New Victor Recording

BERLIOZ REQUIEM



CONDUCTOR

CHARLES MUNCH

BOSTON SYMPHONY ORCHESTRA

NEW ENGLAND CONSERVATORY CHORUS • LORNA COOKE DE VARON, CONDUCTOR • SOLOIST: LEOPOLD SIMONEAU, TENOR

BOOK CLEARING HOUSE

423 BOYLSTON STREET, BOSTON 16, MASS. - COPLEY 7-1600

a rather special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this symphony on the piano.

"Little need be said in advance about the symphony. Indeed, I could wish that my music be first heard without the distraction of preliminary explanation. The headings listed in the program are indicative of the general character of each movement. The first movement is flowing and expressive, in sonata form; the second a scherzo, light and fast; the third a serene adagio, theme one played by solo cello, theme two by the flute; and the fourth an energetic finale with two contrasting themes. The symphony was composed with no intent other than to make music to be played and listened to.

"I take this occasion to express my immense indebtedness to the members of the Boston Symphony Orchestra and to the conductors Serge Koussevitzky, Richard Burgin, and Charles Munch, for the many superb performances of my music."

Announcing a Merger
and an Opening of Musical Interest

BEECHER HOBBS for nearly 20 years in Brookline
AND
STAR TV AND RADIO CO. for nearly 30 years in Allston

Our beautiful NEW STORE — convenient and spacious — is NOW OPEN.

We invite you to see, hear, and *compare* the finest instruments made.

- **Magnavox** — television, radio, and stereo-phonographs
- **Fisher** — stereo—radio—phonographs and components
- **Records** — hi-fi and stereo LP's
- **Service** — unexcelled, on all makes
- **Parking** — ample, free, and directly in front

STAR TELEVISION — BEECHER HOBBS, Inc.

Melvin A. Shikes Beecher Hobbs P. Lawrence DiRusso

200 BOYLSTON STREET, CHESTNUT HILL

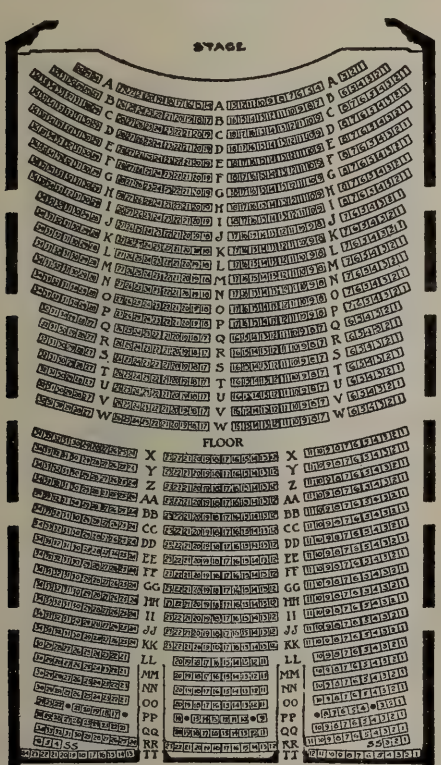
(on Rt. 9, near Stop & Shop) Tel.: WOodward 9-9720

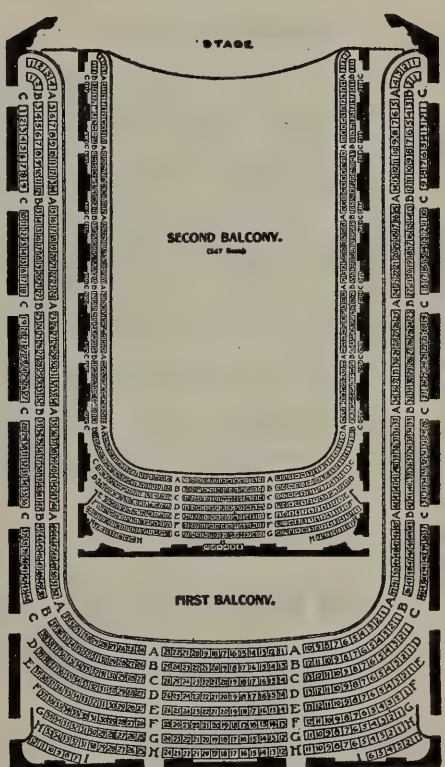
"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800







A LIFE IS IN HIS HANDS...

In the crisis of an operation, the patient's life depends upon the surgeon's knowledge, skill and experience acquired over a lifetime of specialization.

If a crisis develops in your family's future, your plans should also be administered by specialists. When you appoint Boston Safe Deposit and Trust Company executor and trustee, you can be sure your family's security is inskilled hands. This specialized organization has devoted over 80 years to administering estates and trusts.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Twenty-second Program

FRIDAY AFTERNOON, April 8, *at* 2:15 *o'clock*

SATURDAY EVENING, April 9, *at* 8:30 *o'clock*

FERENC FRICSAY, *Guest Conductor*

Kodály ..... Dances of Galánta

Bartók ..... Divertimento for String Orchestra

I. Allegro non troppo
II. Molto adagio
III. Allegro assai

(First performance at these concerts)

INTERMISSION

Beethoven ..... *Symphony No. 3, in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO *RCA VICTOR RECORDS

BERKSHIRE MUSIC CENTER

CHARLES MUNCH, *Director*

The Boston Symphony Orchestra's

Summer Music School

AT TANGLEWOOD

JULY 3 — AUGUST 14

Students — Teachers

Orchestra, Chamber Music, Chorus
Conducting, Composition

Listeners — Amateurs — Music Lovers

DEPARTMENT OF LISTENING AND ANALYSIS
G. WALLACE WOODWORTH, *Head*

2 to 6 week enrollment

Active participation for the listener including "Listeners' Rehearsals," Festival Concerts, and singing in the Festival Chorus with the

BOSTON SYMPHONY ORCHESTRA

Write to: P. BOSSLER, *Registrar*
Symphony Hall, Boston 15, Massachusetts

Twenty-third Program

THURSDAY AFTERNOON, APRIL 14, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 16, *at* 8:30 *o'clock*

BACH ..... Cantata No. 4, "Christ lag in Todesbanden"

I. Sinfonia; Verse 1: Chorus
II. Verse 2: Soprano and Alto
III. Verse 3: Tenor
IV. Verse 4: Chorus
V. Verse 5: Bass
VI. Verse 6: Soprano and Tenor
VII. Verse 7: Chorale

INTERMISSION

MOZART ..... Requiem Mass, in D minor, K. 626

I. Requiem
II. Dies irae
III. Tuba mirum
IV. Rex tremendae
V. Recordare
VI. Confutatis
VII. Lacrimosa
VIII. Domine Jesu
IX. Hostias
X. Sanctus
XI. Benedictus
XII. Agnus Dei

SARAMAE ENDICH, *Soprano*
BETTY ALLEN, *Alto*
CHARLES K. L. DAVIS, *Tenor*
MAC MORGAN, *Bass*

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON, *Conductor*

These concerts will end about 4:00 o'clock on Thursday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE — CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1960, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

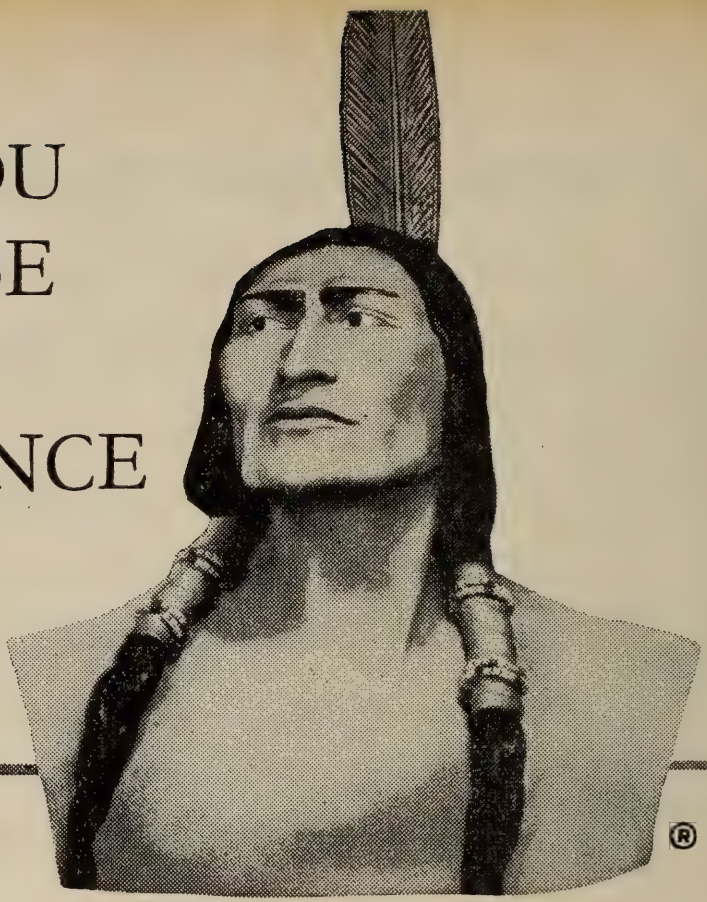
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (April 8–9) 1351
Program (April 14–16) 1405
Program (April 22–23) 1407

NOTES

Beethoven (Symphony No. 3) . 1353
Respighi (Fountains of Rome) . 1382

ENTR'ACTES

Further Quest of the "Immortal Beloved" (*J. N. B.*) 1370
Ottorino Respighi 1384
"A Lightning Bolt at a Family Reunion" (*J. N. B.*) . 1398

NOTES

Strauss (Till Eulenspiegel's Merry Pranks) 1389

Symphoniana

PIERRE MONTEUX AS GUEST CONDUCTOR

Pierre Monteux has been asked by Charles Munch and has kindly agreed to conduct this week's pair of concerts in place of Ferenc Fricsay, who was scheduled to be guest conductor but has been compelled on account of illness to cancel his visit to the United States this season.

Mr. Monteux, whose 85th birthday took place this week, conducted on Wednesday evening Beethoven's Ninth Symphony in a concert to benefit the Boston Symphony Orchestra's Pension Fund.

• •

EXHIBITION

The exhibition of paintings in the Gallery has been loaned by the Gallery of Tyringham, Massachusetts. It will continue for the remainder of the season. A list of the paintings follows:

JOSEPH BARBER
Dust Storm, New Mexico
Granite Quarry—Stonington
Monhegan Wharf
Quarry

CHARLES HARSANYI
Reflections
Wreck at Lobster Cove



Makanna, Inc.
The Trousseau House of Boston



As Fresh As Spring

Our striped Arnel shirtmaker—its bodice tucked; its sash a solid-colored contrast. Green or Blue.
10-16 $39.95

416 Boylston St.
Boston 16
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

HARRY LANE
Façade
Japanese Pine
Museum

WILLIAM LARKIN
Fragrance

ROY LINDSTROM
Roadside Farm
White Buildings

NUNZIO LUCA
Early Morning
Shadows

JOHN D. MAZIARZ
Animal Construction
Landscape—Fertility
Limestone
The Island

LIZ NICHOLS
The Balloon Hawker
The City
The Strollers

GEORGE PICKEN
High Tension

W. LESTER STEVENS, N.A.
Berkshire Farm
Country Church

WILLIAM J. SCHULTZ
Portrait

GEORGE SCHWACHA
Central Park
Inlet
Marine #4
Skyline

• •

THE BERKSHIRE MUSIC CENTER

Particulars about the 1960 session of the Berkshire Music Center at Tanglewood, Charles Munch director, are now announced. The Orchestra's school, which is held concurrently with the Berkshire Festival at Tanglewood, will open on July 3 and extend through the Festival season to August 14.

The Music Center will have a newly organized Department of Listening and Analysis under the direction of Professor G. Wallace Woodworth with the assistance of Florence Dunn. It is the work of this Department to provide guidance to students, amateurs, teachers —all interested listeners—for the individual study of music through daily attendance at rehearsals, and at their culmination in the more than fifty concerts during the Festival season. This Department will also provide for coach-

ing in chamber music and for independent study.

Pierre Monteux, Gregor Piatigorsky, and Leonard Bernstein are "advisers" in Instrumental Music. The Orchestral Conducting Division of this department is headed by Eleazar de Carvalho. The Orchestral Playing and Chamber Music sections of this department are headed by Richard Burgin, and William Kroll, leader of the Kroll String Quartet. Twenty-three members of the Orchestra and violinist Ruth Posselt instruct in this department.

The Opera Department will be resumed this year under the direction of Boris Goldovsky, who returns to Tanglewood after a year's leave of absence. The Department of Choral Music will again be headed by Hugh Ross, conductor of the Schola Cantorum of New York, and his faculty will include Mrs. Lorna Cooke de Varon, head of the Choral Department of the New England Conservatory of Music and Alfred Nash Patterson, conductor of the Chorus Pro Musica of Boston.

The Department of Composition will continue under the direction of Aaron Copland, who will be assisted by Luciano Berio (sponsored by the Koussevitzky Music Foundation) and the members of the Lenox Quartet.

• •

YOUTH CONCERT

As an addition to the highly successful Youth Concerts by members of the Boston Symphony Orchestra established this season under the direction of Harry Ellis Dickson, a seventh concert was given in Symphony Hall on Saturday, April 2 in memory of Mrs. Lincoln Filene (1875–1956). The tickets were distributed free of charge through the hospitals, settlement houses and schools of Boston.

THE HARVARD GLEE CLUB

ELLIOT FORBES, *Conductor*

presents

A Concert of Music for

MALE VOICES

WED., APRIL 13

8:30 P.M.

PAINE HALL, CAMBRIDGE

and coming . . .

A SPRING CONCERT

by the

Harvard Glee Club

Radcliffe Choral Society

ELLIOT FORBES, *Conductor*

Music by

BACH
LASSO
SWEELINCK
STRAVINSKY
WALTER PISTON
(Conducted by the composer)

with members of the Harvard–Radcliffe Orchestra, prepared by Michael Senturia

FRIDAY, APRIL 29

8:30 P.M.

SANDERS THEATRE, CAMBRIDGE

Tickets for both concerts on sale at the Harvard Cooperative Society or the Harvard Glee Club, Holden Chapel, Cambridge 38, KIrkland 7-8990, KIrkland 7-4115.



To the doctor's wife

who wishes her husband worked a 40-hour week

Deep down you don't *really* wish it. You're too proud of the wonderful work he does, available 168 hours a week to anyone and everyone who needs his skills or comfort.

Still — wouldn't it be nice if he had more time to do the things you and he would like to do?

Old Colony can't ease his professional burden one iota. But we *can* save him a few hours a week by relieving him of the cares and chores of his financial holdings.

Please don't pressure him, but you'll be doing him a favor if you get him a copy of "Investment Management". This little booklet quickly explains how Old Colony can serve his interests. No obligation, of course.



Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:15

OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.



Allied with THE FIRST NATIONAL BANK OF BOSTON

Twenty-second Program

FRIDAY AFTERNOON, APRIL 8, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 9, *at* 8:30 *o'clock*

PIERRE MONTEUX, *Guest Conductor*

BEETHOVEN . . . . . *Symphony No. 3, in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

INTERMISSION

RESPIGHI . . . . . "Fountains of Rome," Symphonic Poem

I. The Fountains of Valle Giulia at Dawn
II. The Triton Fountain in the Morning
III. The Fountain of Trevi at Midday
IV. The Villa Medici Fountain at Sunset

(Played without pause)

STRAUSS . . . . . *Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner – in Rondo form, *Op.* 28

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

scene-stealing **small fur . . .**



from a collection
fresh this spring at

R.H. Stearns

Boston
Chestnut Hill

SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

The most recent performances in this series were on November 28–29, 1957.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. The name of Napoleon is now little associated with the score, except in the form of an often repeated anecdote.



Calm, quiet musical passages relax the mind—lift the burden of day-to-day cares from the listener.

Another way of setting your mind at ease is to let Rockland-Atlas assume the responsibility for handling your investment problems. You'll find that we work diligently, quietly, and with one goal in mind: to benefit you and your family.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, Leonore such a heroine. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica,* of course, is no political document, except in the degree that it was

TEN STORES WELCOME YOU

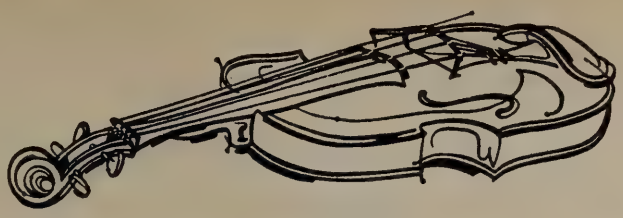
S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford



VIOLIN: Spade-shaped and played with a bow of enormous length, the 9th-century *vielle* or *fiedel* is the first known bowed instrument to appear in Europe. Descending through many shapes and sizes, it reached an approximation of its modern form in the *viola da braccio* ("arm viol") of the Italian Renaissance. Because the violin could communicate delicate shades of feeling, it soon became the queen of instruments. During the Baroque, whole dynasties of great Italian violin-makers flourished. Three generations of Amatis and their pupil Stradivari brought the tradition and era to a dazzling climax. From the Classic to the Modern period, composers made increasing demands of the violin; while Mozart's *soloists* were seldom expected to play above a^3, Richard Strauss felt that g^4, was not excessive for the violins of the orchestra. Today, violins outnumber all other strings together in the orchestra.

VAULTS: . . . are pretty much taken for granted in banking. But there *is* a difference in vaults and safe-deposit facilities. At The Merchants you can rent a small safe-deposit box at a nominal charge for your family's valuables, or a section of our fireproof, floodproof vault at our Copley Office for bulk storage of an art collection. We can safeguard your personal portfolio of stocks . . . or all your firm's securities. Just call us for details!

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831
MEMBER F.D.I.C.

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing a fair copy in its finished state upon the composer's table in the early spring of 1804.

Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmistic intentions regarding the *Eroica* Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself "Emperor of the French," pushing the Pope aside and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in



ONLY *the*
STEINWAY
Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD



filene's

Boston
Belmont
Chestnut Hill
Wellesley
Winchester
Hyannis
Northshore,
Peabody

Young Bostonian Shop

You'll feel new spirit, new verve, new graceful animation with the dramatic endowment of fashion on your sleeves . . .

Kimono sleeves

gather wide-spread momentum on a silhouette divine. A shape to fulfill the promise of femininity making the most of your waistline . . . expressing the mastery of line and cut in sheer wool. Gendarme navy, sizes 12-18, fifth floor. $49.95

On sale at Filene's Boston only

Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande – Intitulata Bonaparte – 804 in August – del Sigr. Louis van Beethoven – Sinfonia 3, Op. 55."* The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man, and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

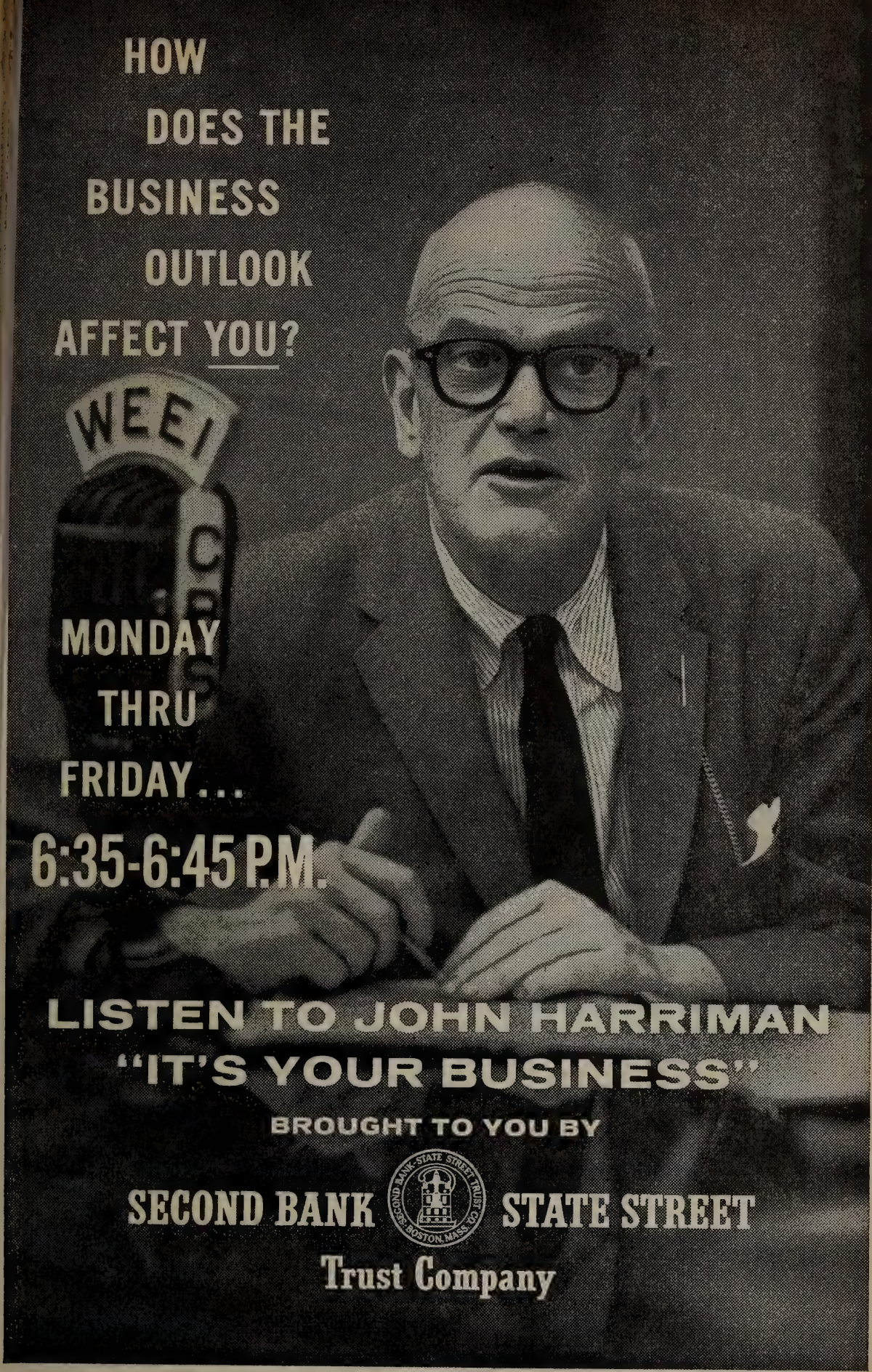
• •

The immense step from the Second Symphony to the Third is

Furniture for Science Laboratories



A. B. STANLEY CO.
INCORPORATED
230 Route Nine, Chestnut Hill 67, Newton, Massachusetts


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony* which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The re-

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Molto tranquillo

It's a wonderful feeling of peace and satisfaction to know that you have planned well for the security of your family's future — through an estate program with the United States Trust Company.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



counterpoint . . .

often requires the brass section to follow an independent melody in developing the symphonic theme. Insurance Agents, too, must follow many variations in charting a modern protection program for their clients. More than 8,000 Independent Insurance Agents throughout the United States, its Territories, and Canada depend on one of the Boston Insurance Group's 68 strategically-located offices to assure you of service as a **neighbor** . . . not a number. Through Boston's decentralized facilities they combine fast, efficient service with complete modern coverages.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company
87 Kilby Street
Boston 2
Massachusetts

Equitable Fire Insurance Company, Charleston, South Carolina

YOUR Independent Insurance AGENT

Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

capitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

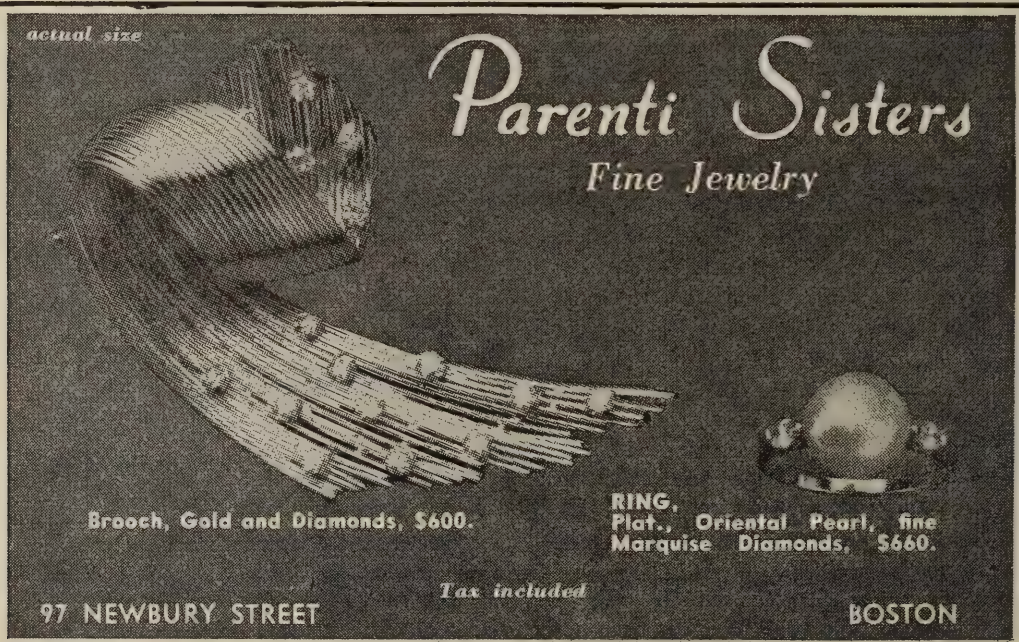
The second movement, like the first, is one of conflicting impulses,

Aeolian-Skinner Organ Company

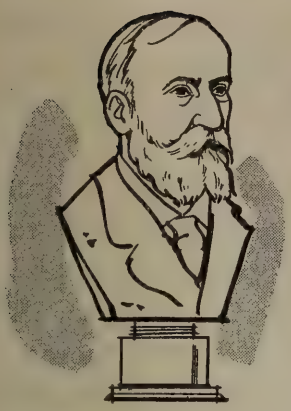
Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC

Joseph S. Whiteford, President and Tonal Director



IN 1835...



...Charles Camille Saint-Saens was born in Paris. Forty-two years later his greatest work, *Samson et Dalila*, was presented at Weimar and won him international acclaim.



... mutual life insurance was born in America when New England Life was awarded its charter by the Mass. State Legislature. Murals in our Copley Square Home Office show the charter-signing ceremony as well as other significant early American scenes. Visitors are always welcome.

NEW ENGLAND
Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

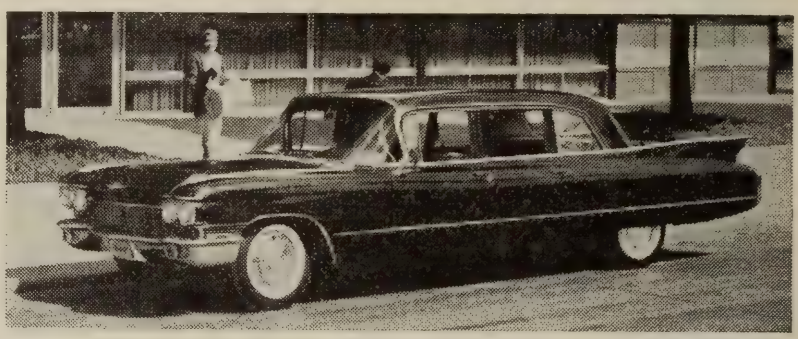
501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA – 1835

but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The *legato* second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a *fugato* of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic *decrescendo* and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another *pianissimo* coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking *pianissimo,* in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such

Hire a ROBIE Cadillac limousine



Enjoy the added convenience and dignity of a chauffeur-driven Cadillac limousine on those special occasions, when driving may easily become a chore for one member of your party. Hire a ROBIE Cadillac Limousine. Courteous uniformed chauffeurs — Moderate rental cost.

ROBIE *Cadillac* RENTING SERVICE

CALL {UNiversity 4-4400 {KEnmore 6-6823

95 Mount Auburn Street, Cambridge
434 Newbury Street, Boston

Jordan Marsh Company



From our exquisite spring and summer collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a *fugato,* and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiriting stroke of genius in itself. The *fugato* returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long *poco andante.* The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A *presto* brings a gleaming close.

* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus,* as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

BOCA GRANDE PALM BEACH

Tatsunders INC.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

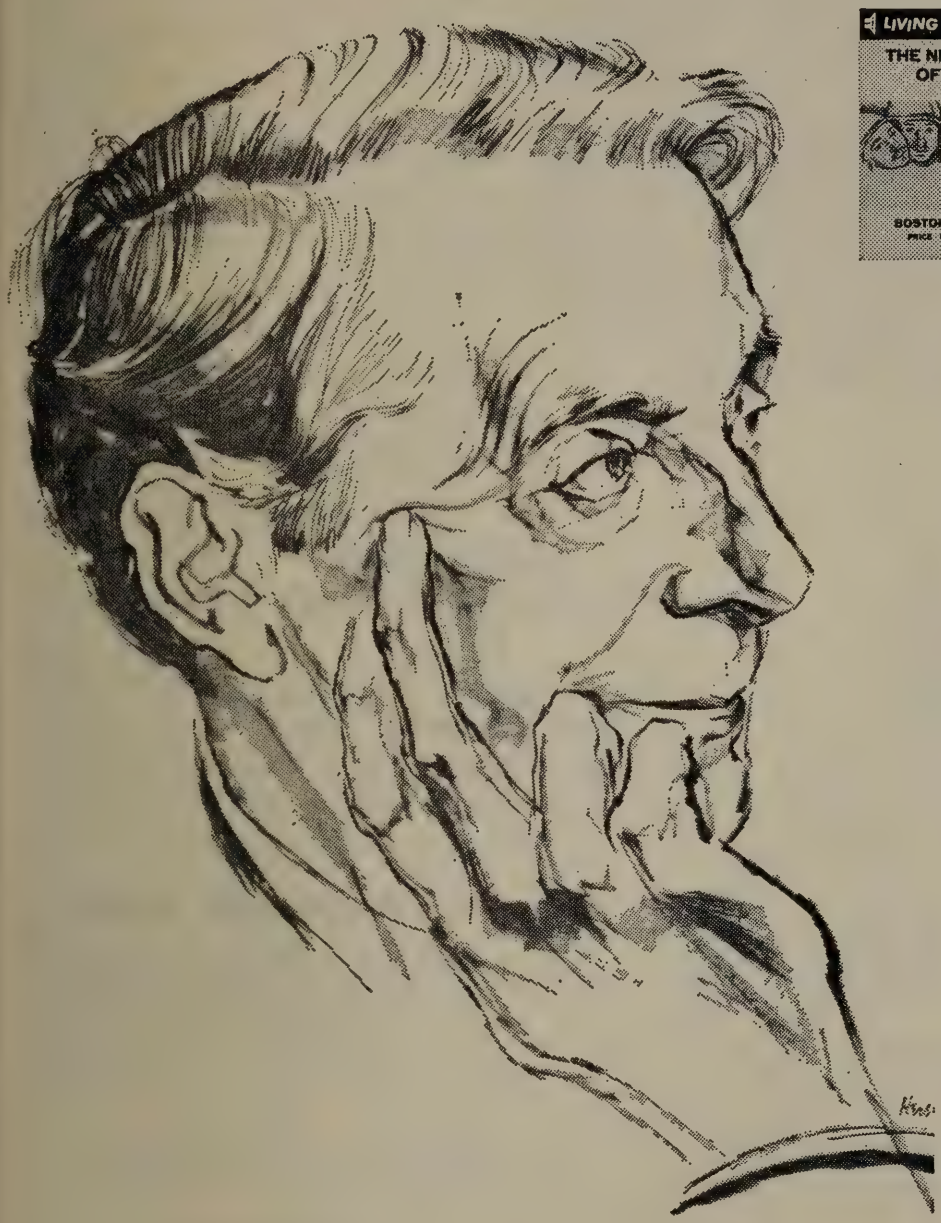
Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

[1369]

FURTHER QUEST OF THE "IMMORTAL BELOVED"

"I OFTEN consider," wrote Ernest Newman in 1954, "why the cultivators of that form of literary infantilism known as the mystery-thriller do not address their massive intellects to the solution of some of the actual puzzles of history." Mr. Newman was referring, of course, to the eternal riddle of the "Immortal Beloved," the identity of the lady to whom Beethoven addressed a letter of passionate avowal and tragic despair, the letter found after his death in a secret drawer of his desk.

The puzzle has long furnished a project for ingenious detective work on the part of the biographers and a number of highly expert literary sleuths who have tried to prove by much piecing together of evidence that a certain lady was the one who succumbed to his music or to the appeal of his helpless bachelorhood. As to which lady it may have been, there has been little agreement. In some cases, having roundly established the time and place, they have been quite at a loss to fit into the picture a candidate who is in the least likely.

The quest after a hundred years of various effort seems unsolvable



LUNCHEON
Served Monday through Friday
11 to 3
The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651



BOSTON BOOK and ART SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

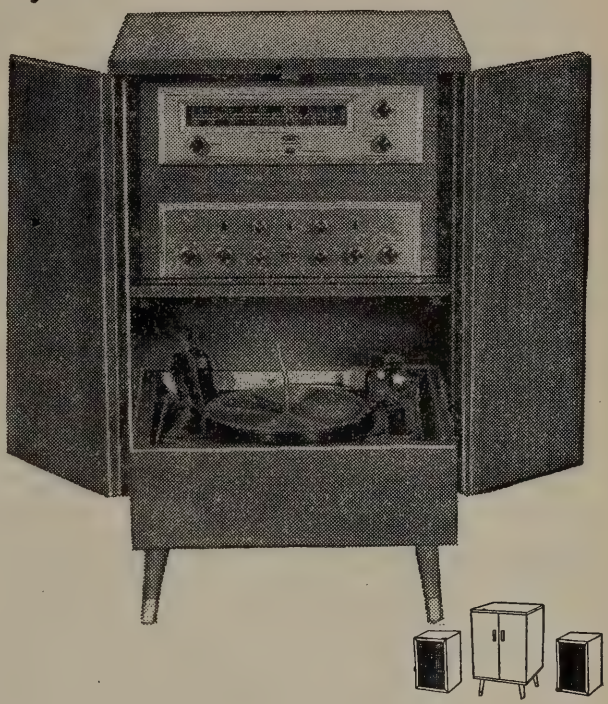
Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.

Enjoy THE MODERN CONCEPT IN *Stereophonic Hi-Fi*





Here is a splendid example of Lafayette's TRUE STEREO HI-FI, completely assembled and installed in handsome modern cabinets, ready to play. This system, the work of Lafayette electronic experts, eliminates any problems of wiring, drilling, mounting, connecting or finishing. You merely turn the switch for incomparable listening pleasure.

Other Stereo Hi-Fi components and cabinets available as completely assembled units.

Lafayette Radio

110 Federal Street, Boston

and rather pointless anyway. It is enough that Beethoven wrote such a letter, since the identity of the loved one has little bearing upon the character of the writer, which is all we really need to know. O. G. Sonneck ended his 67-page pamphlet, *The Riddle of the Immortal Beloved:* "Until that woman is discovered the answer to the question 'Who was Beethoven's Immortal Beloved?' will remain unknown and many of us will not regret this at all in these days when privacy is fast becoming obsolete and publicity of private affairs a curse." This remark was made in 1927.

Still the search goes on. The last contribution is a book of 500 pages by Dana Steichen entitled *Beethoven's Beloved,* published by Doubleday & Company. The book was edited for publication after the death of the authoress in 1957. Mrs. Steichen's choice is a surprise: the Countess Marie Erdödy. The Countess was a young widow whom Beethoven knew for several years. There was a warm friendship between them cemented by home concerts. Beethoven's numerous letters to her have long been known in publication. Through the whole multifarious history of this game of *"cherchez la femme"* the Countess has never been considered or apparently even mentioned.

The ladies proposed in the past become an almost bewildering succession. Schindler, who was Beethoven's friend and the finder of the letter, decided upon Giulietta Guicciardi, the alluring dedicatee of the "Moonlight" Sonata. The methodical Thayer, in writing the source biography, decided upon Therese von Brunsvik. Advocates of each theory followed until later disclosures apparently eliminated both.

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group





THE CADILLAC "V" AND CREST Interpreted in Diamonds and Platinum BY CARTIER

Maybe this could be your "someday"!

Most people say that someday—if events keep pace with their dreams—they hope to own a Cadillac car. And among these are many who do not yet realize that Cadillac has become for them a present-day practicality. The car's initial cost represents a sounder investment than ever in terms of value received. Its operation is practical almost beyond belief—and, as always, it is in a class of its own as far as resale is concerned. Isn't it time you found out how close these facts bring *you* to the car of your dreams? Then we urge you to visit your Cadillac dealer—take a demonstration drive—and hear the wonderful 1960 story for yourself.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

Bettina Brentano and Therese Malfatti were considered, but neither seemed to fit. Two experts of the present century, Dr. Max Unger and Thomas-San-Galli, established the year as 1812, working upon Beethoven's date of Monday, July 6, with no year mentioned, and the place as Teplitz, the Hungarian spa. At this point they decided upon Amalie Sebald, a young and attractive soprano with whom Beethoven exchanged letters while he was at Teplitz taking the waters. Every scrap of evidence seemed at last to fall into place, but Amalie was not generally accepted as the plausible candidate. The tone of Beethoven's letters to her bespoke an agreeable, lightly flirtatious interchange, with nothing remotely approaching the stormy mood of the secret letter.

Mrs. Steichen took a bold step in dismissing the date of 1812, which for some years had been the one point generally agreed upon. She decided upon the year 1807, when also July 6 fell upon Monday, and which was more suitable to her purpose. With the Countess Erdödy she had the burden of proof in that there was nothing new to disclose, no shroud of mystery about the relationship of the composer and his gentle patroness who received him in her house as a lodger, accepted the dedication of his two Trios, Op. 70, in which she was allowed to play the piano part. The letters from Beethoven, all well known long since, encompass two quarrels and two reconciliations.



***KLM** is proud to be the Airline preferred by the*

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



Mrs. Steichen has built a full detailed structure of evidence, ingeniously fitting the pieces together from an examination of the life record. An obstacle to her case arose while she was at work on the book in the form of a 500-page study which appeared in 1954: *Beethovens ferne und unsterbliche Geliebte* by Siegmund Kaznelson. Kaznelson made a still more elaborate dissection of the whole situation than Mrs. Steichen and named Josephine von Brunsvik, the younger sister of Therese, who had been briefly considered by La Mara (Marie Lipsius), but otherwise dismissed. Josephine had married a Count Joseph von Deym when she was 20 and her bridegroom 49. She had four children by him and was left a widow in 1804. She was emotionally involved with Beethoven in the season 1804–05. She married the Baron Stackelburg in 1810, and was separated in the spring or early summer of 1812. Kaznelson propounded the startling theory that, having secretly met Beethoven in Prague on July 4, 1812, Josephine gave birth to a daughter, Minona, on the April 9 following — a daughter who might have been Beethoven's. This scandalous accusation cannot be proved, although the author points out that the child was born nine months and five days after the presumable meeting in Prague. Minona was later in the custody of the Baron, together with the other children. If Beethoven was indeed the father, he has left us no sign of having known it.

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for
Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9128

Such a likelihood Mrs. Steichen scornfully rejects. Yet after Mrs. Steichen's death in 1957, and while her posthumous book was being set, thirteen "love" letters from Beethoven to Josephine were published in that year from the Beethoven Archives in Bonn, edited by the director, Joseph Schmidt-Görg. They had been found in Zürich on the death of their possessor, a Dr. Bodmer, in 1949. They were apparently written from the summer of 1804 to the end of 1807. Most of them are undated.

"You understood my real anguish," writes Beethoven, "and the life and death struggle I went through sometime ago. Now it is not half so bad. I have won your heart. O, I well know the cause.

"You have left me wondering. Do you wish it? Or do you not? This question could mean that I might lose my J. Ah, heavens, how much more I could still say – how I think of you – how I feel about you – but how feeble, how wretched are words – or mine at least. Long – long must our love endure – it is so noble – so firmly based on our mutual esteem and our friendship. We are at one on so many things, in thought and feeling! O – this leads me to hope that your heart will continue to beat for me. Mine can never cease to beat for you until it ceases to beat at all, dear J."

Beethoven is sometime less ardent. He calls Josephine his "adored

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



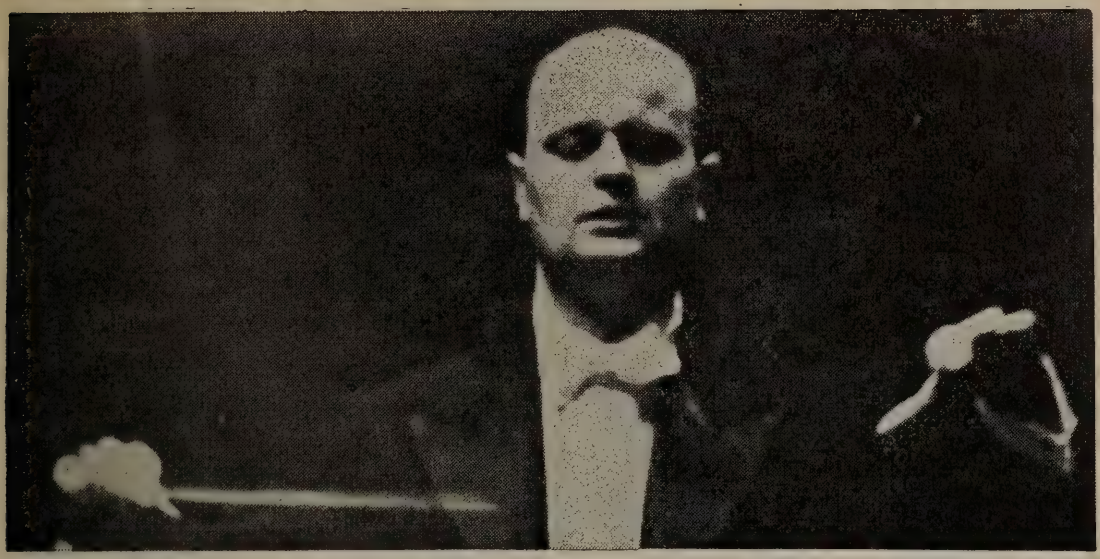
Minton's Ancestral

An *English bone china* pattern with enameled motifs in soft shades of rose and turquoise on the lovely Fyfe swirl shape.

Five-piece place setting
$23.75

At Chestnut Hill, Northshore. Boston

FERENC FRICSAY conducts



The BERLIN PHILHARMONIC ORCHESTRA

BARTOK: Violin Concerto (1938)—with Tibor Varga, Violin **DL 9545**

BEETHOVEN: Symphony No. 1 in C Major, Op. 20—Symphony No. 8 in F Major, Op. 92 **DL 9626**

BEETHOVEN: Symphony No. 9 in D Minor, Op. 125 ("Choral")—Leonore Overture No. 3 in C Major, Op. 72a—Egmont Overture, Op. 84 **DXA-157**

MENDELSSOHN: A Midsummer Night's Dream, Overture and Incidental Music, Op. 61 **DL 9846**

MOZART: Piano Concerto No. 19 in F Major, K. 459—with Clara Haskil, Piano. Symphony No. 29 in A Major, K. 201—RIAS Symphony Orchestra **DL 9830**

ROSSINI: Six Favorite Overtures—Semiramide, Il Signor Bruschino, The Italian Woman in Algiers, The Silken Ladder (with Overtures—The Barber of Seville, The Thieving Magpie—RIAS Symphony Orchestra) **DL 9902**

SHOW PIECES FOR ORCHESTRA, Vol. 3 **SMETANA:** From Bohemia's Woods and Fields. **STRAUSS, JOHANN:** Radetzky March. **TCHAIKOVSKY:** 1812 Overture. **VERDI:** Overture to "The Force of Destiny"; Preludes to Act 1 and Act 3, "La Traviata". **DL 9738**

SMETANA: Die Moldau (with **SCHUMANN:** Symphony No. 1, "Spring" — Berlin Radio Symphony Orchestra) **DL 9960**

STRAUSS, JOHANN: THE BEAUTIFUL BLUE DANUBE and other Strauss Waltzes and Polkas—The Beautiful Blue Danube, Vienna Blood, Voices of Spring, Pizzicato Polka (with Roses from the South, Morning Papers, Annen Polka—RIAS Symphony Orchestra) **DL 9852**

The BAVARIAN STATE ORCHESTRA

BEETHOVEN: Fidelio (Complete Opera)—with Leonie Rysanek, Dietrich Fischer-Dieskau, Ernst Haefliger, Irmgard Seefried, and other soloists, and the Chorus of the Bavarian State Opera **DXW-147**

The BERLIN RADIO SYMPHONY ORCH.

BARTOK: Concerto for Orchestra **DL 9951**

BRUCH: Violin Concerto in G Minor, Op. 26. **GLAZOUNOV:** Violin Concerto in A Minor, Op. 82—with Erica Morini, Violin. **DGM 12029, DGS 712029**

MUSIC FOR HARP—with Nicanor Zabaleta, Harp. **DEBUSSY:** Danse Sacrée et Danse Profane. **DUSSEK:** Sonata in C Minor. **HANDEL:** Concerto for Harp and Orchestra. **RAVEL:** Introduction and Allegro: **SALZEDO:** Chanson de la Nuit. **DL 9929**

MOZART: Don Giovanni (Complete Opera)—with Dietrich Fischer-Dieskau, Sena Jurinac, Maria Stader, Irmgard Seefried, Ernst Haefliger, Karl Kohn, Walter Kreppel, Ivan Sardi, RIAS Chamber Choir **DGMO-302, DGSO-7302**

RIMSKY-KORSAKOV: Scheherazade **DL 9908**

SCHUMANN: Symphony No. 1 ("Spring") (with **SMETANA:** Die Moldau — Berlin Philharmonic Orchestra) **DL 9960**

STRAUSS, RICHARD: Burleske in D Minor for Piano and Orchestra. **FRANCAIX, JEAN:** Concertino for Piano and Orchestra. **HONEGGER, ARTHUR:** Concertino for Piano and Orchestra—with Margrit Weber, Piano. **DL 9900**

TCHAIKOVSKY: Swan Lake (Ballet Suite)—Waltzes from Eugen Onegin, The Sleeping Beauty, The Nutcracker, and the Serenade for Strings **DL 9990**

GLUCK: Orpheus and Eurydice (Complete Opera)—with Dietrich Fischer-Dieskau, Maria Stader, Rita Streich, RIAS Chamber Choir, Berlin Motet Choir **DXW-143**

Recorded in Europe by Deutsche Grammophon Gesellschaft

(S) INDICATES ALBUMS AVAILABLE IN STEREO

DECCA® RECORDS

Gold Label — A New World of Sound®

[*angebetete*] J.," but he uses the *"Sie."* But he closes one letter in the intimate form:

"Leb wohl Engel – meines Herzens – meines Lebens!"

One remembers the opening of the famous secret letter, *"Mein Engel, mein alles, mein Ich –,"* and wonders whether this might not be the same "angel."

The reading public who are sufficiently interested to keep up with this rapidly changing amorous climate are now at liberty to choose between Josephine as of 1812, Marie as of 1807, or to reject them both and leave the matter unanswered.

Mrs. Steichen's book is more than a description of this particular riddle. Its pages traverse Beethoven's life by comparing the various biographies and other writings from the best to the least (the reader should not have been detained by the record liners), questioning their deductions. Many of the letters are quoted and their dates (since a large proportion were undated) discussed. Beethoven's actions are re-examined, sometimes with helpful results. Through the book every scrap of information, every possible point in favor of the Countess Erdödy, is accounted for. The two met in 1797 when she was 17, ten years younger than Beethoven and the bride of a year. Two years later, when her first child was born, she was left a permanent invalid, although she had two more children. In 1801 she and her husband were separated. She and Beethoven maintained their friendship both in Vienna and in the near-by Jedlersee in the summer seasons. In 1808,

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings
Sundays and Holidays
FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall

T. O. Metcalf Co.
LETTER PRESS PRINTING PHOTO OFFSET
Boston 10, Mass.
51 Melcher Street :: Telephone: HAncock 6-5050



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

supposedly a year later than the secret letter, he moved into the front part of her house on the Krugerstrasse, where there was much music. In 1809 there was a serious quarrel over the extra payment by her to Beethoven's servant, a quarrel typical of the sensitive and unpredictable Beethoven. In early 1811 the friendship was restored. There was another quarrel and reconciliation in 1815. In 1820 a somewhat mysterious scandal came to light as the result of the attempted suicide of her daughter, Mimi. In 1824 she took her abode in Munich, while Beethoven remained in Vienna.

Mrs. Steichen refers to the "somersaults and handsprings," the "liberties with the known facts typical of otherwise sane and sensible writers when they try to prove the identity of the Immortal Beloved." The author cannot be acquitted of a few "somersaults and handsprings" of her own. When an investigator sounds like a lawyer pleading his case with forensic skill, sharply alert for any weak spot in the opponent, the reader finds himself in the jury box, weighing the pros and cons. In her zeal, this authoress builds a case that the music of Beethoven's riper years was directly inspired by the Countess. This includes each of the symphonies from the Sixth to the Ninth. The Archduke Trio was really for Marie; so also were the last Cello Sonatas. The "Farewell, Absence and Return" Piano Sonata was really addressed to Marie and not the Archduke; the Adagio of the Hammerklavier Sonata was a lament for Marie. Perhaps not many will follow the pleader as far as this.

J. N. B.

for superb footwear by master craftsmen



Joseph Antell

Boston Wellesley

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. For clean, fragrant and lustrous hair, use the Breck Shampoo best suited for your particular hair condition.

The Three Breck Shampoos are now marked in color for easy identification.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

"FOUNTAINS OF ROME," SYMPHONIC POEM

By OTTORINO RESPIGHI

Born in Bologna, Italy, July 9, 1879; died in Rome, April 18, 1936

Respighi composed the *"Fontane di Roma"* in 1916. The work had its first performance in Rome under Toscanini's direction, February 10, 1918. The first performance in this country was at a Philharmonic concert in New York on February 18, 1919. Pierre Monteux introduced the work at the Boston Symphony concerts, November 12, 1920. The most recent performances at these concerts were on December 24–25, 1954, when Guido Cantelli conducted.

The following orchestration is called for: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, cymbals, glockenspiel, bell, 2 harps, celesta, piano, organ (*ad libitum*), and strings.

THE fountains named in the four movements are as follows:

La fontana di Valle Giulia all' alba.
La fontana del Tritone al mattino.
La fontana di Trevi al meriggio.
La fontana di Villa Medici al tramonto.

The score carries the following description:

In this Symphonic Poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour in which their character

Stop & Shop Gourmet Quiz for Early Comers

1. What is chili?
   a. an Eskimo's igloo b. a spice c. a fur d. a South American country
2. Which of the following grows on trees?
   a. butternuts b. whiffles c. shoes d. barnacles
3. What is beet sugar?
   a. tired sugar b. sugar made from beet juice c. brown sugar d. crumpled cash
4. Stop & Shop All-Butter Coffee Cake is laced with
   a. rum b. crunchy pecans c. doilies d. coffee beans

ANSWERS:
1) b. a spice 2) a. butternuts 3) b. sugar made from beet juice 4) b. crunchy pecans

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

The New England Conservatory
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

Thursday, April 21
8:30 P.M.
ROBERT BRINK, Violin
ALLEN BARKER, Piano

Wednesday, April 27
8:30 P.M.
ARTIST'S DIPLOMA DEBUT RECITAL by
DAVID BEYER, Pianist

Friday, April 29
8:30 P.M.
ARTIST'S DIPLOMA DEBUT RECITAL by
REGINALD HACHEY, Pianist

All concerts in Jordan Hall
No tickets required

is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.

The first part of the poem, inspired by the Fountain of Valle Giulia, depicts a pastoral landscape; droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn.

A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, "The Triton Fountain." It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme, borne on the undulations of the orchestra. It is the Fountain of Trevi at mid-day. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal; across the radiant surface of the water there passes Neptune's chariot, drawn by sea-horses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance.

The fourth part, the "Villa Medici Fountain," is announced by a sad theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.

For information about space and rates *in the*

BOSTON POPS PROGRAM

Call

Advertising Department,

Symphony Hall

COmmonwealth 6-1492

DONALD T. GAMMONS



RESPIGHI, as an Italian composer of operas, was very different from his fellows. His operas largely take their color from elsewhere, and indeed have found less frequent performance than his purely orchestral music. In a sense he was more Italian than Boïto or Busoni – he spent most of his years in Bologna where he studied (violin with F. Sarti, composition with L. Torch and G. Martucci); at Rome he taught at the Santa Cecilia. But his interests were wide and by no means exclusively operatic. He was an accomplished concert violinist and chamber player, and he played viola in the Magellini Quartet of Bologna. In his later years he devoted himself entirely to composition. His surpassing skill in handling orchestral color stood him in good stead in opera but more still in orchestral scoring, whether in original works or transcriptions. He composed nine operas, light and serious (the first, *Re Enzo* in 1904, the last, *Lucrezia,* shortly before his death). Yet his orchestral and chamber music scores were more numerous, and in the orchestral category, more successful. The operas have not won a repertorial life, whereas his tone poems such as the three on Roman subjects, and *The Birds, La Boutique fantasque* and the *Ancient Airs and Dances for the Lute* have gone around the world of orchestras.

BIGELOW · KENNARD CO ·

• jewelry • silver • china and glassware
• leather items • clocks • gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

• Caffè Espresso • Imported Teas, Dutch Cocoa • French Parfaits, Sandwiches • Viennese, Italian, French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

The *Danze antiche* recall his interest in old music, such as his revival of the music of Monteverdi, notably his transcription of *Orfeo.*

Operatically speaking, Respighi was quick to increase his technical resources by looking beyond Italian borders. It must surely have been with such a purpose that he travelled to St. Petersburg in 1900 to join the orchestra of the Imperial Theatre and again in 1902 to play first viola in the opera of St. Petersburg and Moscow.

On first arriving in St. Petersburg, he called upon Rimsky-Korsakov. The preoccupied master received a group of visitors with cold severity, but, on looking over the young man's scores, at once became "smiling and benevolent" – this according to the *Dati biografici* by Respighi's widow, Elsa. He had said to her: "The lessons were not numerous, but they were most important to me." In Moscow he learned a good deal about *mis-en-scène* and later put it to use. Respighi visited Berlin in 1902, and there acquired more musical points. He had advice from Max Bruch, but Signora Respighi denies the oft-repeated statement that he had lessons from him.

Guido M. Gatti sums up Respighi's achievement in the new edition of Grove's Dictionary:

"Of all the Italian composers who lived in the first third of the 20th century, if we except Puccini and some other operatic masters of

SAVE TIME CONVENIENT
PARK YOUR CAR
AT THE
WESTLAND AVE. GARAGE
WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy "Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ
World's Greatest Toy Store
40 Newbury Street, Boston Telephone: COmmonwealth 6-5101
Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

his school, Respighi was without doubt the most celebrated, and his symphonic works, particularly *The Fountains of Rome* and *The Pines of Rome,* made his name known in every musical country. The reasons are not difficult to see, considering the character of these works, which succeed in uniting traditional elements of musical workmanship with a certain modernizing tendency that is noticed particularly in the orchestration influenced by the Russians and Richard Strauss. The pleasantness of his orchestral works does not hinder ease of invention, but on the contrary stimulates it: one feels that to 'write beautifully' is the composer's major preoccupation. Lyrical rather than dramatic inspiration was his strong point: it may therefore be said that in his operas the music accompanying the more vigorous passages in the text and the most tense situations among the characters is generally the weakest. Thus, if we disregard the youthful *Semirâma,* which is too openly modelled on Strauss's *Salome, Belfagor* and *Maria Egiziaca* are, on the whole, more satisfactory than *La campana sommersa, La fiamma* and *Lucrezia.*

"Between 1916 and 1926 the most significant works of Respighi's 'Roman' period appeared. They are inspired, not by classical Rome, but rather by the Rome of d'Annunzio, having been matured in a decadent and sensual climate, as of a late summer. Fundamentally

New **PIANOS • ORGANS** Rebuilt



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. EXport 6-2224
Members of Piano Technicians Guild



Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



EXCLUSIVELY ON

ANGEL





KLEMPERER

"Klemperer has touched new heights," exclaimed *Gramophone,* Great Britain, when the Klemperer-Philharmonia performance of the Beethoven Ninth Symphony first appeared in England. "Klemperer emerges the supreme interpreter of the classics," commented the *London Observer.* American critics agreed. Hear Klemperer – *at the pinnacle of his art* – one of the great conductors of all times – on Angel Records.

RECORDED IN EUROPE FOR ANGEL RECORDS®

BEETHOVEN AND KLEMPERER ON ANGEL
. . . with The Philharmonia Orchestra

THE SYMPHONIES

No. 1 in C Minor, Op. 21 . . . . . *35657**
No. 8 in F Major, Op. 93
No. 2 in D Major, Op. 36 . . . . . *35658**
No. 3 in E-flat, Op. 55 . . . . . *35328*
No. 5 in C Minor, Op. 67 . . . . . *35329*
No. 6 in F Major, Op. 68 . . . . . *35711**
No. 7 in A Major, Op. 92 . . . . . *35330*
No. 9 in D Minor, Op. 125 . . . *3577-B**

THE OVERTURES

"The Consecration of the House," Op. 124 . . . . . *35329*
"Coriolan," Op. 62 . . . . . *35658**
"Prometheus," Op. 43
The Great Fugue, Op. 133 . . . . . *35401*
Incidental Music to "Egmont" . . *3577-B**

**Also available in Stereo*

Respighi's artistic temperament is not unlike that of a belated d'Annunzio, a worshipper of all that is precious and subtle, a lover of sensation. His best symphonic work is therefore not to be sought in the more sumptuous and highly colored of his scores, but in those which are more subdued and veiled in a light melancholy (*'Pini del Gianicolo'* [in *Pini di Roma*], *'Fontana di Villa Medici'* [in *Fontane di Roma*], *'Mattutino di Santa Chiara'* [in *Vetrate di chiesa*], *'Adorazione dei Magi'* [in *Tritico botticelliano*], etc.).

"Respighi's 'Gregorian' phase did not strike deep roots in his work, even though themes and colors of a modal nature insistently appear in the compositions of a certain period. More worthy of notice, on the other hand, is his attachment, always in evidence, to Italian musical forms of the past. A most highly cultivated man, quite apart from the art he professed, Respighi took much interest in the works of the great masters of the 17th and 18th centuries, which he fostered by means of performance, transcriptions and modern editions. In the last of his operas, *Lucrezia,* he moreover showed a desire to revert to the dramatic recitative of the 17th century, reducing the function of the orchestra and confiding narration of the plot to a singer seated in the orchestra pit."

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
Liberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 **BI 4-2505**

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED ROGUISH MANNER — IN RONDO FORM,"

FOR FULL ORCHESTRA, *Op.* 28

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896.

The last performances were on March 20–21, 1959, when Richard Burgin conducted.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, 3 flutes, 3 oboes, English horn, small clarinet in E-flat, 2 clarinets, bass clarinet, 3 bassoons, double-bassoon, 4 horns (with the addition of 4 horns *ad lib.*), 3 trumpets (with 3 additional trumpets *ad lib.*), 3 trombones, bass tuba, kettle-drums, snare drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

AT FIRST, Strauss was inclined to let the title: *"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise — in Rondoform"* stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a program to *'Eulenspiegel'*; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *'Eulenspiegel'* motives, which, in the most manifold disguises, moods,





and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

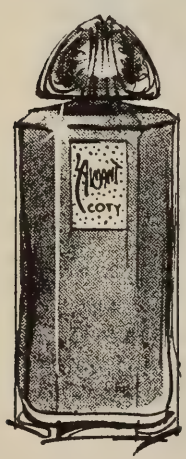
But Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr*; Named *Till Eulenspiegel*; That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."

• •

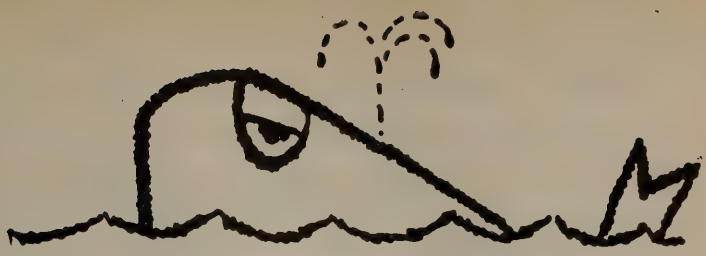
Under the title "A Traditional Rogue – Till Eulenspiegel in Literature and Music" Sydney Grew wrote in the *American Record Guide*, (October, 1945):

We often say with regard to some particular book, that we envy anyone who is yet to have the joy of reading it for the first time; and we can say the same about Richard Strauss' tone-poem, *Till Eulenspiegel*. It has a literary program: the listener profits by knowledge of the program; and the music is not fully intelligible unless correlated with its story. But the work is bright, active, and rich in tuneful matter



Nothing makes a woman more feminine to a man
L'AiMANT
PARFUM DE COTY
COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.
3.50 to 100.00, plus tax

How the Whale (Of a Sale) Got Its Name



If you're in business these days you're certain of something besides taxes: your commercial ethics and advertising statements are being sifted for naughtiness by the FTC, FCC, SEC, and a possibly infinite number of less edgy guardians of customer weal. Barnum's picture has been removed from its frame, replaced by Kefauver. Demolitions experts in charge of the impending population explosion have promised not to produce a new sucker every minute, or at least to improve the ratio. Just possibly we've seen our last Semi-Monthly Birthday Sale, and the daily Million Dollar Clearance will give way to something closer to reality . . . for example a *Colossal Nervous Treasurer Event* followed by *First Annual Outwit 'Em Day,* etc.

Radio Shack has decided to pledge *not* to specify in its announcements that it will never be undersold. We were undersold by four Manhattan record shops in 1958-9, for example. Not every day, to be sure, but darn near. All four went bankrupt at 33⅓ rpm shortly before rock and roll died at 45 rpm; it was a lean year for best sellers!

Now we sound a happier note. By an odd collection of special discounts, cajoling, wishful-thinking and cynical markdown theories, Radio Shack enters 1960 with an *Ethical Mid-Winter Sale* of stereophonic LP disks on the RCA-Victor and London labels.

These regularly sell for $5.98 and $4.98 wherever records are sold at list. Where they are not sold for list the going price is $4.88 for a $5.98, and $3.87 for a $4.98, for reasons clearly brilliged by Lewis Carroll in his treatise on "Discount Operations and the Mirror Image."

Radio Shack, living precariously on a diet of curds and brinksmanship, is now selling *all* these $5.98 and $4.98 stereo LP's for $2.99 and $2.88 without tie-ins or nail-downs — in fact without even wincing.

For public record, our $2.99/$2.88 price is actually below regular dealer cost! You ask: how can it be? Aha! Now it is clear *you* are not in business! Dear friend, being in business in 1960 requires of you a certain quality. No, not faith in one's factory — *that* is suicide. The quality you need is *Massive Lack of Resistance.*

If a thing normally worth $6 suddenly costs you $3 — don't resist! Massively! Buy your head off! Tomorrow or next week or next month the tables will be turned; the $6 object will again cost you $6; the manufacturer will be heard muttering about raising the price to $6.65 due to increase in nylon rivets and antimagnetic plywood.

Radio Shack cannot accurately predict how long we will be able to offer Victor and London stereodisks below $3. All we can do, conservatively, is urge you to buy with abandon until the curtain falls. Fill your Jaguar to the gunwales. Bring your biggest wheelbarrow. It's truly a whale of a sale . . . nothing *but nothing* fishy about it!

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

of the German folksong type; the form is as clear as a piece of fine architecture; the composer's technique, alike of thought and expression, is masterly; and the dramatic situations and pictorial points, however far they go beyond the ordinary logic of the art of music, do not obscure the musical ideas or upset the form. Therefore Strauss' *Till Eulenspiegel* can at first exist for the music lover simply as a splendid orchestral Scherzo — a piece of high-spirited, expressive music, vibrant with youthful energy and glowing with color; and the listener is very fortunate who is in a position to regard it so for a while.

Till Eulenspiegel is a German folk-hero. He was a peasant, born somewhere about 1300, and dying at Moellen, near Luebeck, in 1350. Kneitlingen in Brunswick was his birthplace. There is a passage about him in Carlyle's *German Literature of the 14th and 15th centuries:*

"We may say that to few mortals has it been granted to earn such a place in universal history as Till; for now, after five centuries, his native village is pointed out with pride to the traveller, and his tombstone, with a sculptured pun on his name (an owl, and a glass), still stands, or pretends to stand, at Moellen where since 1350 his once nimble bones have been at rest."

Till is indeed one of the rogues who have a place in "universal history." The story of his gaming and jesting, his practical jokes and

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

W. W. WINSHIP INC.

Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

Sharon
MEMORIAL PARK

"The Man Who Cares, Prepares"

EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-8890



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

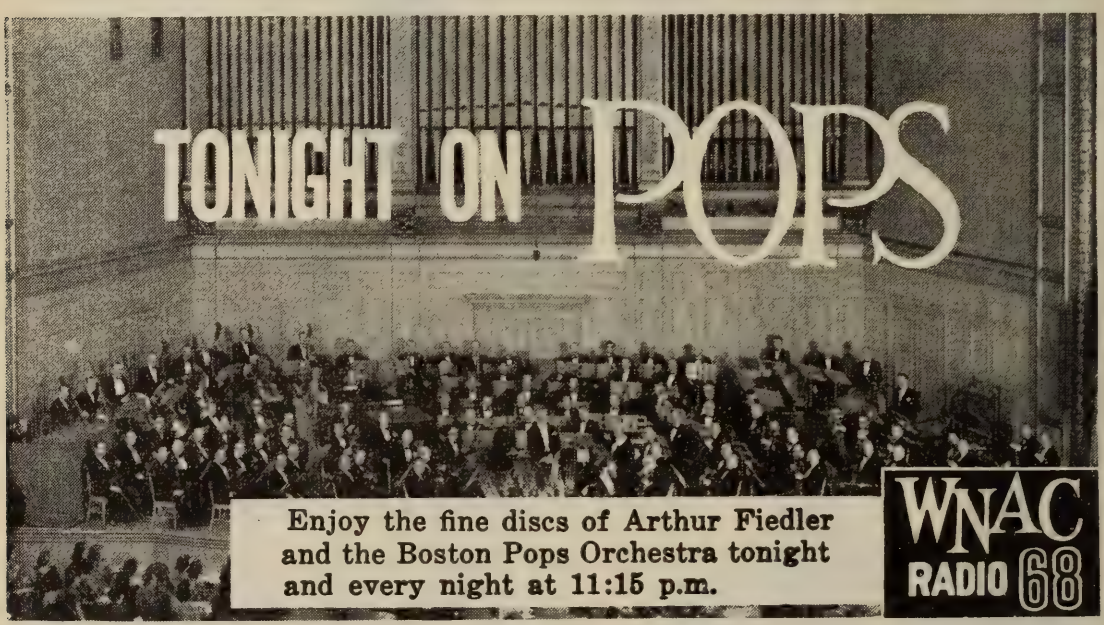
CARLING BREWING COMPANY
Natick, Mass.

general bad behavior, became traditional in the fifty years following his death: which was the period when German folk song and poetry rose to their great heights, and when the "comic anecdote" was a popular form of literature.

Thus Till flourished as a tradition in the period of the Mastersingers. The story of him was collected and published in the last quarter of the 15th century, and the book was quickly translated into seven or eight languages. Editions were published, often with fresh translations, until about one hundred sixty-five years ago: in fact, there was an English edition as late as 1890. [More recently there have been two children's books on Till published in this country. — Ed.]

In France his name passed into the language. An *espiègle* (Ulenspiegel) is a frolicsome person; and *faire une espièglerie* is to play a waggish trick.

In England he became a typical figure. He was so familiar, what he stood for was so clearly understood, that people could allude to him by name, in the certainty that the allusion would be appreciated. Ben



Since 1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

OUR DIRECTORS

Julian D. Anthony	President, The Columbian National Life Insurance Co.
Edwin D. Brooks	Minot, DeBlois & Maddison
C. Rodgers Burgin	President
Frank J. Carey	U. S. Manager and Attorney, The Employers Liability Assurance Corp., Ltd.
Richard L. Frothingham	Senior Vice President
J. Frank Gerrity	President, Gerrity Company, Inc.
Maynard L. Harris	President, Suffolk Franklin Savings Bank
Benjamin F. Jaques	President, S. H. Couch Co., Inc.
Henry C. Jones	President, Arkwright Mutual Fire Insurance Co.
Phillips Ketchum	Herrick, Smith, Donald, Farley & Ketchum
Leon M. Little	Treasurer, American Unitarian Association
Augustus P. Loring	Trustee
Kenneth W. Marriner	President, Marriner & Co., Inc.,
Wallace L. Pierce	President, S. S. Pierce Company
Thomas Temple Pond	Trustee
Charles O. Richardson	Trustee
Henry L. Shattuck	Shattuck & Brooks, Trustees
Walter K. Shaw, Jr.	President, E. A. Shaw & Co., Inc.
Henry G. Simonds	Textile Consultant
Philip W. Stocker	Executive Vice President
Francis C. Welch	Welch & Forbes

The directors of The New England Trust Company for over ninety years have kept the Bank in step with a changing world, at all times maintaining the conservative policies on which the Bank was founded.

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.

Telephone: HAncock 6-8005

Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation



Incorporated 1869

Jonson is the writer who does this the more often. In *The Alchemist*, old Subtle summons his housekeeper, Face, by calling out, "Ulen Spiegel!" In *The Poetaster* there is this passage between Pantilius Tucca and Histrio:

"You did not see me? Where was your sight, Oedipus? You walk with hare's eyes, do you? I'll have them glazed, rogue; an you say the word, they shall be glazed for you: Come we must have you turn fiddler again, slave, get a bass viol at your back, and march in a tawny coat, with one sleeve, to Goose-fair; *then* you'll know us, you'll see us *then*, you will, gulch, you will. *Then*, 'Will't please your worship to have any music, captain?' "

Histrio, recipient of this choice outburst, with its dozens of allusions full of point for the Jacobean audience, however blunt to us, makes a murmuring protest; and Tucca starts again:

"What, do you laugh, Howleglas! death, you presumptuous varlet, I am none of your fellows, I have commanded a hundred and fifty such rogues, I."

And so one. Then in *The Sad Shepherd* there is a rather stiff pun which works in the name. Maudlin, the Witch, is cursing her son for his clumsy love-making:

BACH CHOIR OF BETHLEHEM, PA.

ANNUAL MAY FESTIVAL

MAY 13 - 14 and 20 - 21

IFOR JONES, *Conducting*

CANTATAS, MOTET AND MASS IN B MINOR

COURSE TICKETS $14.00 and $18.00

6 W. Broad St. – Room 207 **Phone UN 6-4382**

"Thou woo thy love, thy mistress, with twa hedgehogs?
A Stinkard brock, a polecat? out thou houlet!
Thou shouldst have giv'n her a Madge-owl, and then
Thou'dst made a present o' thy self, owlspiegle!"

Till Eulenspiegel represents a certain side of human society in a period of transition. In his time, the townsfolk were developing, and they had learned to look down scornfully on the countryfolk. Till – a true peasant, witty, unscrupulous – retaliated. He played the rogue on tradespeople, robbed the innkeeper, and even worked up tricks upon the higher classes – priests, magistrates, noblemen, and even princes. It was natural that in this virile period he should become a folk hero.

He actually died in bed. But Strauss – for dramatic reasons, and also to enforce the social moral which was one of his aspirations – makes him a victim of the forces of the law, order and custom which he had ridiculed.

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

BUY AT THIS SIGN

• PIANOS
• RADIOS
• ORGANS
• MUSICAL
TOYS & GIFTS

BOSTON MUSIC CO. 116 122

BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

The abuse that fell upon the head of *Till Eulenspiegel* when the piece was new is less difficult to understand when one stops to think of the punctilious and well-behaved musical world of 1895 into which Strauss suddenly dropped his outrageous rogue. The squealing and squirming music, appearing on a typical program of the nineties (its innocuous companions at the first Boston performance, February 21, 1896, were a fantasia, *Midnight at Sédan* by Zöllner and a Violin Concerto of Moszkowski) must have had somewhat the effect, as Lawrence Gilman once wrote, of a "lightning bolt at a family reunion."

A glance at the newspaper reports of a few of the first *Till* performances will give some idea of the general consternation the piece must have caused. The first American performances were brought to pass by Emil Paur and the Boston Symphony Orchestra in Boston and New York (February, 1896), and in other cities on tour. The "musical joke" had gone the rounds of Europe. The young German composer, "brilliant but erratic," was not without fame and esteem in New York and Boston — but the reviews showed no glimmer of consciousness that a masterpiece had had its first hearing. Most of the critics gave it a

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080



PASTENE WINES
Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.
PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

The foreign tours of this Orchestra, made at the expense of the State Department, have the special endorsement of the President. Mr. Eisenhower wrote to Mr. Henry B. Cabot in the autumn of 1956, after the second European tour:

> "It is gratifying to observe that the Boston Symphony Orchestra has developed, in typical American fashion, with the sponsorship and devoted support of private citizens."

The President's commendation of devoted support by private citizens is directed to those who have membership in THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA.

You are invited to become a Friend of the Orchestra.

grudging paragraph near the bottom of the column, after lengthy dissertations on the "novelty" by Zöllner and the performance by the violinist Emile Sauret of the concerto of Moszkowski. Most were agreed that Strauss had prodigious skill, however misguided, and all praised the virtuoso performance which Paur led.

One critic in Boston referred to the new work as "a trifle from Strauss — a nerve-distracting piece — worth a hearing, however, because of the composer." Another called it "a blood-curdling nightmare," and another "— a musical obscenity, an inexplicable hodge-podge, which should not have been heard at this concert, neither at any respectable concert. The tone picture, with all its abnormal and hideously grotesque proportions, is that of a heavy, dull, and witless Teuton. The orchestration of the work is sound and fury, signifying nothing. The very worthiest novelty of the concert was the concerto by Moszkowski." Still another: "A noisy, nerve-destroying, heavy piece of work, weak in ideas and strong in energy; a sketch of Beardsley set to music, crude in color, confusing in design, and utterly unlovable." A critic of some standing raised a voice of protest: "Strauss seems to have thought he could imitate Eulenspiegel by playing a practical joke on the general public. Why should such things be given at a Symphony concert?"

"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

THE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

In New York also there was marked applause, which was taken as intended for the performance rather than the piece. One critic called Strauss "a man of enormous talent who says nothing in an unparalleled manner." Two further criticisms shall suffice:

"Strauss has made an elaborate and intricate piece of work, very unique and very charming to listen to, though it is often painfully noisy, and its interjectional, spasmodic, jerky character makes it trying to follow in certain portions."

"There was no doubt about the humor of it all; it would have made even a doctor of music laugh. But it was a vast and coruscating jumble of instrumental cackles for all that. — A horrible example of what can be done with an orchestra by a determined and deadly decadent."

Similar opinions seem to have been freely expressed in Europe. Dr. Hanslick, who, true to his colors, delivered an invective against each of the Straussian tone poems as it appeared, called "Till" — "frankly a crazy piece, in which each witty idea is followed by another which jumps on its head to break its neck. It is a mistake to look on this immoderate and masterless chase of pictures as an overflowing of youthful creative power, the dawn of a great new art; I can see in it only the exact opposite: a product of subtly calculated decadence." In this way did the word "decadence," compounded of resentment

The Ideal Easter Gift – A New Victor Recording

BERLIOZ REQUIEM



CONDUCTOR

CHARLES MUNCH

BOSTON SYMPHONY ORCHESTRA

NEW ENGLAND CONSERVATORY CHORUS • LORNA COOKE DE VARON, CONDUCTOR • SOLOIST: LÉOPOLD SIMONEAU, TENOR

BOOK CLEARING HOUSE

423 BOYLSTON STREET, BOSTON 16, MASS. - COPLEY 7-1600

and unease, pursue Strauss for years, until it finally evaporated, like all myths.

Behind the impudent and leering Till, some discerned the brazen face of the composer, recklessly and madly bent upon the destruction of every musical principle. It took the passing of a generation to reveal Strauss as no revolutionist after all, but a deep respecter of the musical tenets in which he had been thoroughly schooled from childhood; a routined conductor who knew his orchestra with a special sense, a lover of tradition, impatient only at the complacent stagnation into which it had fallen.

The first critics of "Till" could hardly miss the more obvious points of its style of pure folk melody. They might have seen that it was an honest rondo as its name implied — a marvelous application of structure to the matter in hand. They might also have realized that Strauss was no Till upsetting the applecart, but a meek follower of the form which Berlioz and Liszt left him, and which he found the most suitable vehicle for his overflowing exuberance, his greatly enriched instrumental and harmonic color, his enormously clever complex of counterpoint.

J. N. B.

Announcing a Merger
and an Opening of Musical Interest

BEECHER HOBBS for nearly 20 years in Brookline
AND
STAR TV AND RADIO CO. for nearly 30 years in Allston

Our beautiful NEW STORE — convenient and spacious — is NOW OPEN.

We invite you to see, hear, and compare the finest instruments made.

- **Magnavox** — television, radio, and stereo-phonographs
- **Fisher** — stereo—radio—phonographs and components
- **Records** — hi-fi and stereo LP's
- **Service** — unexcelled, on all makes
- **Parking** — ample, free, and directly in front

STAR TELEVISION — BEECHER HOBBS, Inc.

Melvin A. Shikes Beecher Hobbs P. Lawrence DiRusso

200 BOYLSTON STREET, CHESTNUT HILL

(on Rt. 9, near Stop & Shop) Tel.: WOodward 9-9720

KAPP RECORDS *presents* ROGER VOISIN

MUSIC FOR TRUMPET & ORCHESTRA



VOLUME 2

No knowledgeable record library will want to be without Roger Voisin's newest volume of "Music for Trumpet and Orchestra." This brilliant album brings together the world's great Baroque trumpet music — and the world's foremost trumpeter. Album features ROGER VOISIN, John Rhea, soloists; orchestra directed by Kenneth Schermerhorn. Concerto in E-flat Major for Two Trumpets and Strings (VIVALDI), Concerto for Two Trumpets, Strings, Clavicembalo and Organ (MANFREDINI), Sinfonia con Tromba for Solo Trumpet, Strings and Continuo (TORELLI), Sonata a 6 for Trumpet and Strings (BIBER), Concerto in D Major for Trumpet, Two Oboes and Continuo (TELEMANN). KCL 9033-(S)

FREE: Send for our latest full color catalog and record guide.

(S)=AVAILABLE IN STEREO

Other Kapp albums featuring Roger Voisin

MUSIC FOR TRUMPET AND ORCHESTRA, VOL. I. HAYDN: Concerto for Trumpet and Orchestra in E-flat. VIVALDI: Concerto for Two Trumpets and Orchestra in C—and others. KCL 9017-(S)

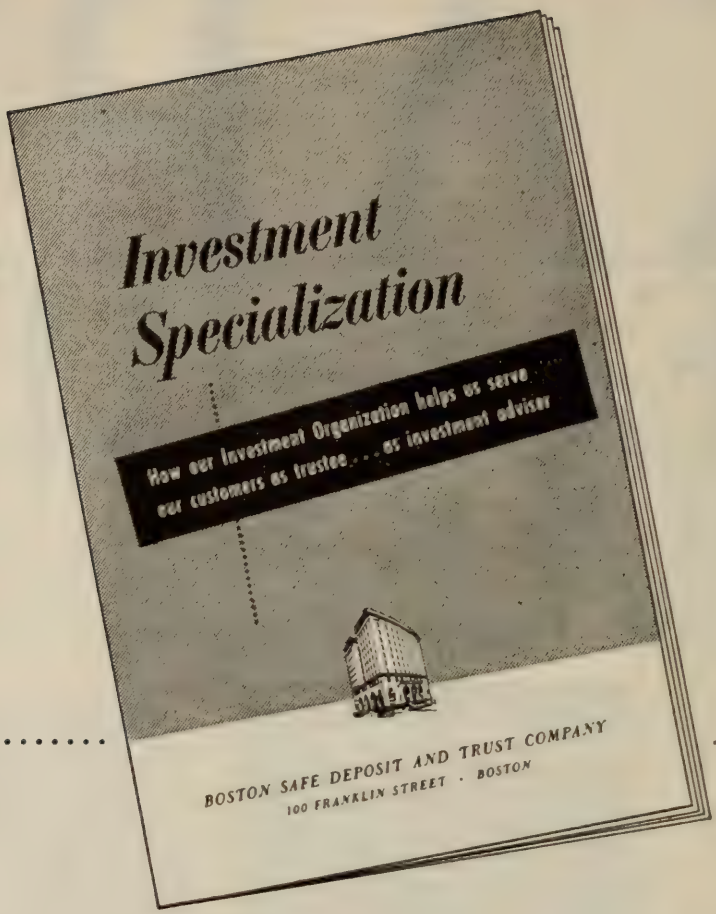
THE GOLDEN AGE OF BRASS. Roger Voisin and his Ensemble in Italian, English and German Brass Music. KCL 9028

THE MODERN AGE OF BRASS. Roger Voisin and his Brass Ensemble in works by Dahl, Hindemith, Berezowski, Sanders. KCL 9020

*new classical feathers in our KAPP**

KAPP records (of course)

136 East 57th Street, New York 22, N. Y.



THIS BOOKLET . . .

sets forth the investment policy, and describes the investment organization, of one of the nation's first trust companies.

Individual investors and those responsible for managing the funds of foundations, corporations, educational and charitable organizations may find it of particular interest. For a copy, write to—

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 Franklin Street, Boston 6, Mass.

Twenty-third Program

THURSDAY AFTERNOON, APRIL 14, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 16, *at* 8:30 *o'clock*

BACH — Cantata No. 4, "Christ lag in Todesbanden"

I. Sinfonia; Verse 1: Chorus
II. Verse 2: Soprano and Alto
III. Verse 3: Tenor
IV. Verse 4: Chorus
V. Verse 5: Bass
VI. Verse 6: Soprano and Tenor
VII. Verse 7: Chorale

INTERMISSION

MOZART — Requiem Mass, in D minor, K. 626

I. Requiem
II. Dies irae
III. Tuba mirum
IV. Rex tremendae
V. Recordare
VI. Confutatis
VII. Lacrimosa
VIII. Domine Jesu
IX. Hostias
X. Sanctus
XI. Benedictus
XII. Agnus Dei

SARAMAE ENDICH, *Soprano*
BETTY ALLEN, *Alto*
CHARLES K. L. DAVIS, *Tenor*
MAC MORGAN, *Bass*

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON, *Conductor*

These concerts will end about 4:00 o'clock on Thursday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

BERKSHIRE MUSIC CENTER

CHARLES MUNCH, *Director*

AARON COPLAND, *Chairman* RALPH BERKOWITZ, *Dean*

The Boston Symphony Orchestra's

Summer Music School at

TANGLEWOOD

JULY 3 — AUGUST 14

DEPARTMENT OF INSTRUMENTAL MUSIC

ELEAZAR DE CARVALHO

Advisers: PIERRE MONTEUX, GREGOR PIATIGORSKY

LEONARD BERNSTEIN

Orchestral Playing and Chamber Music

RICHARD BURGIN, WILLIAM KROLL

23 MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

RUTH POSSELT

DEPARTMENT OF CHORAL MUSIC

HUGH ROSS

LORNA COOKE DEVARON

ALFRED NASH PATTERSON

OPERA DEPARTMENT

BORIS GOLDOVSKY

DEPARTMENT OF COMPOSITION

AARON COPLAND

LUCIANO BERIO, THE LENOX QUARTET

DEPARTMENT OF LISTENING AND ANALYSIS

G. WALLACE WOODWORTH

FLORENCE DUNN

Two to six week enrollments are accepted in this newly revised and expanded Department; members of the Department participate in listeners'-rehearsals, in the Festival Concerts and in the Festival Chorus with the Boston Symphony Orchestra.

Information available at the Berkshire Music Center office in Symphony Hall or write to P. BOSSLER, *Registrar,* Symphony Hall, Boston 15.

Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 22, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 23, *at* 8:30 *o'clock*

MARTINON ..... Prelude and Toccata
(First performance)

BLACKWOOD ..... *Symphony No. 1

I. Andante maestoso; Non troppo allegro, ma con spirito
II. Andante comodo
III. Scherzo: Allegretto grotesco — Molto rigoroso il tempo
IV. Andante sostenuto

INTERMISSION

BRAHMS ..... *Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO *RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE – CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1960, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
~~JACOB J. KAPLAN~~ • ~~*Vice-President*~~
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

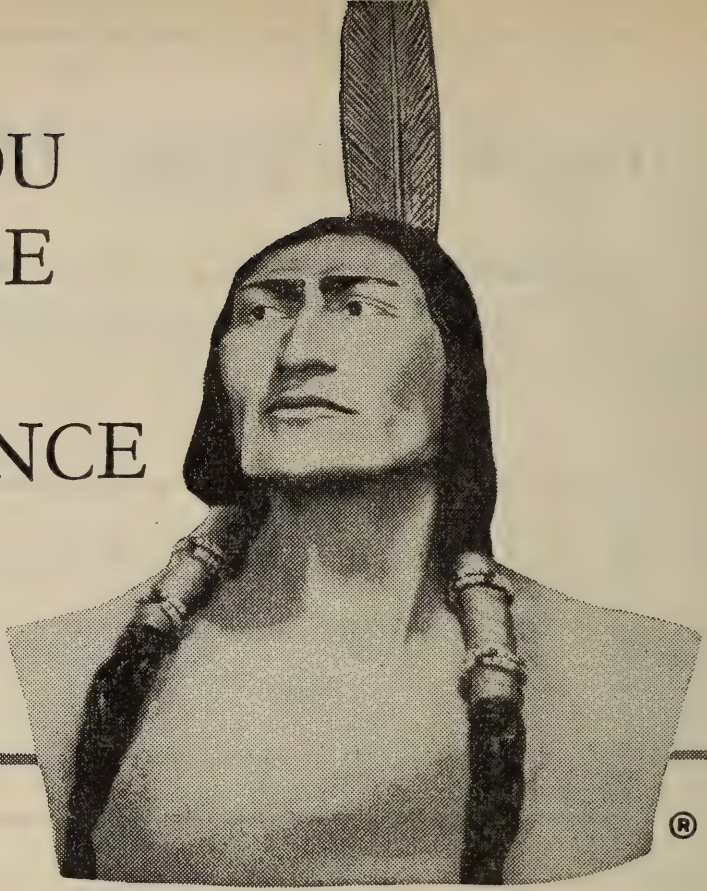
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National

Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program (April 14, 16) 1415
Program (April 22–23) 1469

NOTES

Bach ("Christ lag in Todesbanden," Cantata No. 4) . . . 1417

ENTR'ACTES

The Church Music of Mozart (*J. N. B.*) 1430

Odd Bits About Composers (*J. N. B.*) 1439

NOTES

Mozart (Requiem Mass in D minor) 1447

Symphoniana

THE WEATHER AT MOZART'S FUNERAL

A Correction of History

It sometimes happens, when a famous man is treated in a succession of biographies from generation to generation, that an error in an early source biography is merely copied by one writer after another. Nicolas Slonimsky, a musical sleuth who is disinclined to take anything for granted, has tracked down such a legend in his article in the current issue of the *Musical Quarterly*.

The following description of Mozart's funeral appears in Otto Jahn's *Life of Mozart* (1859):

"At 3 o'clock in the afternoon of December 6, Mozart's body received the benediction at St. Stephen's Church. . . . A heavy storm of snow and rain was raging, and the few friends who had assembled for the funeral procession stood with umbrellas around the bier, which was then carried through the Schulerstrasse to the Cemetery of St. Mark. As the storm grew still worse, the mourners decided to turn back at the gate, so that not a friend stood by when the body was lowered into the grave."

This story of the "heavy storm," dispersing Mozart's friends before the grave was reached, has been repeated



Makanna, Inc.
The Trousseau House of Boston



As Fresh As Spring

Our striped Arnel shirtmaker—its bodice tucked; its sash a solid-colored contrast. Green or Blue.
10-16 **$39.95**

416 Boylston St.
Boston 16
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

by every writer on Mozart since Jahn —Riemann, Newman, Grove, Abert, Paumgartner, Turner, Schenck, etc. But before Jahn, that is to say through the sixty-eight years which had then followed Mozart's death, no one had mentioned such a storm—neither Schlichtgeroll in his *Nekrolog* (1791), nor Niemtschek in his biography (1798), nor Nissen (1828) who married Mozart's widow, nor Oulibicheff (1843) nor Holmes (1845).

This story of the "storm" then, was a mid-nineteenth century apparition. Jahn had found it in the account of an anonymous contributor to the *Vienna Morgen-Post* on January 28, 1856.

Slonimsky points out that this single witness to record the event told his story sixty-four years later. "Since it is quite unlikely that a child would have attended the funeral of a musician, we are in addition dealing with a very old man—or perhaps with a Romantic steeped in Jean Paul and E. T. A. Hoffmann. Can the deposition of such a witness—and as we have seen, there are no others—be accepted? Furthermore, the opportune publication of this story in January, 1856, exactly a hundred years after Mozart's birth, and never previously, raises the suspicion that it was composed *ad hoc*. We had better rely on the testimony of science itself, for science, too, keeps a diary. Moreover, this diary is impersonal, factual, and not subject to the vagaries of *Empfindsamkeit*."

Mr. Slonimsky applied to the records of the Vienna meteorological bureau and through Professor F. Steinhauser obtained a report about the weather conditions on December 6, 1791. The temperature was mild, between 37.9 and 38.8 degrees Fahrenheit, the barometric pressure 28.5 inches. A diary by Count Karl Zinzendorf, kept in the State Archives, thus reported the weather for December 6: *"Temps doux et brouillard fréquent"*—mild weather with fog.

Slonimsky concludes: "Professor Steinhauser advances the explanation that in the 18th century it was customary to accompany the body to the grave only when the cemetery was situated in the immediate vicinity of the church. St. Mark's, where Mozart was buried, was about half an hour's march from St. Stephen's Cathedral. Women rarely, if ever, attended funerals at the time and this may well account for Constanze's absence."

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian



Madam,
don't you
believe it!

"Heaven protects the working girl"

We're tired of seeing this old chestnut pulled out of the fire. Kitty Foyle notwithstanding, 22 million working girls from 16 to 60 are today making out a bit of all right, asking no quarter of no one or nobody. They are protected by their own intelligence, ambition and good work.

"The courts protect the widow"

Don't count on it — unless your husband leaves a will. Have your family lawyer draw one up first thing. And permit us a modest suggestion: get your lawyer to come into Old Colony with you and your husband. Perhaps we can show you ways to make your will more effective. As you know, we've had years and years of experience with this sort of thing.

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:15



Worthy of your Trust

OLD COLONY TRUST COMPANY

One Federal St., Boston 6, Mass.

Allied with THE FIRST NATIONAL BANK OF BOSTON

Twenty-third Program

THURSDAY AFTERNOON, April 14, *at* 2:15 *o'clock*

SATURDAY EVENING, April 16, *at* 8:30 *o'clock*

Bach . . . . . Cantata No. 4, "Christ lag in Todesbanden"

I. Sinfonia; Verse 1: Chorus
II. Verse 2: Soprano and Alto
III. Verse 3: Tenor
IV. Verse 4: Chorus
V. Verse 5: Bass
VI. Verse 6: Soprano and Tenor
VII. Verse 7: Chorale

INTERMISSION

Mozart . . . . . Requiem Mass, in D minor, K. 626

I. Requiem	V. Recordare	IX. Hostias
II. Dies irae	VI. Confutatis	X. Sanctus
III. Tuba mirum	VII. Lacrimosa	XI. Benedictus
IV. Rex tremendae	VIII. Domine Jesu	XII. Agnus Dei

Saramae Endich, *Soprano* — Charles K. L. Davis, *Tenor*
Betty Allen, *Alto* — Mac Morgan, *Bass*

NEW ENGLAND CONSERVATORY CHORUS
Lorna Cooke de Varon, *Conductor*

These concerts will end about 4:00 o'clock on Thursday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

scene-stealing small fur . . .



from a collection
fresh this spring at

R.H. Stearns

Boston
Chestnut Hill

"CHRIST LAG IN TODESBANDEN," CANTATA NO. 4

By JOHANN SEBASTIAN BACH

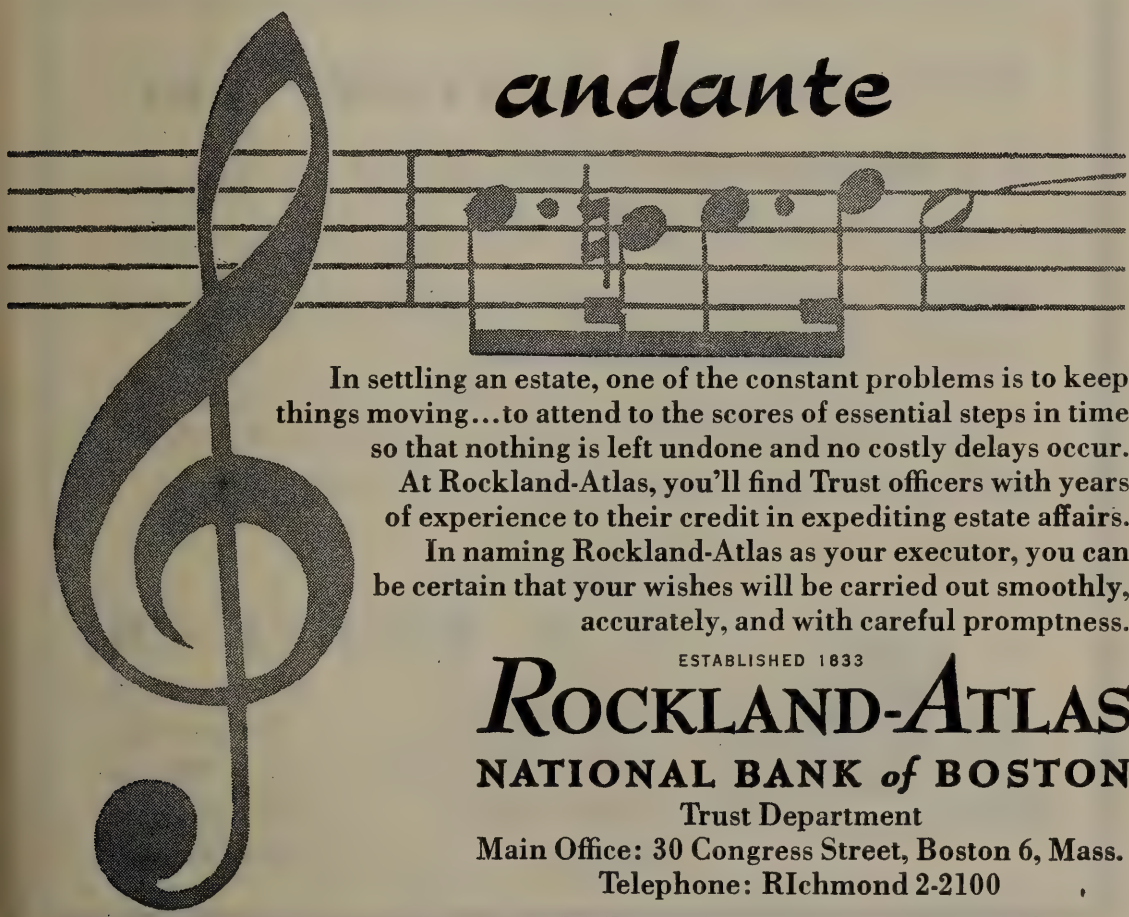
Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Cantata is believed to have been composed for Leipzig, in 1724, and would have been first performed at the St. Thomas Church on April 9, the second day of Easter.

It was performed at the Boston Symphony concerts on March 28, 1931. The Sinfonia was customarily inserted by Dr. Koussevitzky between the two allegro movements of the Brandenburg Concerto, No. 3.

The independent instrumental parts consist of 2 violins, 2 violas and continuo. In certain movements a "cornetto" doubles the soprano part and three trombones the lower voice parts.

THE opening words, "Christ lay in the bonds of death," are misleading as a title, for they fail to convey the spirit of this Easter Cantata. It would be more truly described by the second line: "Now He is risen" (*"Er ist wieder erstanden"*), for this is music of solemn rejoicing. *"Christ lag in Todesbanden"* is in the past tense; the message of His resurrection is in the present tense; the emphasis of the text and the music is not upon the heaviness of death, but of death conquered by the spirit of everlasting life. Each of the seven verses closes with "hallelujah."



In settling an estate, one of the constant problems is to keep things moving...to attend to the scores of essential steps in time so that nothing is left undone and no costly delays occur. At Rockland-Atlas, you'll find Trust officers with years of experience to their credit in expediting estate affairs. In naming Rockland-Atlas as your executor, you can be certain that your wishes will be carried out smoothly, accurately, and with careful promptness.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

The Cantata is numbered as fourth in the *Gesellschaft* edition, but it is not an early work. If Philip Spitta's conjecture is correct (and it has been generally accepted), Bach wrote the Cantata for Easter week in his second year as Cantor of the Thomaskirche in Leipzig, having probably written his Passion According to Saint John for Good Friday in 1723. It would then be the last in order of composition of his five surviving Easter cantatas.

This Cantata is Bach's personal but formally traditional treatment of an Easter chorale on the text of Martin Luther, long familiar to the congregations at Leipzig. All seven verses of Luther's hymn are kept. The chorale melody by Johann Walter, Luther's contemporary, is also used by Bach. The short introductory Sinfonia is given to the strings, and each verse is treated freely, with varied instrumental or vocal embellishment in the manner of the chorale preludes. The musical character of each verse closely expresses the sentiment of the text. There is no individual solo elaboration or actual solo indication (although in current performances solo voices are sometimes employed); a second viola part is used, and in these respects, Bach deliberately adheres to the custom which preceded him, as found in the services of his predecessor, the Cantor Johann Kuhnau (1660–1722). The seven

TEN STORES WELCOME YOU

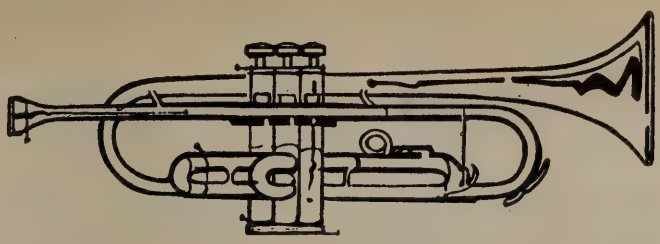
S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford



TRUMPET: Sometime before 1100, the Saracens of Sicily carried their Oriental trumpet to the Italian mainland. Out of this "beachhead" came the *Busine,* a long, straight cylinder as tall as a man. Like its Eastern ancestor, the European trumpet soon became the prerogative of kings, knights, and nobles because of its imperious tone. In the 15th century, renamed *Trombetta* and reduced in size to arm's length, it migrated north without loss of cachet. Musicians responded to the instrument's social elevation by developing an equal degree of virtuosity. With lips and breath alone, some trumpeters could reach g^3 — the 24th harmonic! Though the trumpet declined in status after the Baroque era, it won new popularity with the invention of the valve trumpet about 1820. Now it is being heard again in a broad repertory of bravura writing from its greatest age.

TRUST SERVICES: The Merchants National Bank of Boston brings its belief in *personal advice and guidance* to its trust services, too. Whether yours is a company or a family trust, whether its value is reckoned in four figures or seven, the man you talk to in The Merchants' Trust Department is personally concerned with your desires and needs, ready to serve them with his own skill and a surprisingly wide range of services. And he *is* the bank.

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831

MEMBER F.D.I.C

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

verses, it will be noted, have a structural symmetry whereby the number of voices used in the successive movements are 4-2-1-4-1-2-4.

• •

I. *Vocal quartet, supported by brass instruments; strings and continuo.*

The opening verse is the longest and most fully developed as the soprano part carries the melody in sustained half notes and the voices beneath weave an ever-changing contrapuntal pattern. The intricate hallelujah is forceful and stimulating, at last acquiring speed with an alla breve beat.

Christ lag in Todesbanden, für unser Sünd' gegeben.
Er ist wieder erstanden und hat uns bracht das Leben;
Dess wir sollen fröhlich sein, Gott loben und ihm dankbar sein
Und singen Hallelujah.
Hallelujah!

Christ lay in the bonds of death to redeem our sins.
Now He is risen and gives us eternal life.
Hallelujah!

II. *A duet between soprano and alto, each part supported, and continuo.*

la maisonette
the little house of many designers
115 newbury street, boston
presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!
Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892
22 BOYLSTON STREET
BOSTON
Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

This verse, unlike the rest, is oppressed by the spectre of death. The two voice parts echo the falling intervals, the accents of sorrow. Beneath them is a beautiful, flowing bass figure. The hallelujah close is short and does not dispel the sombre mood.

Den Tod niemand zwingen könnt bei allen Menschenkindern,
Das macht alles unser Sünd', kein Unschuld war zu finden.
Davon kam der Tod sobald, und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Hallelujah!

Death no one can prevent, no child of man;
Our sins have brought it, none is guiltless.
Death has come upon us and seized us
To hold us in its domain.
Hallelujah!

III. *Tenor, with two violins and continuo.*

The spirit is lifted by an animated running figure from the violins as the tenors sing of the promise of redemption. As the form of Death appears (*"denn Tod's Gestalt"*) the music slows heavily for a moment but regains its pace with "its sting has gone," before a lively hallelujah.



ONLY *the* STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD



filene's

Boston
Belmont
Chestnut Hill
Wellesley
Winchester
Hyannis
Northshore,
Peabody

Young Bostonian Shop

You'll feel new spirit, new verve, new graceful animation with the dramatic endowment of fashion on your sleeves . . .

Kimono sleeves

gather wide-spread momentum on a silhouette divine. A shape to fulfill the promise of femininity making the most of your waistline . . . expressing the mastery of line and cut in sheer wool. Gendarme navy, sizes 12-18, fifth floor. $49.95

On sale at Filene's Boston only

Jesus Christus, Gottes Sohn, an unser Statt ist kommen,
Und hat die Sünde weg getan, da mit dem Tod genommen.
All' sein Recht und sein' Gewalt, da bleibet nichts denn Tod's Gestalt,
Den Stach'l hat er verloren.
Hallelujah!

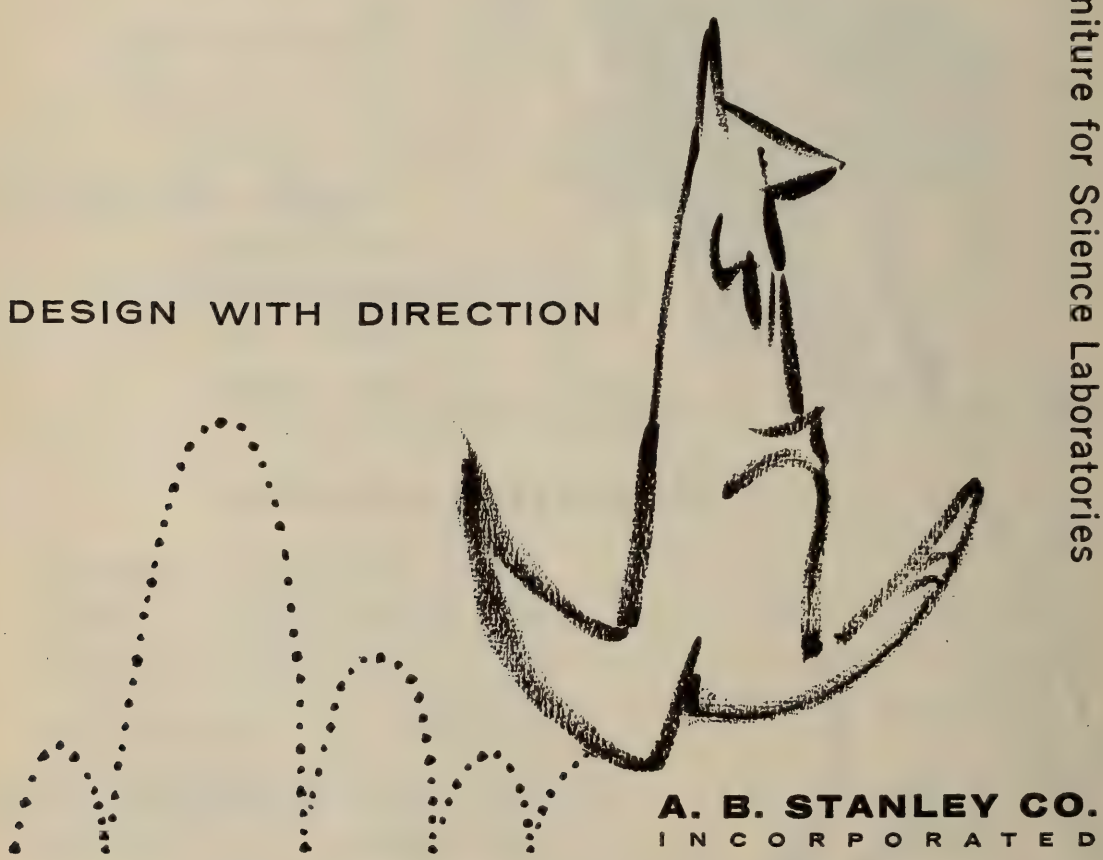
Jesus Christ has come to us and atones for our sins.
The shadow of death has vanished, its sting has gone.
Hallelujah!

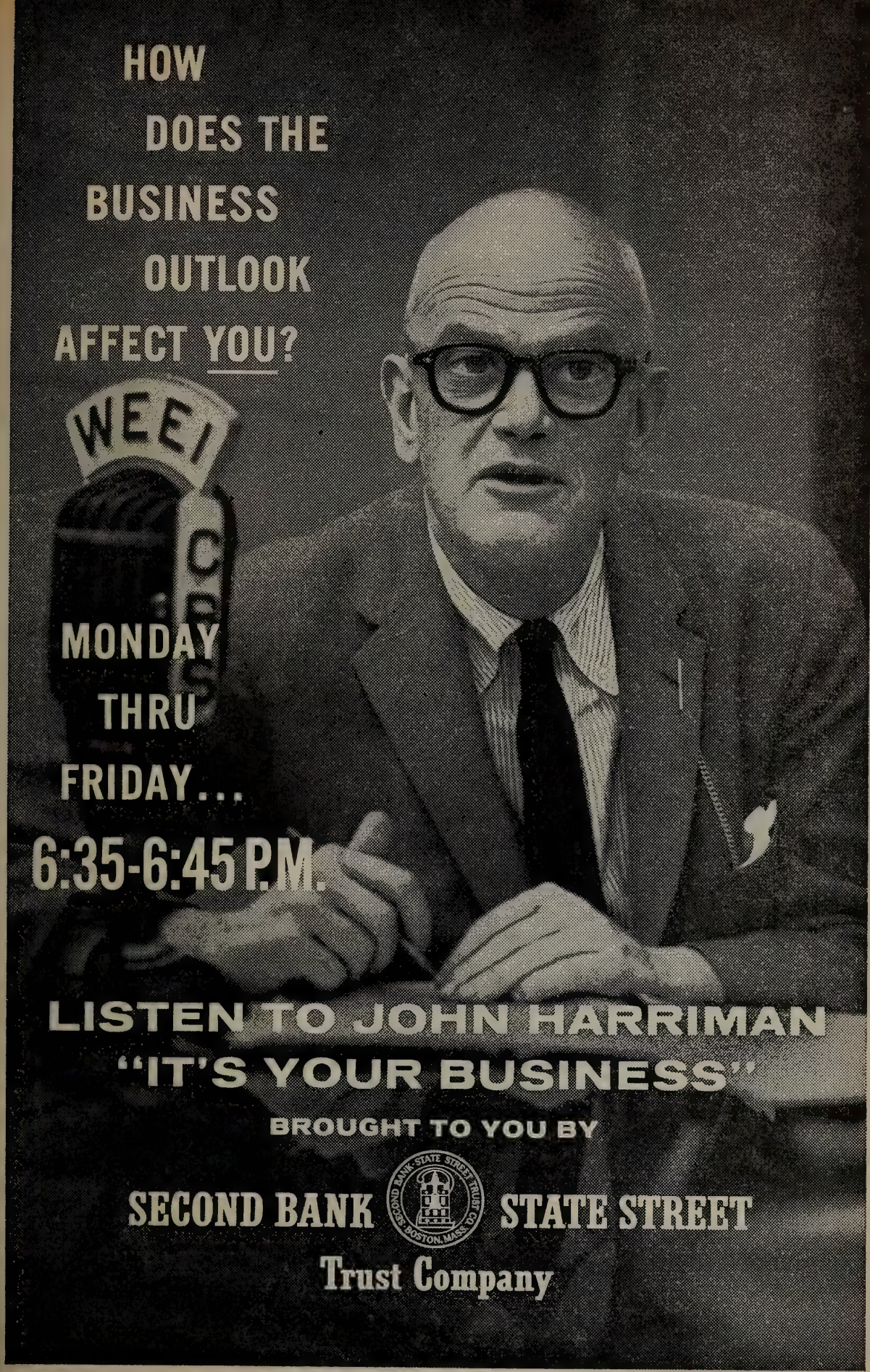
IV. *Vocal quartet and continuo.*

This again is an animated verse, rich in contrapuntal play. At *"ein Spott,"* a mockery of death, the voices fling the words back and forth with the confidence of scorn.

Es war ein wunderlicher Krieg, da Tod und Leben rungen;
Das Leben das behielt den Sieg, es hat den Tod verschlungen;
Die Schrift hat verkündiget das, Wie ein Tod den andern frass,
Ein Spott aus dem Tod ist worden,
Hallelujah!

It was a mighty battle of life and death,
But life is the victor, it has vanquished death;
So the scriptures have told us
Death is made a mockery.
Hallelujah!




HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

V. *Bass with strings and continuo.*

This is more in the nature of an accompanied aria, as if the priest were telling of the "Pascal Lamb." The vocal part has individual expression, especially where the voice drops at the word *"Tod"* to a low E-sharp, and rises at *"der Würger"* (the slayer) to a high D, held for four bars.

Hier ist das rechte Osterlamm, davon Gott hat geboten;
Das ist hoch an des Kreuzes Stamm, in heisser Lieb' gebraten;
Das Blut zeichnet unser Tür, das hält der Glaub' dem Tode für;
Der Würger kann uns nicht mehr schaden.
Hallelujah!

Here is the true Easter Lamb, whom God has promised;
High upon the cross, filled with love,
He shed His blood at our threshold.
So faith is stronger than death;
The slayer cannot harm us.
Hallelujah!

VI. *Soprano and tenor, with continuo.*

The text is celebrational, and the music likewise. The accompaniment throughout has a striding dotted rhythm characteristic of Bach and, as Schweitzer has pointed out, associated with "solemn majesty."

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Alla breve

Skilled control of your entire Trust program can be assured by planning now with the United States Trust Company and your counsel. Our Trust Department specialists will carry forward your program with understanding guidance and you'll have peace of mind in the knowledge of a securely planned future.

UNITED STATES TRUST COMPANY
Main Office: 30 Court Street, Boston
MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



fortissimo . . .

on his musical score directs strong, positive action from the tympanist. Insurance purchasers, too, demand this same positive response from their Agents. To satisfy their clients' demands better, more than 8,000 Independent Insurance Agents throughout the United States, its Territories and Canada rely on one of the Boston Insurance Group's 68 strategically-located offices. The Boston Group's decentralized organization enables these Agents to serve every client as a **neighbor** . . . not a number, and to assure **Boston** policyowners of efficient, modern, individual attention wherever they live.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company
} **87 Kilby Street, Boston 2, Massachusetts**

Equitable Fire Insurance Company, Charleston, South Carolina

YOUR Independent Insurance AGENT
SERVES YOU FIRST

Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

So feiern wir das hohe Fest, mit Herzensfreud' und Wonne;
Das uns der Herre scheinen lässt, er ist selber die Sonne;
Der durch seiner Gnaden Glanz erleuchtet uns're Herzen ganz,
Der Sünden Nacht ist verschwunden.
Hallelujah!

So, we celebrate the holy Feast, our hearts filled with joy.
The sun is brilliant, for our Lord is risen;
His loving glance fills us, and the dark of night is gone.
Hallelujah!

VII. *Chorale. Quartet with brass support, and continuo.*

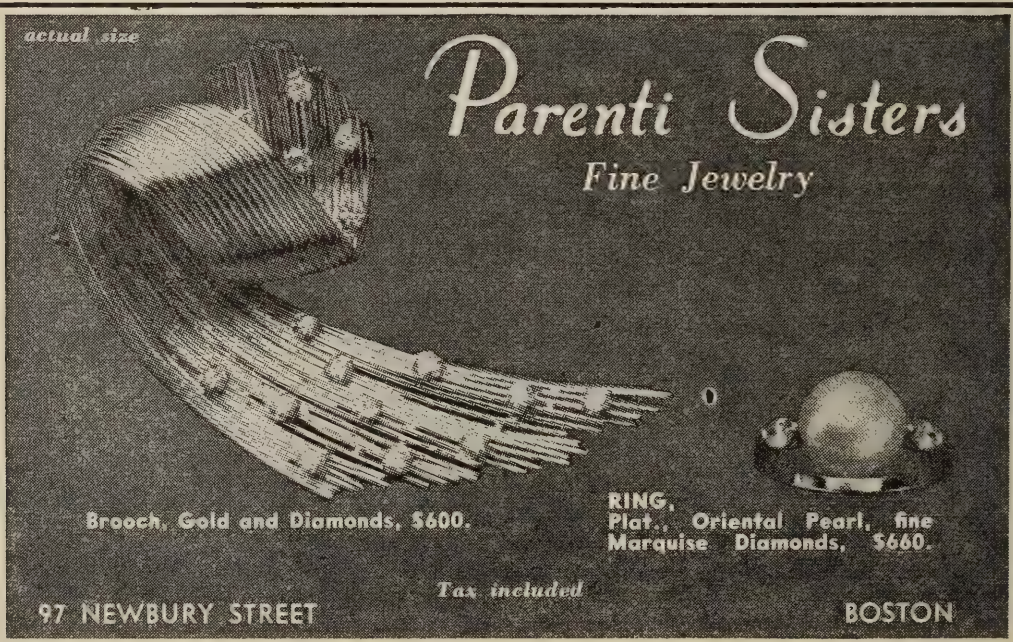
The chorale, according to custom, brings the conclusion, simply set and unadorned.

Wir essen und leben wohl im rechten Osterfladen;
Der alte Sauerteig nicht soll sein bei dem Wort der Gnaden;
Christus will die Koste sein und speisen die Seel' allein,
Der Glaub' will keins andern leben.
Hallelujah!

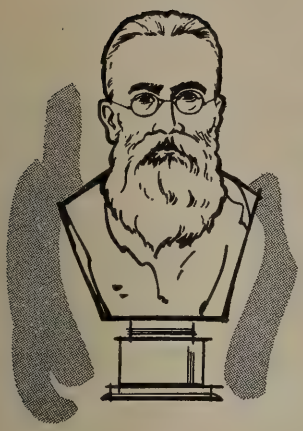
Now is the Easter feast.
Evil is dispelled by the Holy Word;
Christ is with us to fill our souls,
And secure is our faith.
Hallelujah!

Aeolian-Skinner Organ Company

Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC
Joseph S. Whiteford, President and Tonal Director



IN 1872...



. . . Nikolay Rimsky-Korsakov witnessed the successful production of his first opera, *The Maid of Pskov*, and was appointed a professor in the Conservatory at St. Petersburg. It was the beginning of a distinguished 36-year career as a teacher-composer.



. . . New England Life witnessed and took part in the reconstruction of Boston after the near total destruction of the Great Fire. By now the company's representation was nationwide, its reputation established. Today the company lists over 300 offices throughout the nation, ranks in the first 15 among 1375 life companies in the United States.

NEW ENGLAND
Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

THE CHURCH MUSIC OF MOZART

THE proper style for choral church music in any era has seldom met full accord between its makers and its users. Both want it to glorify the text — a good common ground. But the ministrants of the church will not have the text distorted or obscured. Since every service is before all an act of worship, they cannot welcome distraction in the contemplation of beautiful tones. Because the church before any other institution subsists on tradition, they must be wary of innovation. The composer, on the other hand, lives and feels music as of his own time, as an ineradicable part of his nature as artist, and unless he writes exclusively for the church, his personal style will be largely a lay style. Verdi is an extreme case of this disparity. His *Requiem* sounds like opera because opera was the deepest part of himself. It was because he was also an ardent believer that he could not do less than put his heart into the task and write a great work instead of a faultless but sterile piece in the strict style.

The late eighteenth century had a similar problem. The Vatican tradition of strict counterpoint persisted, for counterpoint could inspire a sort of impersonal, mystic elevation of interwoven voices, an otherworldly mood which could be disturbed by the intrusion of an emotional solo voice, even if it were not a woman's voice. This remote purity could not have endured, because churchly Italy became also operatic Italy. The Masses in the Roman Church could not have withstood that permeation of operatic musical thinking. A *Kyrie* could take the shape of an overture. There were lines in the *Credo* which suggested vivid dramatic treatment. An *Agnus Dei,* an emo-

Hire a ROBIE Cadillac limousine



Enjoy the added convenience and dignity of a chauffeur-driven Cadillac limousine on those special occasions, when driving may easily become a chore for one member of your party. Hire a ROBIE Cadillac Limousine. Courteous uniformed chauffeurs — Moderate rental cost.

ROBIE Cadillac RENTING SERVICE

CALL { UNiversity 4-4400 / KEnmore 6-6823

95 Mount Auburn Street, Cambridge
434 Newbury Street, Boston

Jordan Marsh Company



From our exquisite spring and summer
collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

tional plea, could take on the intensity of an operatic aria; coloratura passages crept in, for coloratura is akin to melisma. A closing *Dona nobis pacem* could sometimes assume the likeness of an operatic finale. It was largely by way of Italy that the whole face of music had become homophonic. Sensuous melody set off by chord accompaniment was the soul of popular Italy. The Roman Church outside of Italy was still more freely colored by lay elements. A compromise could not have been avoided, for counterpoint was entirely outmoded in the lay world.

Mozart, nurtured on the gallant style but also thoroughly equipped in contrapuntal writing, followed the lead of his colleagues in the Cathedral at Salzburg, Ernst Eberlin or Michael Haydn, who quite naturally too made use of both sources. Since the well of Mozart's invention was deeper than his colleagues', the process of blending went further. The alternation of part manipulation and block chords became an opportunity for variety and contrast — a double enrichment. The orchestra, even in the Sunday Masses when he was confined almost entirely to violins, became even more prominent in the functions both of agitating and thematic leading. The Masses show a continual progress in integration until the melodic line controls, lying both in the voices and the instruments. In the last two Masses, written in Vienna, a full orchestra is handled with the maturity of the great symphonist.

BOCA GRANDE PALM BEACH

Ta Saunders INC.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

In Salzburg, where Mozart wrote almost all of his church music, he was limited in the duration and in the performing forces rather than by any known stylistic objection on the part of either Archbishop. As always, he cheerfully made the most of each assignment. The Sunday Masses, which were his principal duty, had to be short. The nativity, the crucifixion, the resurrection, must each be treated in a few fleeting bars, posing a musical problem of expressiveness, development, unity. An extended fugal treatment would have been frowned upon by Colloredo. The *Kapelle* allowed only violins, with oboes, horns and bass continuo. Violas and cellos were not scored in, and if used at all must simply have doubled the bass. Only for special services could he expand, use ceremonial trumpets and drums, and sometimes trombones to double the choir parts. The litanies allowed more freedom, and seem to have been intended for private services.

In Mozart's church music, no less than in the other forms which he used repeatedly through the years, we can follow the gradations of his growth. The vocal counterpoint remains at times strict, but is generally speaking increasingly integrated with the homophonic texture. The instrumental parts become more prominent, sometimes introducing the melodic theme or supplying a coda. A reiterated rhythmic



LUNCHEON
Served Monday through Friday
11 to 3
The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651



BOSTON BOOK and ART SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

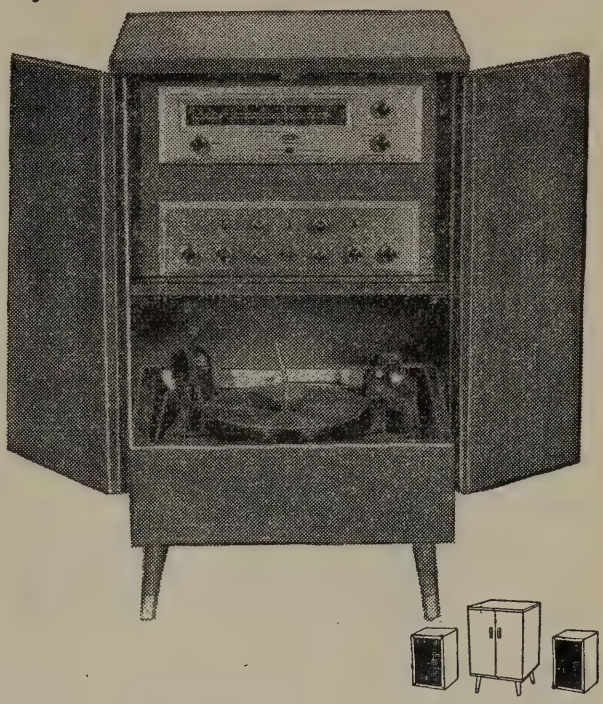
Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.

Enjoy THE MODERN CONCEPT IN *Stereophonic Hi-Fi*





Here is a splendid example of Lafayette's TRUE STEREO HI-FI, completely assembled and installed in handsome modern cabinets, ready to play. This system, the work of Lafayette electronic experts, eliminates any problems of wiring, drilling, mounting, connecting or finishing. You merely turn the switch for incomparable listening pleasure.

Other Stereo Hi-Fi components and cabinets available as completely assembled units.

Lafayette Radio

110 Federal Street, Boston

figure tends to bind a movement into a single character; in the later works there is more rhythmic propulsion.

That his religious music has moments of good cheer as well as moments of true and solemn grandeur really proves that his piety was genuine and heartfelt, and not, as with others, a matter for stuffy decorum. His *Exsultate, jubilate* (K. 165) is a flow of high spirits in the boy of seventeen, but it is pure and heart-lifting, anything but irreverent. The *Dona nobis pacem* finales which close his earlier Masses, are like the *Osannas,* pure and light-hearted in the same way. He was not afraid to draw from his operatic style, and he used this style in an entirely pious spirit. He opens the *Agnus Dei* in the "Coronation" Mass with a phrase which is later to appear note for note as *"Dove sono,"* the sorrowing aria of the Countess in *Figaro.* Its treatment is completely different. Objections to these unorthodoxies, and there have been such in the nineteenth century, have been arrived at on unconvincing theoretical grounds rather than after unprejudiced listening. Mozart's faith speaks the more freely and intimately in just these places.

The two Masses which he wrote in Vienna after his church obligations had ended show the fullest development of each of these qualities. They are both much more orchestrally developed. Their melody is more orchestral. They are newly dramatic in sudden dynamic contrast, in crescendo and climax. The C minor Mass has an unprecedented grandeur and brilliance, after its dark opening. The *Requiem*

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines **Telephone Circle 7-8933**

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group

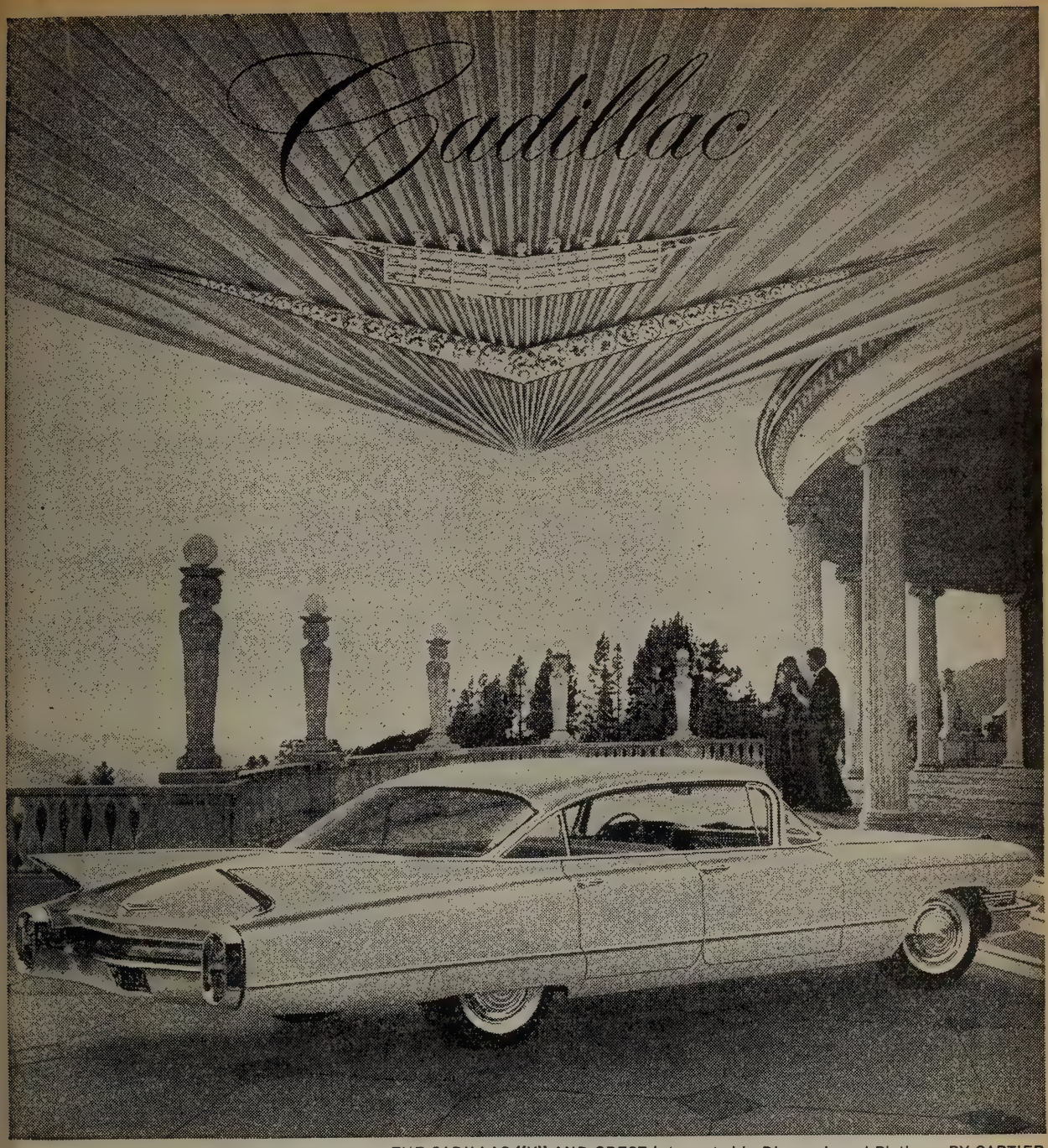


The Columbian National Life Insurance Company

Boston Massachusetts

Member Hartford Fire Insurance Company Group





THE CADILLAC "V" AND CREST Interpreted in Diamonds and Platinum BY CARTIER

Maybe this could be your "someday"!

Most people say that someday—if events keep pace with their dreams—they hope to own a Cadillac car. And among these are many who do not yet realize that Cadillac has become for them a present-day practicality. The car's initial cost represents a sounder investment than ever in terms of value received. Its operation is practical almost beyond belief—and, as always, it is in a class of its own as far as resale is concerned. Isn't it time you found out how close these facts bring *you* to the car of your dreams? Then we urge you to visit your Cadillac dealer—take a demonstration drive—and hear the wonderful 1960 story for yourself.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

Mass is predominantly somber. It foretells a new Mozart, in orchestral usage similar but in mood at uttermost variance with *The Magic Flute,* from which he had turned for this task. This Mozart was an artist of great solemnity, of affecting pathos, who could turn his back altogether on the cheerful gallant style which had been the keynote of his music.

Perhaps the most astonishing feature of Mozart's church music as a whole is the constant variety, the ever-fresh approach in the repeated treatments of the same text. Certain recurring characteristics are only inessential details. *"Miserére," "Crucifixus," "In nómine Dómini,"* set countless times, never return as repetition from an earlier work, in spite of the fact that with Mozart, as with Beethoven, syllables fell into natural musical accents, words and music becoming identified in their imaginations.

Mozart's duties in Salzburg could have been dry routine to him. The music speaks to us differently. It confirms the evidence in his letters that his faith was fundamental and unshaken, that he always regarded the church services as worthy of his best powers, and studied counterpoint eagerly through his life in pursuit of this phase of his art.

J. N. B.



***KLM** is proud to be the Airline preferred by the*

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



ODD BITS ABOUT COMPOSERS

Beethoven, who grew up in Bonn and spent most of his life in Vienna, once crossed Teutonic borders. In the autumn of 1781 his mother took her eleven-year-old son on a Rhine boat to Holland to exhibit him as a pianist. The expedition proved fruitless.

* * *

Statesmen who have composed: Henry V, Henry VI and Henry VIII all composed music for the church. Frederick the Great composed numerous flute sonatas, symphonies, etc. Benjamin Franklin composed a string quartet. Charles G. Dawes composed a march.

* * *

Fritz Kreisler was not the only musician who has attributed his own music to celebrated composers of the past. Henri Casadesus, the late uncle of the celebrated pianist, had a great fondness for practical jokes. He "discovered" a viola concerto by Handel which is not to be found among the works of that composer. Another of his discoveries, the so-called "Adelaïde" Concerto by Mozart, was generally accepted by the public, performed by Menuhin and provided with a cadenza by Hindemith before an examination of the record quite separated it from the boy, the princess, and Versailles. The Chamber Concerto for

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9128

Orchestra by C. P. E. Bach, which was arranged for orchestra by Steinberg, and which has been performed several times at the Boston Symphony concerts, has never been traced further back than the possession of M. Casadesus who performed it with his group, *La Société des Instruments Anciens.* Its authenticity may never be proved nor disproved.

* * *

There are several instances of letters by composers as well as scores whose authenticity is more than doubtful. Conspicuous are the letters which Bettina Brentano produced as received from Beethoven, but which she obviously doctored. The intimate correspondence of Chopin to the notorious Polish beauty, Delphine Potocka, became known many years after his death, but only in the form of copies. These have been the subject of hot dispute.

* * *

The story is attributed to Mendelssohn (but also to other pianists) that when he once played the first movement of Beethoven's "Moonlight" Sonata a lady in the front row of the audience fanned herself rather less than more precisely in the rhythm of the music. Mendelssohn kept repeating an arpeggio before the last cadence until it

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Minton's Ancestral

An *English bone china* pattern with enameled motifs in soft shades of rose and turquoise on the lovely Fyfe swirl shape.

Five-piece place setting
$23.75

At Chestnut Hill, Northshore. Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES
110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

was noticed that he was accompanying her. When she stopped he played the final chord.

* * *

Composers who didn't die in bed: Jean-Marie Leclair, the French violinist and composer, was found in his house stabbed to death on October 22, 1764. His estranged wife was suspected but never convicted. Ernest Chausson died in Limay, France, June 10, 1899, from a bicycle accident. Albéric Magnard died when invading German soldiers fired his house at Baron on the Oise, September 3, 1914. Enrique Granados was drowned on March 24, 1916, when the S. S. Sussex was torpedoed by a German submarine in the English Channel.

* * *

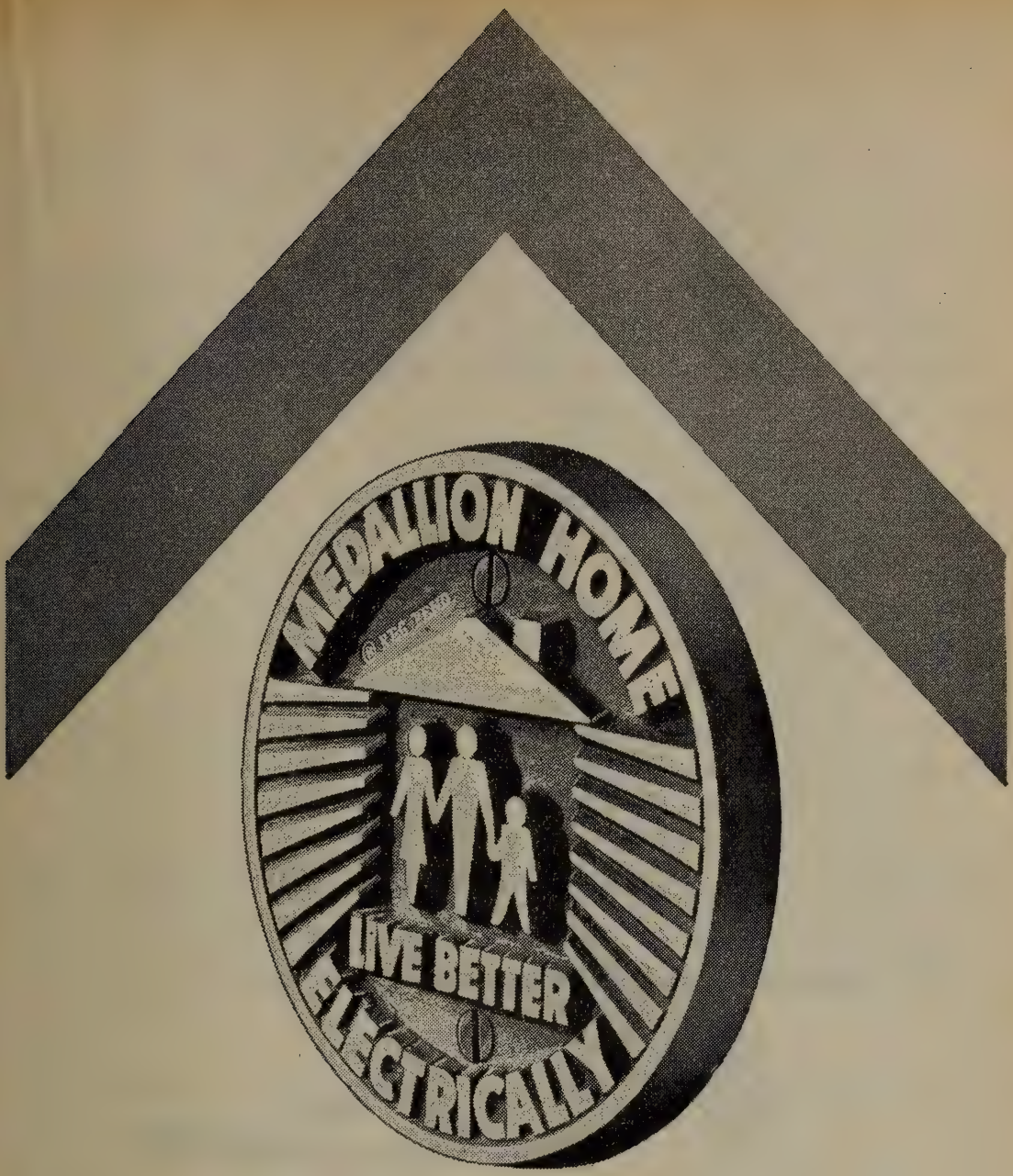
Brahms, who could be notoriously rude in company, once left an argumentative gathering with these words: "If there is anyone here whom I have neglected to insult, I beg his pardon!"

* * *

Wagner and his first wife, Minna, were both devoted to animals. Before their marriage Wagner acquired a brown poodle named Rüpel (Bounder). The newly married couple acquired Robber (the English word), a Newfoundland dog, at Riga and took him on their perilous voyage via London to Paris where he strayed and was lost. The Wagners had a cherished cocker spaniel, Peps, in Zürich and when the animal died of old age the Wesendoncks consoled them by presenting another called "Fips" or "Fipsel." A gray parrot, "Papo" (from

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings FLOWER SHOP, INC. 248 HUNTINGTON AVE.
Sundays and Holidays KEnmore 6-2076 and 2077 opposite Symphony Hall

T. O. Metcalf Co.
LETTER PRESS PRINTING PHOTO OFFSET
Boston 10, Mass.
51 Melcher Street :: *Telephone:* HAncock 6-5050



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

Papagei?), was given to them in Hamburg in 1844 and lived seven years. Papo could sing themes from Rienzi.

* * *

Wagner's unfortunate first sojourn in Paris ended with his confinement in a debtors' prison in Clichy, October 28 through November 17, 1840.

* * *

Dvořák was fond of whist but hated to lose, and would throw his cards in the air. His friend Kovarik in New York once restored peace by offering to use his own winnings to send a doll to the composer's little girl at home in Bohemia.

* * *

Franck was baptized César-Auguste. When he appeared in Paris at nineteen as a pianist and composer, unfriendly critics made sport of the mild young man who bore the names of the Roman general. One remarked that unlike the earlier Cæsar he had "not yet conquered Gaul." Franck thereupon dropped the Auguste from his name.

* * *

Paul Dukas, at an afternoon tea in Paris, helped himself freely to chocolates, whereupon Mme. Dukas protested. "Never mind, my dear," answered her husband. "It will all turn into music."

* * *

Maurice Ravel's brother, Edouard, was a mechanical engineer. He

for superb footwear by master craftsmen



Joseph Antell

Boston Wellesley

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

invented a circus act whereby an automobile dashed down a steep incline which had a sudden turn at the base. The car performed a somersault in the air and landed on its wheels. Barnam and Bailey bought this act for the seasons of 1906 and 1907 and billed it as "The Dip of Death."

* * *

A work by Alfredo Casella is no longer played for at least one good reason: it is "Three Pieces for Pianola" (1918).

* * *

The Boston Symphony program for February 23, 1945, omits the usual date of birth under the name of Heitor Villa-Lobos. This composer then conducted as guest and insisted that the year of his birth as given in the dictionaries as 1881 made him out as older than he was, creating an embarrassing situation. Since then the birth certificate has been found, establishing the date as March 5, 1887.

J. N. B.

Stop & Shop Gourmet Quiz for Early Comers

1. What is a chive?
   a. a cha-cha step b. onion c. relish d. symptom of measles
2. What is Egg in a Frame?
   a. fried egg and bread b. still life of a hen's family c. thug behind bars d. a scrambled canvas
3. A turkey is dressed when it's
   a. fully clothed b. ready for roasting c. fancy-feathered d. de-feathered
4. 18 months of aging is required for:
   a. a young debutante b. a driver's license c. an old-fashioned cocktail d. Stop & Shop real sharp cheese

ANSWERS:
1) b. onion 2) a. fried egg and bread 3) d. de-feathered 4) d. Stop & Shop Real Sharp Cheese

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

The New England Conservatory
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

Thursday, April 21
8:30 P.M.
ROBERT BRINK, Violin
ALLEN BARKER, Piano

Wednesday, April 27
8:30 P.M.
ARTIST'S DIPLOMA DEBUT RECITAL by
DAVID BEYER, Pianist

Friday, April 29
8:30 P.M.
ARTIST'S DIPLOMA DEBUT RECITAL by
REGINALD HACHEY, Pianist

All concerts in Jordan Hall
No tickets required

REQUIEM MASS IN D MINOR, K. 626

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This *Requiem,* left unfinished by Mozart at his death, was completed by Franz Xaver Süssmayr and first performed by order of Count Franz von Walsegg zu Stuppach, for whom it was composed, on December 14, 1793.

"It seems," wrote Philip Hale, "that the first complete performance of Mozart's *Requiem* in Boston was by the Handel and Haydn Society, Carl Zerrahn, conductor, on January 18, 1857. Mr. Lahee, in his record of first performances, gives this as the first in the United States, which seems hardly probable." The first performance by the Boston Symphony Orchestra was given on April 10, 1888, when Wilhelm Gericke was conductor and the proceeds devoted to the Mozart Monument in Vienna. The soloists included Lilli Lehmann. There was a performance on December 18, 1931, under Koussevitzky's direction. The Bach Cantata Club, G. Wallace Woodworth, conductor, assisted. Selected choruses were performed on January 12, 1932, in memory of Judge Frederick P. Cabot and on December 5, 1941, commemorating the 150th Anniversary of Mozart's death. There have been full performances at the Berkshire Festival concerts on August 9, 1947 (Robert Shaw conducting), and July 12, 1959 (Charles Munch conducting).

The instrumentation calls for 2 basset horns, 2 bassoons, 2 trumpets, 3 trombones, timpani, organ and strings.

(For text see page 1462)

For information about
space and rates
in the
BOSTON POPS PROGRAM
Call
Advertising Department,
Symphony Hall
COmmonwealth 6-1492
DONALD T. GAMMONS

STEREO/HIGH FIDELITY NOTE:
This is the
Garrard
World's Finest Record Changer



B I C ENDORSED QUALITY

Engineered and wired for Stereophonic & Monaural records
• quiet, professional performance
• non-resonant aluminum tone arm
• correct tracking at lightest proper weight
• foolproof pusher platform
• manual and automatic operation
• economical—far less than turntable plus arm.
Models $32.50 to $89.00

Available in Boston at:
Audionics Company, Inc., 1348 Boylston Street
The Listening Post, Inc., 161 Newbury Street
DeMambro Hi Fi Center, 1095 Comwlth. Ave.
Radio Shack Corporation, 730 Comwlth. Ave.
Lafayette Radio, 110 Federal Street
and other high fidelity dealers

A quality endorsed component of British Industries Corp. (BIC)
GARRARD • LEAK • WHARFEDALE • RJ • RIVER EDGE

An air of mystification surrounded Mozart's *Requiem* Mass when it became known after his death. The fact that death had prevented him from finishing it; that the work was anonymously commissioned; that Mozart, not knowing whence the order came, believed that this, his first Requiem, would be his own; that he talked of having been poisoned—these facts have led to romancing by the early chroniclers.*

A sample of this is a letter in Italian presumably addressed by Mozart to Da Ponte in Trieste on September 7, 1791.† Da Ponte had advised him to try his fortune in London:

"I should like to follow your advice, but how can I do so? My head is confused; I must force myself to concentrate, and cannot free my mind of the image of this Unknown. I keep seeing him before me; he pleads with me, urges me, and impatiently demands the work from me. I am continuing with it because composing is less tiring than doing nothing. Besides, I have nothing more to fear. I can feel from my present condition that the hour is striking. I am near death.

* Late ones also. Gunther Duda, a medical doctor, has written a book with a title taken from Mozart's supposed remark to his wife: *"Gewiss—man hat mir Gift gegeben!"* ("Surely—some one has given me poison!")—Verlag Hohe Warte, 1958. Lack of contemporary medical knowledge makes it impossible to prove that he was poisoned, and any evidence that either his "rival," Salieri, or his fellow Masons did the deed reads like a preposterous case built on sand.

† The authenticity of this letter has been doubted, for the original is not forthcoming and it may well have been "improved" by Da Ponte. A Mr. Gouny (?) of London apparently came into the possession of a copy which, according to Jahn, was made by Köchel. Abert, Scheidermair and Schenck print the letter, but Emily Anderson omits it from her English edition of the collected letters.

BIGELOW · KENNARD CO ·

• jewelry • silver • china and glassware

• leather items • clocks • gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

• Caffè Espresso • Imported Teas, Dutch Cocoa • French Parfaits, Sandwiches • Viennese, Italian, French, and Syrian Pastry

ORLEANS COFFEE HOUSE

13 CHARLES STREET

BEACON HILL LA 3-9391

Sunday to Thurs. 4 P.M. to Midnite

Friday & Saturday 4 P.M. to 1 A.M.

My end has come before I have been able to enjoy the fruits of my talent. Yet life was so beautiful, my career was opening under such fortunate circumstances — but one cannot change one's destiny. No one can measure his own days; I must resign myself, it will be as Providence wishes. Before me lies my swansong [*il mio canto funebre*]. I must not leave it incomplete."

It is doubtful whether Mozart would have written so explicitly about his impending death at this time, although he was ill and depressed. He would have been in Prague, and September 7 would have been the day following the performance of *La Clemenza di Tito.* It is true that the "Unknown" messenger, the stranger described as dressed in gray, filled him with superstitious fear. It has since been ascertained that the emissary was Anton Leitgeb, an amateur musician, a friend and legal agent of the Count Franz von Walsegg. Erich Schenck writes in his recent book, *Mozart and His Times:* "Leitgeb's portrait, which has recently been discovered, makes this reaction quite understandable. It shows a grave countenance, coldly calculating eyes, thin lips pursed haughtily."

The factual record of the commission has been long since cleared of its mystical aura, and the only element of uncertainty about the *Requiem* which remains is how much of the score is Mozart's own,

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston Telephone: COmmonwealth 6-5101

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

how much is derived from Mozart's sketches, and how much may be the pure fabrication of his pupil, Franz Xaver Süssmayr.

• •

The circumstances are briefly told. In early August, 1791, Mozart was visited by a stranger who handed him an unsigned letter asking for a Requiem. As it later turned out, the undisclosed writer was Count Walsegg, who wished to copy the score and have it performed in memory of his wife, passing it off as his own.*

At that time Mozart was pushing to completion the score of *The Magic Flute* for performance in the following month. He could not refuse. In the first place, he was in sore need of money and the offered 50 or 100 ducats must have seemed a godsend. Aside from this, and by the evidence of the score which resulted, we cannot fail to believe that the subject was welcome to him. He had never been asked to write a church service through all of his ten years in Vienna, the great musical years. He still hoped to be appointed to the royal Kapelle which Leopold II, the new Austrian monarch, had re-established. On top of this commission came another — an *opera seria* was wanted for

* This particular deception, the purchase by a wealthy amateur of music by a greater hand to be passed as his own, seems to have been justified by the custom of the period, if custom is justification. Four months earlier in the same year, young Beethoven at Bonn wrote a "Ritter Ballet" for Count Waldstein on similar terms, and Waldstein took full credit. Even while he was composing his Second Symphony, Beethoven looked favorably upon a similar proposal. "I am ready to shed my blood," he wrote to his publisher.

New **PIANOS • ORGANS** Rebuilt



MARTIN A. CONSERVA & SONS

Piano Rebuilders For 46 Years

Sales and Complete Service

Steinway, Baldwin, Mason & Hamlin, Knabe

BROADWAY PIANO EXCHANGE, INC.

141 Main Street, Medford, Mass. **EXport 6-2224**

Members of Piano Technicians Guild



Café Florian

CONTINENTAL COFFEE HOUSE

85 NEWBURY

Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



Just Released in STEREO

Elisabeth Schwarzkopf in "Songs You Love," with Gerald Moore at the Piano.

Album contains: Drink to Me Only with Thine Eyes; Ich Liebe Dich; Songs My Mother Taught Me; Plaisir d'Amour, and other traditional favorites.

Angel Album (S) 35383

the Coronation of Leopold as King of Bohemia on September sixth. This, too, Mozart could not have refused. The fee and the opportunity for royal recognition were imperious as well as imperial reasons. Mozart wrote *La Clemenza di Tito* for performance within the incredible space of a month and, returning from Prague, turned with relief from that ponderous piece to the gaiety of Papageno and the earnest warmth of the last temple scene. He completed *The Magic Flute* for performance within the month of September and then, having been pointedly reminded of his earlier obligation by the emissary of his unknown patron, returned to the *Requiem.* His fatal illness was then heavily upon him and would claim his life within two months. In that time he composed the superb Clarinet Concerto (K. 622), his Masonic Cantata (K. 623), both of them surely obligations, and worked feverishly, when he could, upon the *Requiem.*

The music of the *Requiem* now possessed his thoughts. He had never failed to fulfill a commission, but now he was growing weaker and soon he knew the end was at hand. He composed the opening of the Mass, outlined succeeding movements, and indicated some of the scoring. On December 4, the day before his death, he asked for his score, and sang the alto part while friends from the Theatre took the other parts. At the opening phrase of the *Lacrimosa,* which he had not been able to finish, he wept convulsively and laid the sheets aside.

Constanze, anxious after her husband's death to collect the remainder of the fee and to retain the first payment, labored secretly to present a complete score to Count Walsegg, the *"Unbekannter,"* as she called him. As it stood, the first two numbers – the *Requiem æternam* and the *Kyrie* – were fully written. The six movements of the "Sequence," beginning with the *Dies iræ,* ceased after the ninth bar of the *Lacrimosa.* The offertorium (the *Domine Jesu Christe* and the *Hostias*)

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
500 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
Liberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 **BI 4-2505**

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

existed in the choral parts with figured bass and some indications of the instrumentation. The *Sanctus,* the *Agnus Dei* and the final *Lux æterna* were missing altogether from the score. Constanze engaged Johann Eyblers, Mozart's pupil, who filled out the missing parts until the opening of the *Lacrimosa,* and at that point, faced with blank pages, gave up.

Thereupon Franz Xaver Süssmayr, a pupil who had been close to Mozart both in the preparation of *La Clemenza di Tito* and the *Requiem* itself, took up the task. He recopied the revision in order that the "Unknown" should not receive a score in three different handwritings, completed the *Lacrimosa,* filled out the *Offertorium,* composed the *Sanctus, Benedictus* and *Agnus Dei,* supposedly out of his own head (so he wrote to Constanze in 1799), and for the *Lux æterna* repeated the fugue from the *Kyrie.* The manuscript as delivered to the "Unknown" consisted of the first two movements in Mozart's original script, complete; the remainder in Süssmayr's not too different hand. The Count may have believed that he had Mozart's script until the last three sections. After he had duly presented the Mass in 1793, it had public performances from Constanze's copy of the score. When it became generally known that Mozart was the composer, the pretender would have been too embarrassed to raise his voice. In 1799, Constanze negotiated with Breitkopf and Härtel, in the hope that it might be considered free for publication. The publisher acted promptly, and under the protest of Walsegg as the original owner.

Süssmayr's statement that the *Sanctus, Benedictus* and *Agnus Dei* were entirely supplied by him has been suspected as a false claim, since the Mass maintains its character on a level which would postulate clever stylistic imitation, a faithful carrying through from thematic



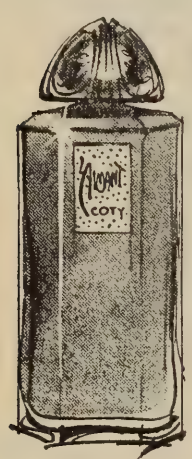


sketches, but hardly a full dependence upon Süssmayr's resources. The *Benedictus,* for example, is impossible to credit as the entire invention of the none too original Süssmayr, whose own church compositions are paled to extinction by comparison. The few bars of the *Lacrimosa* gave him the two principal thematic elements and their combination. He carried them through with skill and effect, more briefly than Mozart would have done. He had the good taste not to put in development of his own. Mozart would probably not have repeated the fugue from the *Kyrie* for the close, but this was Süssmayr's best expedient.

• •

The Requiem Mass has its own distinctive character, a voice apart from all the music of its composer. It is music of terrible earnestness, of awesome solemnity. Its dark, minor mood prevails, and is only momentarily relieved by the peaceful flowing F major of the *Recordare, Jesu pie,* without brass, and the quiet chords of the *Hostiam et preces,* in E-flat. These are interludes in a score otherwise somber and forcefully urgent. Mozart used no woodwinds except the dark colors of basset horns and bassoons; the *Tuba mirum* introduces a solo trombone in passages of doom. A trombone choir is introduced in the *Confutatis* and the *Domine.* Mozart's indicating hand is often unmistakable. He has shaped chorus and orchestra to his special purpose with the craftsmanship of his last works. In the fugal movements he is deliberately archaic, showing the unmistakable influence of Bach.

At the very beginning he gives his theme to the basset horns and bassoons and the string accompaniment in a characteristic syncopation. At *"Te decet hymnus"* by the soprano solo he works in, as purely vocal, a traditional chorale, the psalm melody *"In exitu Israel de Aegypto."* The second movement is a double fugue, in which the *Kyrie eleison* is combined with a *Christe eleison* in continuous sixteenths. The *Dies iræ* is formidable, unrelenting, with a chordal chorus and agitating strings. The *Tuba mirum* opens with a fateful solo for the trombone, the instrument which stood for solemnity with Mozart, and which he



Nothing makes a woman more feminine to a man

L'AiMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax

How the Whale (Of a Sale) Got Its Name



If you're in business these days you're certain of something besides taxes: your commercial ethics and advertising statements are being sifted for naughtiness by the FTC, FCC, SEC, and a possibly infinite number of less edgy guardians of customer weal. Barnum's picture has been removed from its frame, replaced by Kefauver. Demolitions experts in charge of the impending population explosion have promised not to produce a new sucker every minute, or at least to improve the ratio. Just possibly we've seen our last Semi-Monthly Birthday Sale, and the daily Million Dollar Clearance will give way to something closer to reality . . . for example a *Colossal Nervous Treasurer Event* followed by *First Annual Outwit 'Em Day,* etc.

Radio Shack has decided to pledge *not* to specify in its announcements that it will never be undersold. We were undersold by four Manhattan record shops in 1958-9, for example. Not every day, to be sure, but darn near. All four went bankrupt at 33⅓ rpm shortly before rock and roll died at 45 rpm; it was a lean year for best sellers!

Now we sound a happier note. By an odd collection of special discounts, cajoling, wishful-thinking and cynical markdown theories, Radio Shack enters 1960 with an *Ethical Mid-Winter Sale* of stereophonic LP disks on the RCA-Victor and London labels.

These regularly sell for $5.98 and $4.98 wherever records are sold at list. Where they are not sold for list the going price is $4.88 for a $5.98, and $3.87 for a $4.98, for reasons clearly brilliged by Lewis Carroll in his treatise on "Discount Operations and the Mirror Image."

Radio Shack, living precariously on a diet of curds and brinksmanship, is now selling *all* these $5.98 and $4.98 stereo LP's for $2.99 and $2.88 without tie-ins or nail-downs — in fact without even wincing.

For public record, our $2.99/$2.88 price is actually below regular dealer cost! You ask: how can it be? Aha! Now it is clear *you* are not in business! Dear friend, being in business in 1960 requires of you a certain quality. No, not faith in one's factory — *that* is suicide. The quality you need is *Massive Lack of Resistance.*

If a thing normally worth $6 suddenly costs you $3 — don't resist! Massively! Buy your head off! Tomorrow or next week or next month the tables will be turned; the $6 object will again cost you $6; the manufacturer will be heard muttering about raising the price to $6.65 due to increase in nylon rivets and antimagnetic plywood.

Radio Shack cannot accurately predict how long we will be able to offer Victor and London stereodisks below $3. All we can do, conservatively, is urge you to buy with abandon until the curtain falls. Fill your Jaguar to the gunwales. Bring your biggest wheelbarrow. It's truly a whale of a sale . . . nothing *but nothing* fishy about it!

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

used more subtly as a choir, notably in this score and in *The Magic Flute.* The *Rex tremendæ majestatis* is all that the words imply, the word *"Rex"* delivered three times to introduce a choral treatment in counterpoint, against an inexorably repeated rhythmic figure in the strings. The gentle ending, *"Salva me,"* brings in the *Recordare* — a fully developed, tranquil movement for the four solo voices, combining with an expressive orchestra conspicuous in the low woodwind color, and without brass — in beautiful and unarrested melody. The *Confutatis maledictus* restores the full orchestra, again with a threatening string figure, the male voices alternating with the female voices, who introduce the pleading *"voca me"* in a contrasting sotto voce. The last part is a supplication by the combined choir. The *Lacrimosa* continues without break as a quiet choral movement. The few bars which Mozart was able to write establish the mood and furnish the thematic substance — a gently convulsive syncopation, an emotional choral crescendo. It is openly "Romantic," unique in all of Mozart's music. The *Domine Jesu Christe* is music of sudden dramatic contrast between forte and piano, ending in a fully developed fugue (*"Quam olim Abrahæ"*) to a string figure of leaping intervals which Bach might have written. The *Hostias* is a choral movement, again with a syncopated accompaniment, followed by a repetition of the fugue of *"Abraham."*

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

W. W. WINSHIP INC.

Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

Sharon
MEMORIAL PARK

"The Man Who Cares, Prepares"

EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-8890



Connoisseurs agree...

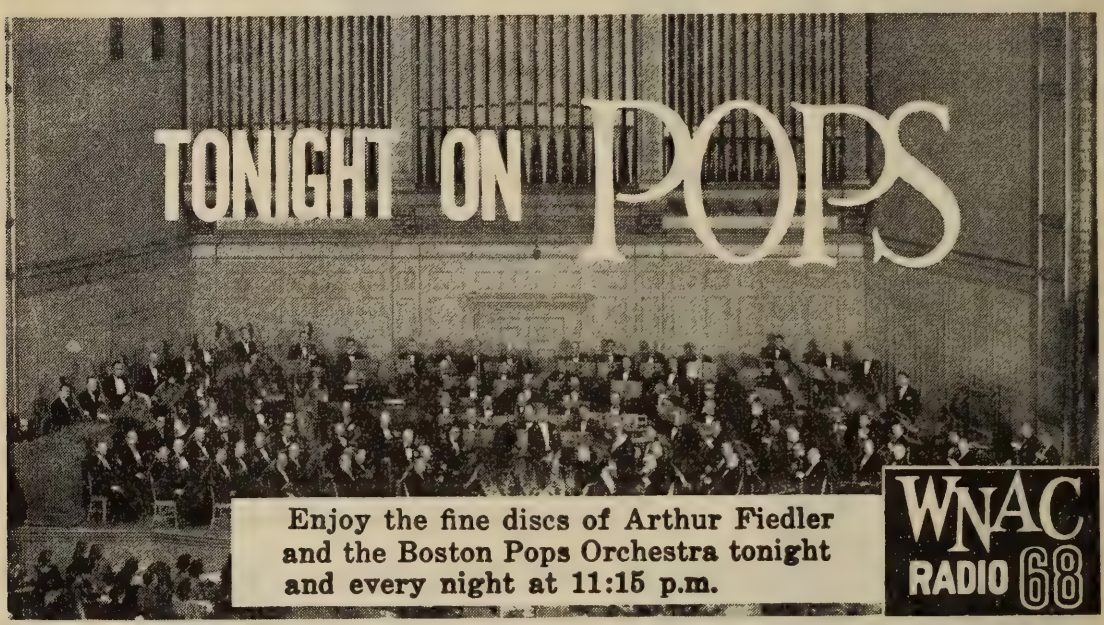


. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

It is with the *Sanctus* that we come upon doubtful territory. Süssmayr stated that from this point the music was his own. It is known that Süssmayr was constantly with his master in the last weeks, going over the score with him. Mozart must have indicated many of the vocal parts, and sometimes the orchestral treatment. Constanze once intimated that there had been fragmentary sketches, although none were found, and such sketches were rare with Mozart. While practicing their deception, Constanze and Süssmayr would hardly have preserved anything incriminating. There have been numerous opinions, pro and con. Nothing can be proved, but the ultimate appraisal must be based upon the music itself.

Listening to the debated portion without preconceptions, one does not feel a lapse of the intensity or of the elevated mood which makes the *Requiem* a distinctive work of art. We know that the arranger had the earlier portions as his model for instrumental coloring, rhythmic usage, contrapuntal treatment, alternation of forte and piano. He was wise enough to hold to pattern, and to brevity. It could be called a



Since 1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

OUR DIRECTORS

Julian D. Anthony	President, The Columbian National Life Insurance Co.
Edwin D. Brooks	Minot, DeBlois & Maddison
C. Rodgers Burgin	President
Frank J. Carey	U. S. Manager and Attorney, The Employers Liability Assurance Corp., Ltd.
Richard L. Frothingham	Senior Vice President
J. Frank Gerrity	President, Gerrity Company, Inc.
Maynard L. Harris	President, Suffolk Franklin Savings Bank
Benjamin F. Jaques	President, S. H. Couch Co., Inc.
Henry C. Jones	President, Arkwright Mutual Fire Insurance Co.
Phillips Ketchum	Herrick, Smith, Donald, Farley & Ketchum
Leon M. Little	Treasurer, American Unitarian Association
Augustus P. Loring	Trustee
Kenneth W. Marriner	President, Marriner & Co., Inc.,
Wallace L. Pierce	President, S. S. Pierce Company
Thomas Temple Pond	Trustee
Charles O. Richardson	Trustee
Henry L. Shattuck	Shattuck & Brooks, Trustees
Walter K. Shaw, Jr.	President, E. A. Shaw & Co., Inc.
Henry G. Simonds	Textile Consultant
Philip W. Stocker	Executive Vice President
Francis C. Welch	Welch & Forbes

The directors of The New England Trust Company for over ninety years have kept the Bank in step with a changing world, at all times maintaining the conservative policies on which the Bank was founded.

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.

Telephone: HAncock 6-8005

Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation



Incorporated 1869

piece of skillful but justifiable forgery, later confessed. But it is impossible to believe that Süssmayr, faced with entirely blank pages, could have produced anything approaching the music we know. The ten bars of the *Sanctus* are conceivable as a clever stylistic imitation, the following fugal *Osanna,* hardly more than an exposition, might have been the work of a composition pupil. The fully developed *Benedictus* is a Mozartean melody set with Mozartean nobility. The accompanying violin theme in the *Agnus Dei,* the harmonic progressions, the dramatic chorus, the suddenly hushed passages for *"Dona eis requiem,"* all have the aspect of what is called "greatness." If Süssmayr had had nothing to build upon, he might have and probably would have resorted to one of the Salzburg Masses, of which the manuscripts would have been in Mozart's possession and quite unknown to the rest of the world.

• •

The basset horn, developed by Mozart's friend, the clarinetist Anton Stadler, was several times used by Mozart in his late scores, notably the "Gran Partita" (K. 361) and the *Requiem.* It is related to the alto clarinet with a smaller bore and a deeper range of four semitones. Subsequent composers (notably Strauss) have used the instrument, but only occasionally. The performance of Mozart's music is the principal reason for its present survival.

First Performance in Boston

THE PLAY OF DANIEL

Liturgical Music Drama of the XIII Century

"An hour-long invocation to glory."
— BROOKS ATKINSON, *New York Times*

at

CHRIST CHURCH, CAMBRIDGE

MARION BORON, Music Director

with members of the

CAMERATA

MUSEUM OF FINE ARTS, BOSTON

Buisine — Vielle — Minstrel's Harp — Rebec — Psaltery

Tuesday, Wednesday and Thursday, May 24, 25 and 26
8:30 p.m.

ADVANCE TICKET SALE: $5.00
Regular sale opens Monday, May 2: $5.00 - $3.50 - $2.00

Mail orders (checks payable to): DANIEL
Zero Garden Street, Cambridge 38, Mass.

"The length of the basset horn is about 42 inches. Owing to the smallness of the bore in proportion to the length of tube the harmonics speak with peculiar freedom and at least four octaves are obtainable. The tone of the chalumeau is rich, reedy and highly colored — it reminded E. T. A. Hoffmann of red carnations — of the middle register sweet and string-like, while the extreme notes are fuller and calmer than those of the orchestral clarinet. It lacks one quality — brilliancy. There is in fact more than a hint of lugubriousness about it. No instrument is more suited for accompanying the female voice, but in solos its placid sweetness is apt to cloy, and possibly it was for this reason that Mozart substituted the A clarinet for it in his Clarinet Concerto (K. 622), originally intended for the basset horn. The characteristics it shares with the higher pitched instruments are agility, flexibility and expressiveness." (F. G. Rendall, in Grove's Dictionary of Music and Musicians.)

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

• PIANOS
• RADIOS
• ORGANS
• MUSICAL TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

(The translation of the Latin into English is taken from "The Small Missal" published by the Macmillan Company, New York, in 1928. "Imprimatur" Patrick Cardinal Hayes, Archbishop of New York.)*

Introit

Requiem æternam dona eis Domine; et lux perpetua luceat eis. Te decet hymnus Deus in Sion; et tibi reddetur votum in Jerusalem; exaudi orationem meam; ad te omnis caro veniet.

Requiem, etc.

Eternal rest give to them, O Lord; and let perpetual light shine upon them. A hymn, O God, becometh thee in Sion; and a vow shall be paid to thee in Jerusalem: O Lord, hear my prayer; all flesh shall come to thee.

Eternal rest, etc.

Kyrie

Kyrie eleison.
Christe eleison.

Lord have mercy.
Christ have mercy.

Sequence

Dies iræ, dies illa
Solvet saeclum in favilla,
Teste David cum Sibylla.

Nigher still, and still more nigh
Draws the day of prophecy,
Doomed to melt the earth and sky.

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

Oh, what trembling there shall be,
When the world its Judge shall see
Coming in dread majesty.

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080



The foreign tours of this Orchestra, made at the expense of the State Department, have the special endorsement of the President. Mr. Eisenhower wrote to Mr. Henry B. Cabot in the autumn of 1956, after the second European tour:

> "It is gratifying to observe that the Boston Symphony Orchestra has developed, in typical American fashion, with the sponsorship and devoted support of private citizens."

The President's commendation of devoted support by private citizens is directed to those who have membership in THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA.

You are invited to become a Friend of the Orchestra.

Tuba mirum spargens sonum Per sepulchra regionum, Coget omnes ante thronum.	Hark! the trump with thrilling tone, From sepulchral regions lone, Summons all before the throne.
Mors stupebit et natura, Cum resurget creatura, Judicanti responsura.	Time and death it doth appall, To see the buried ages all Rise to answer at the call.
Liber scriptus proferetur, In quo totum continetur, Unde mundus indicetur.	Now the books are open spread: Now the writing must be read, Which condemns the quick and dead.
Judex ergo cum sedebit, Quidquid latet apparebit: Nil inultum remanebit.	Now, before the Judge severe, Hidden things must all appear; Naught can pass unpunished here.
Quid sum miser tunc dicturus? Quem patronum rogaturus, Cum vix justus sit securus?	What shall guilty I then plead? Who for me will intercede When the saints shall comfort need?
Rex tremendæ majestatis; Qui salvandos salvas gratis, Salve me fons pietatis.	King of dreadful majesty, Who dost freely justify, Fount of pity, save thou me!
Recordare Jesu pie; Quod sum causa tuæ viæ, Ne me perdas illa die.	Recollect, O Love divine, 'Twas for this lost sheep of thine Thou thy glory didst resign.

"Without that eternal plugging-away which is immune to fatigue and discouragement, we couldn't be enjoying today's world. And today more than ever, the world also needs a sprinkling of that golden lifegiver called inspiration."

THE PRINTING VISUAL QUALITY

Our organization can provide fresh new approaches visually and creatively, to bring new life to your printing. We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

Quærens me sedisti: lassus,
Redemisti crucem passus:
Tantus labor non sit cassus.

Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

Ingemisco tanquam reus,
Culpa rubat vultus meus,
Supplicanti parce Deus.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoqua spem dedisti.

Preces meæ non sunt dignæ:
Sed tu bonus fac benigne,
Ne perenni cremer igne.

Inter oves locum præsta,
Et ab hoedis me sequestra,
Statuens in parte dextra.

Confutatis maledictis,
Flammis acribus addictisi,
Voca me cum benedictis.

Satest wearied seeking me;
Sufferedst upon the tree:
Let not vain thy labor be.

Judge of justice, hear my prayer;
Spare me, Lord, in mercy spare,
Ere the reckoning-day appear.

Lo, thy gracious face I seek;
Shame and grief are on my cheek;
Sighs and tears my sorrow speak.

Thou didst Mary's guilt forgive;
Didst the dying thief receive;
Hence doth hope within me live.

Worthless are my prayers, I know;
Yet, oh, cause me not to go
Into everlasting woe.

Severed from the guilty band,
Make me with thy sheep to stand,
Placing me on thy right hand.

When the cursed in anguish flee
Into flames of misery,
With the blest then call thou me.

A NEW VICTOR RECORDING
NOW ON SALE – Regular Hi-Fi, $12.98 — Stereo, $14.98

BERLIOZ REQUIEM



CONDUCTOR
CHARLES MUNCH
BOSTON SYMPHONY ORCHESTRA
NEW ENGLAND CONSERVATORY CHORUS • LORNA COOKE DE VARON, CONDUCTOR • SOLOIST: LEOPOLD SIMONEAU, TENOR

Ask about our Low Discount Price
BOOK CLEARING HOUSE
423 BOYLSTON STREET, BOSTON 16, MASS. - COPLEY 7-1600

Ore supplex et acclinis,
Cor contritum quasi cignis:
Gere curam mei finis.

Lacrymosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.

Huic ergo parce Deus;
Pie Jesu Domine
Dona eis requiem. Amen.

Suppliant in the dust I lie;
My heart a cinder, crushed and dry;
Help me, Lord, when death is nigh.

Full of tears and full of dread
Is the day that wakes the dead.
Calling all, with solemn blast,

From the ashes of the past.
Lord of Mercy, Jesus blest,
Grant the faithful light and rest. Amen.

Offertorium

Domine Jesu Christe, Rex gloriæ, libera animas omnium fidelium defunctorum de pœnis inferni, et de profundo lacu: libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum; sed signifer sanctus Michael representet eas in lucem sanctam. Quam olim Abrahæ promisisti, et semini ejus.

O Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the deep pit: deliver them from the mouth of the lion, that hell may not swallow them up, and they may not fall into darkness, but may the holy standard-bearer Michael introduce them to the holy light; which thou didst promise of old to Abraham and to his seed.

Hostias et preces tibi Domine, laudis offerimus; tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas Domine de morte transire ad vitam. Quam olim Abrahæ promisisti, et semini ejus.

We offer to thee, O Lord, sacrifices and prayers: do thou receive them in behalf of those souls whom we commemorate this day. Grant them, O Lord, to pass from death to that life which thou didst promise of old to Abraham and to his seed.

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

EXTRA

OPEN REHEARSAL

THURSDAY EVENING, APRIL 21, at 7:30

FOR THE FINAL CONCERTS OF THE SEASON

Tickets $2.00 now available at
the Box Office

SYMPHONY HALL CO 6-1492

Sanctus, sanctus, sanctus, Dominus, Deus Sabaoth! Pleni sunt cœli et terra gloria tua.

Osanna in excelsis!

Benedictus, qui venit in nomine Domini.

Osanna in excelsis.

Holy, holy, holy Lord God of Sabaoth. Heaven and earth are full of thy glory.

Hosanna in the highest!

Blessed is he that cometh in the name of the Lord.

Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, who takest away the sins of the world, grant them rest.

Lamb of God, who takest away the sins of the world, grant them rest.

Lamb of God, who takest away the sins of the world, grant them rest everlasting.

Communio

Lux æterna luceat eis Domine: Cum sanctis tuis in æternum, quia pius es.

Requiem æternam dona eis Domine; et lux perpetua luceat eis:

Cum sanctis.

May light eternal shine upon them, O Lord. With thy saints for ever, because thou art merciful.

Eternal rest give to them, O Lord; and let perpetual light shine upon them.

Announcing a Merger
and an Opening of Musical Interest

BEECHER HOBBS for nearly 20 years in Brookline

AND

STAR TV AND RADIO CO. for nearly 30 years in Allston

Our beautiful NEW STORE — convenient and spacious — is NOW OPEN.

We invite you to see, hear, and *compare* the finest instruments made.

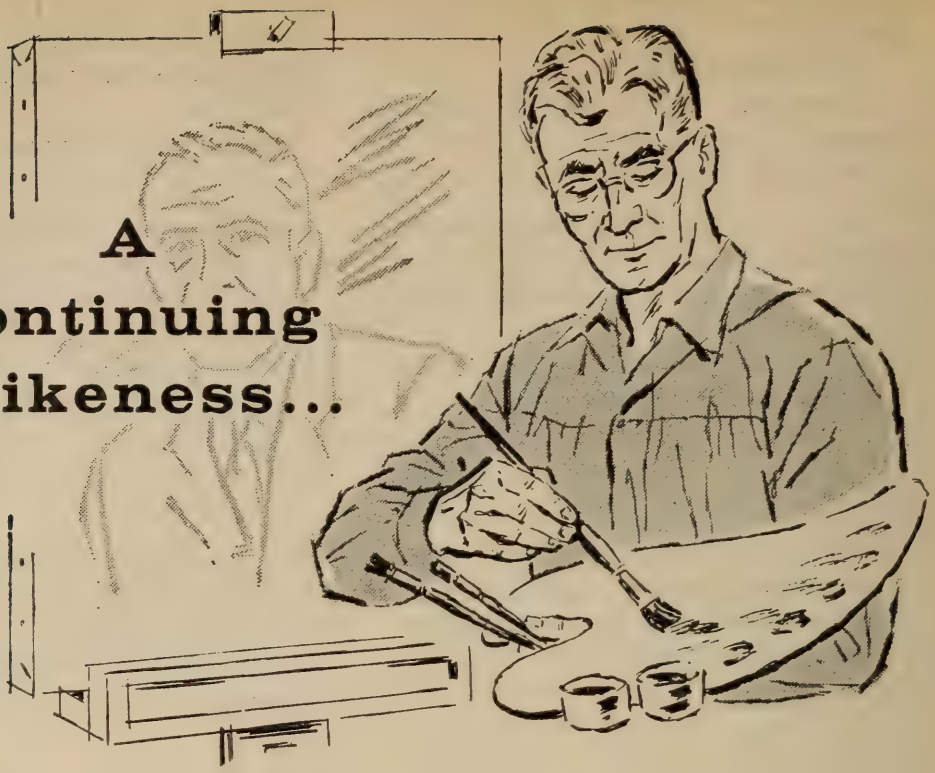
- **Magnavox** — television, radio, and stereo-phonographs
- **Fisher** — stereo—radio—phonographs and components
- **Records** — hi-fi and stereo LP's
- **Service** — unexcelled, on all makes
- **Parking** — ample, free, and directly in front

STAR TELEVISION — BEECHER HOBBS, Inc.

Melvin A. Shikes Beecher Hobbs P. Lawrence DiRusso

200 BOYLSTON STREET, CHESTNUT HILL

(on Rt. 9, near Stop & Shop) Tel.: WOodward 9-9720



A continuing likeness...

When you commission a portrait, you want a likeness that has the special quality of yourself.

And when you appoint an executor-trustee, to carry out your plans for the future of your family—you want to provide a "continuing likeness" of how you want these tasks performed.

For more than three quarters of a century, this Company has concentrated on managing the property of New Englanders and their families. Our purpose: to attain that character of administration that has the individual quality sought by the person who created the estate.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 22, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 23, *at* 8:30 *o'clock*

MARTINON . . . . . Prelude and Toccata
(First performance)

BLACKWOOD . . . . . *Symphony No. 1

I. Andante maestoso; Non troppo allegro, ma con spirito
II. Andante comodo
III. Scherzo: Allegretto grotesco — Molto rigoroso il tempo
IV. Andante sostenuto

INTERMISSION

BRAHMS . . . . . *Symphony No. 2, in D major, *Op. 73*

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO *RCA VICTOR RECORDS

Seventy-fifth Season

BOSTON POPS

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

Opening Night

Tuesday, April 26

The Pops will be given every night except on Mondays, through July 2.

Tickets will be on sale at the Box Office two weeks in advance of each concert.

(CO 6-1492)

SYMPHONY HALL BOSTON

THE BERKSHIRE FESTIVAL PROGRAMS

BOSTON SYMPHONY ORCHESTRA — CHARLES MUNCH, *Music Director*

At Tanglewood

SERIES X *(July 8, 9, 10)*
MUSIC OF BACH

SERIES Y *(July 15, 16, 17)*
MUSIC OF MOZART

SERIES A

Friday Evening, July 22

BEETHOVEN — Symphony No. 3
FAURE — Requiem
(Chorus and Soloists)
Conductor: CHARLES MUNCH

☆ ☆

Saturday Evening, July 23

CHERUBINI — Overture, "Anacreon"
BEETHOVEN — Piano Concerto No. 5
(CLAUDIO ARRAU)
RESPIGHI — Fountains of Rome
STRAUSS — Till Eulenspiegel
Conductor: PIERRE MONTEUX

☆ ☆

Sunday Afternoon, July 24

DELLO JOIO — Variations, Chaconne and Finale
MENDELSSOHN — Violin Concerto
(JAIME LAREDO)
BEETHOVEN — Symphony No. 5
Conductor: CHARLES MUNCH

SERIES C

Friday Evening, August 5

WAGNER — Act 3 Excerpts, "Die Meistersinger"
SIBELIUS — Violin Concerto
(RUGGIERO RICCI)
MENDELSSOHN — Symphony No. 3, "Scotch"
Conductor: CHARLES MUNCH

☆ ☆

Saturday Evening, August 6

BEETHOVEN — "Prometheus" Overture
DUTILLEUX — Symphony No. 2
BRAHMS — Piano Concerto No. 2
(EUGENE ISTOMIN)
Conductor: CHARLES MUNCH

☆ ☆

Sunday Afternoon, August 7

VAUGHAN WILLIAMS — Fantasia on a Theme by Thomas Tallis
BEETHOVEN — Piano Concerto No. 3
(LEON FLEISHER)
BRAHMS — Symphony No. 4
Conductor: PIERRE MONTEUX

SERIES B

Friday Evening, July 29

STRAVINSKY — Jeu de Cartes
KHRENNIKOV — Symphony No. 1
RACHMANINOFF — Piano Concerto No. 3
(BYRON JANIS)
Conductor: CHARLES MUNCH

☆ ☆

Saturday Evening, July 30

BERLIOZ — Fantastic Symphony
PISTON — Symphony No. 6
RAVEL — Daphnis and Chloe, Suite No. 2
(with chorus)
Conductor: CHARLES MUNCH

☆ ☆

Sunday Afternoon, July 31

MOZART — "Haffner" Symphony No. 35
BEETHOVEN — Symphony No. 9
(Chorus and Soloists)
Conductor: PIERRE MONTEUX

SERIES D

Friday Evening, August 12

BEETHOVEN — Symphony No. 2
LISZT — Piano Concerto in E-flat
(JORGE BOLET)
STRAVINSKY — Suite, "The Firebird"
Conductor: PIERRE MONTEUX

☆ ☆

Saturday Evening, August 13

HANDEL — Suite from "The Water Music"
CHOPIN — Piano Concerto in E minor
(GARY GRAFFMAN)
COPLAND — Symphony No. 1
Conductor: CHARLES MUNCH

☆ ☆

Sunday Afternoon, August 14

BERLIOZ — The Damnation of Faust
(Chorus and Soloists)
Conductor: CHARLES MUNCH

Tickets at the Festival Office, Symphony Hall, CO 6-1492

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE – CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1960, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

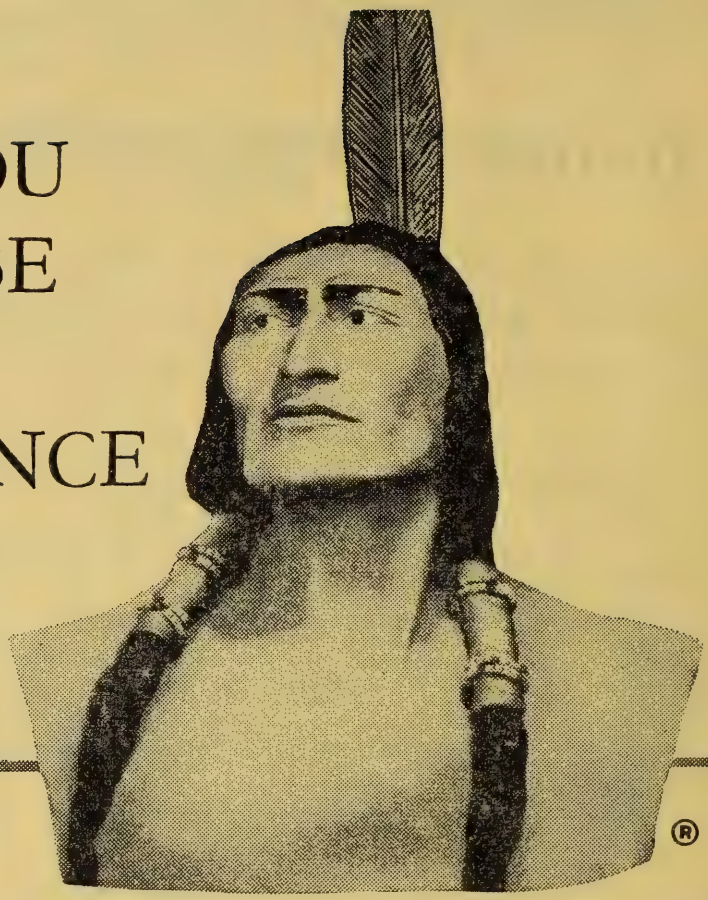
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National

Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program 1479

NOTES

Martinon (Prelude and Toccata) 1481
Blackwood (Symphony No. 1) . 1486

ENTR'ACTE

The Decline of Program Music (*J. N. B.*) 1498

NOTES

Brahms (Symphony No. 2) . . 1506

Symphoniana

EXHIBITIONS

The exhibitions shown in the Gallery through the past season were loaned by the following artists and associations:

North Shore Arts Association (October 2–17).

DeCordova and Dana Museum of Lincoln, Mass. (October 30–November 14).

Boston Society of Water Color Painters (November 27–December 12).

Subscribers' Exhibition (December 21–January 2).

Exhibition of Photographs by Nicholas Dean, John Brook, Paul Caponigro and Fred Stone (January 8–16).

Exhibition of Ceramics, Colored Prints and Scale Models (January 29–February 13).

Contemporary Portraits, Vose Gallery (February 25–March 19).
Tyringham Gallery (April 1–19).

• •

LIST OF ARTICLES

	PAGE
Three Great Musicians	3
New Members	4
North Shore Arts Association (List)	67



Makanna, Inc.
The Trousseau House of Boston



As Fresh As Spring

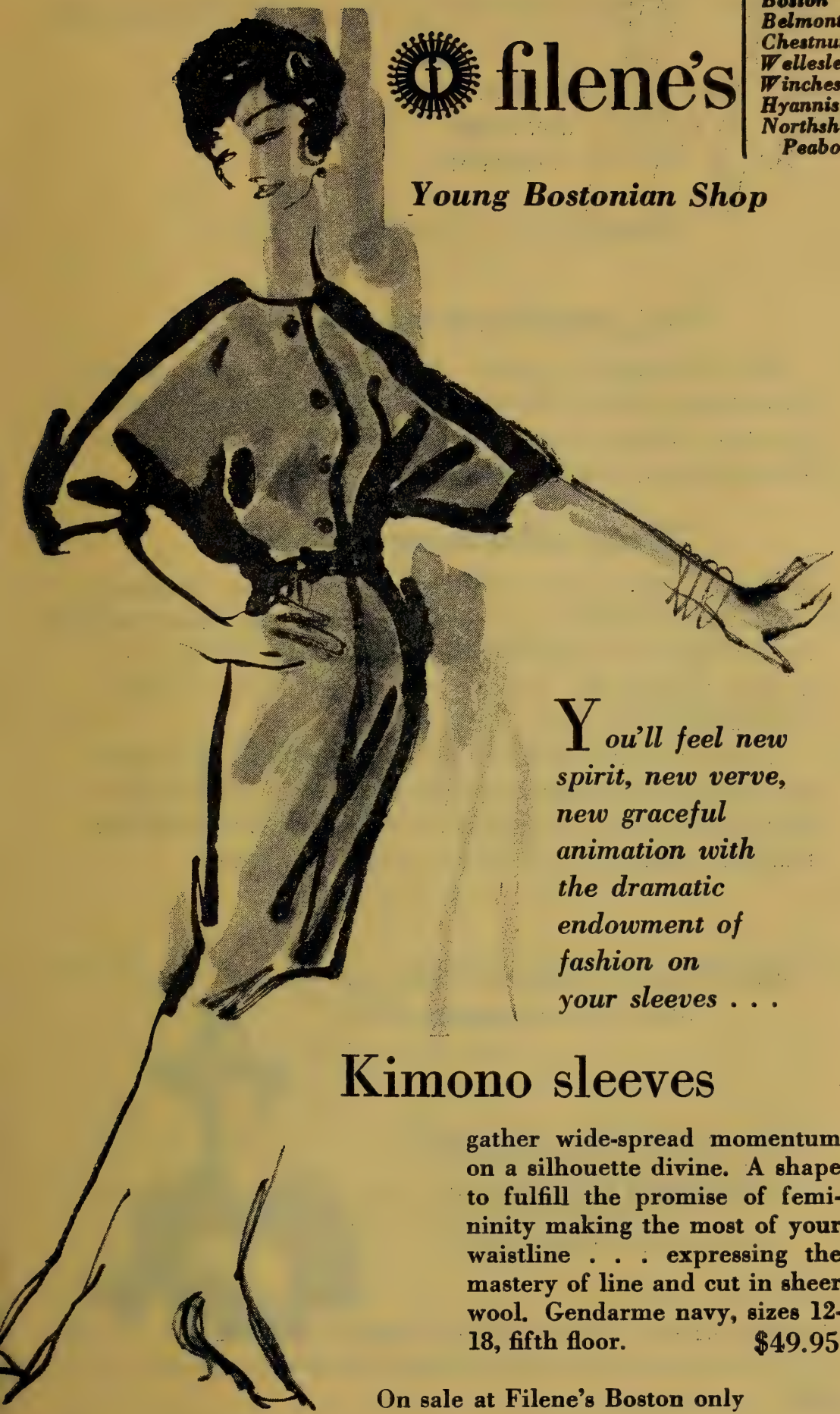
Our striped Arnel shirtmaker—its bodice tucked; its sash a solid-colored contrast. Green or Blue.

10-16 **$39.95**

416 Boylston St.
Boston 16
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

	PAGE
Jorge Bolet	68
Joseph Silverstein	131
The Autumn Tour	132
Youth Concerts	132
Visiting Orchestras	132
Thomas Schippers	195
The Vienna Philharmonic	196
A Portrait of Henschel	196
Isaac Stern	259
Russian Visitors	259
Manon Gropius	260
The Guests of This Week	323
Samuel Mayes	324
New York Recital by Mrs. Dwyer	324
Eugene Ormandy	387
Strasbourg and Boston	451
Boston Society of Water Color Painters (List)	452
Ania Dorfmann	515
New Music Made Known	515
Richard Burgin	579
A Tour of the Orient	580
Youth Concerts	580
Aaron Copland to Tour with this Orchestra	643
Subscribers' Exhibition (List)	643
William Steinberg	707
Ruggiero Ricci	836
A Comparison	836
Transatlantic Broadcast	836
In the Gallery	899
Gregor Piatigorsky	900
"Attis"	930
Mahler's Second Symphony	963
An Anniversary (Richard Burgin)	1027
Portrait Exhibition (List)	1091
Margrit Weber	1092
Anniversaries	1092
Gary Graffman	1155
Award for Kirchner	1156
Richard Burgin (Interview)	1219
The Far Eastern Tour	1283
Ferenc Fricsay	1284
Nicole Henriot-Schweitzer	1284
Pierre Monteux as Guest Conductor	1347
Tyringham Exhibition (List)	1347
The Berkshire Music Center	1348
Youth Concert	1349
The Weather at Mozart's Funeral	1411



filene's

Boston
Belmont
Chestnut Hill
Wellesley
Winchester
Hyannis
Northshore,
Peabody

Young Bostonian Shop

You'll feel new spirit, new verve, new graceful animation with the dramatic endowment of fashion on your sleeves . . .

Kimono sleeves

gather wide-spread momentum on a silhouette divine. A shape to fulfill the promise of feminity making the most of your waistline . . . expressing the mastery of line and cut in sheer wool. Gendarme navy, sizes 12-18, fifth floor. $49.95

On sale at Filene's Boston only



Madam, don't you believe it!

"Fat people are always jolly"

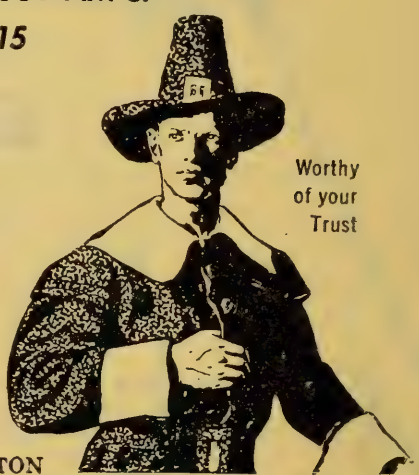
This monstrous untruth dates back centuries before slenderizing torture chambers, salt-free diets, tiny foreign cars and Jacques Fath (no pun intended). Today, the Size 12's are usually just as jolly.

"Trust officers never smile"

Grossly unfair. False. Not true. Ask our wives, daughters and daughters-in-law. Or ask the men and women who depend on Old Colony for sound advice and assistance. Really, we're a most friendly lot. Serious and conservative, of course. Unsmiling, never.

If you have any problems involving an estate or a trust, we offer you and your lawyer a most cordial invitation to drop in for a chat. Actually, we're even more famous for our financial judgment than for our delightful manners.

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:15



OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.

Allied with THE FIRST NATIONAL BANK OF BOSTON

Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 22, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 23, *at* 8:30 *o'clock*

MARTINON ..... Prelude and Toccata
(First performance)

BLACKWOOD ..... *Symphony No. 1
I. Andante maestoso; Non troppo allegro, ma con spirito
II. Andante comodo
III. Scherzo: Allegretto grotesco — Molto rigoroso il tempo
IV. Andante sostenuto

INTERMISSION

BRAHMS ..... *Symphony No. 2, in D major, *Op.* 73
I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

scene-stealing small fur . . .



from a collection
fresh this spring at

R.H. Stearns

Boston
Chestnut Hill

PRELUDE AND TOCCATA, *Op.* 50

By JEAN MARTINON

Born in Lyons, France, January 10, 1910

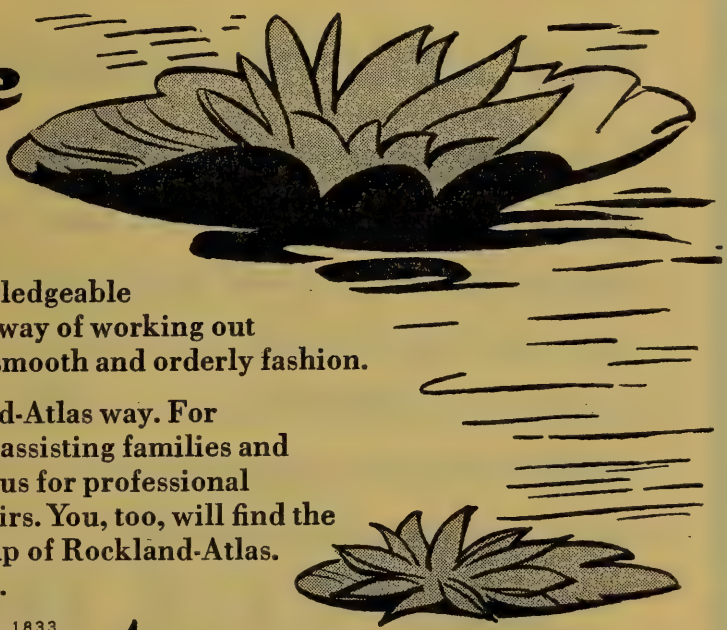
Sketched in 1959 and orchestrated in the present year, this work is dedicated *"à Charles Munch, mon ami et mon maître."*

The following orchestra is required: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, piano, triangle, cymbals and suspended cymbal, snare drum, bass drum, gong, rattle.

THE Prelude, maestoso, in full orchestral scoring, sets forth thematic material for the main part of the work, the Toccata, which follows without break (allegro maestoso). The prelude, in 4/4, reaches *fff* and subsides to introduce the Toccata which begins *pp* in a triple beat with the fragment of a theme which is to figure importantly throughout. The treatment is wholly orchestral with no conspicuous solo parts — even the piano is integral to the general texture.

When Jean Martinon conducted this Orchestra as guest on March

sempre legato



There's a knack to knowledgeable money-management—a way of working out financial problems in a smooth and orderly fashion.

That way is the Rockland-Atlas way. For generations, we've been assisting families and individuals who look to us for professional aid in their banking affairs. You, too, will find the going easier with the help of Rockland-Atlas. Come in and see us soon.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

29–30, 1957, he introduced his *Hymne à la vie, Op.* 37, which then had its first performance in this country. (The program also included Handel's Concerto Grosso for Strings, *Op.* 6, No. 11, Schumann's First Symphony and Stravinsky's Ballet Suite, *"L'Oiseau de feu."*)

• •

Jean Martinon studied at the Conservatory in Lyons and later in the Conservatory of Paris. The violin was the instrument of his choice but composition his principal pursuit, Albert Roussel his principal *"maître."* He has devoted himself to conducting in recent years, notably to the *Concerts Lamoureux* in Paris, where he has conducted other orchestras. He has traveled widely as guest conductor in Europe – England, Italy, Germany, Spain, Holland, Poland. His travels have extended as far as Japan, Australia and the Americas.

Before the war, Martinon composed a *Symphoniette* (1935) and a Symphony in C major (1934–36). In the first years of the war he was a prisoner in Germany and in the *Stalag* composed a *Chant des captifs,* a choral work with narrator, based on Psalms 136 and 137 of the Vulgate. This was awarded in 1946 the *Grand Prix de Composition de la Ville de Paris.* Also in the time of his captivity he wrote *Absolve*

TEN STORES WELCOME YOU

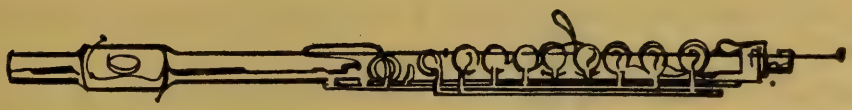
S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford



PICCOLO: Probably the happy result of one of those grandiose expansions of single instruments into large "families", the piccolo is a miniature flute. The name itself means "small", and the arrangement of keys is very similar to that of an ordinary flute. But the piccolo is an octave higher than a flute in C and reaches almost to the upper limit of recognizable pitch, though the highest notes (4th octave above middle C) are too piercing to be often used. While the piccolo first became popular in the military bands of the late 18th century, it was quickly accepted in the symphony. Gluck and Beethoven used its hard, bright tone to accentuate "storm" music; Wagner and a great many modern composers have also put its birdlike brilliance to good use.

PERSONAL BANKER: . . . is the man you talk to at The Merchants National Bank of Boston. Our bank is small enough to know you as a friend, large enough to offer a full range of personal and commercial services. The officer who serves you understands your needs—and he's experienced and ready to help you on the spot. That's why we say: "At The Merchants, the man you talk to *is* the bank."

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831
MEMBER F.D.I.C.

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

Domine for men's chorus and orchestra (1940), and in a lighter vein, *Musique d'exil,* an experiment in jazz rhythms.

He wrote *Hymne à la vie* after his liberation, which took place in 1942. After the war he composed a *Concerto lyrique* for string quartet and orchestra, an "Irish" Symphony, and a *Concerto giocoso* for violin and orchestra. A String Quartet took the Béla Bartók Prize in 1948. His first venture in the field of opera is *Hécube* to a libretto of Serge Moreau based on Euripides, which has been recently staged in Strasbourg.

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

la maisonette

the little house of many designers
115 newbury street, boston

presents

their new collection of fashions and fabrics for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey SAVINGS BANK
INC-1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

SYMPHONY NO. 1

By EASLEY BLACKWOOD

Born in Indianapolis, Indiana, April 21, 1933

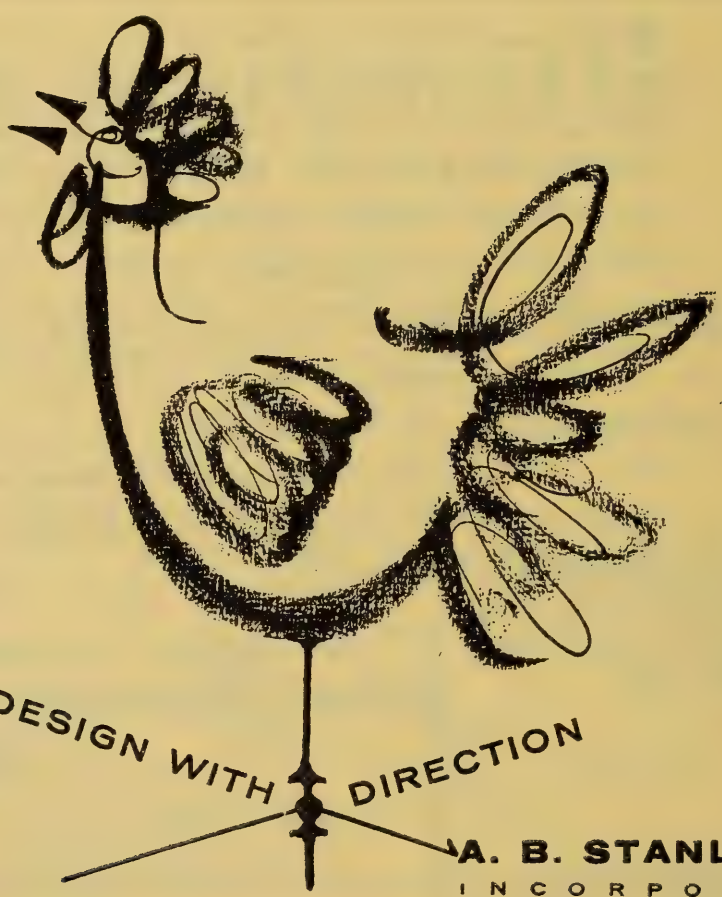
Mr. Blackwood completed his Symphony in December 1955 in Paris. It is scored for 4 flutes and 2 piccolos, 3 oboes and English horn, 3 clarinets, E-flat and bass clarinet, 3 bassoons and contra-bassoon, 6 horns, 4 trumpets, 3 trombones and tuba, timpani (including small timpanum in B-flat), percussion (cymbals, paired and suspended, antique cymbals, bass drum, triangle, snare drum, gong, celesta) and strings.

The Symphony had its first performance at the concerts of the Boston Symphony Orchestra, April 18, 1958, when Richard Burgin conducted, and was repeated November 7–8, 1958, when Charles Munch conducted.

This Symphony has been recorded through the American International Music Fund Project.

EASLEY BLACKWOOD studied piano at an early age, reaching the point of playing as soloist with the orchestra of his native city when he was fourteen. In the summer of the following year he attended the Berkshire Music Center at Tanglewood, returned in 1949 and studied composition with Olivier Messiaen. He also attended the school in 1950. He later studied composition with Bernhard Heiden and at Yale with Hindemith. He was awarded a Fulbright grant for three years in Paris, during the first two of which he studied with Nadia Boulanger.

Furniture for Science Laboratories



A. B. STANLEY CO.
INCORPORATED
230 Route Nine, Chestnut Hill 67, Newton, Massachusetts

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

In the summer of 1955 he attended the American Conservatory at Fontainebleau, taking the first prize in composition, a Lili Boulanger Memorial Award. He received a commission from the Fromm Music Foundation for a string quartet which has been played by the Kroll Quartet and the Budapest Quartet.* He has composed a sonata for viola and piano, and a chamber symphony for fourteen wind instruments.

Mr. Blackwood informs us that he began his Symphony in November 1954 in Paris and had sketched most of the first three movements, when in the Spring the progress of the Symphony was interrupted for a summer at the American Conservatory at Fontainebleau where he composed another work in a competition. In the autumn he completed the orchestration for the first part and finished the entire Symphony on December 9th of that year.

The Symphony, according to the composer, "is conceived along completely abstract lines, and has no direct or implied parallel with literature or any of the other arts. It is an expression of musical ideas and nothing more. There are no radical innovations in the handling of any of the material, formal or otherwise; I am convinced that such innovations are too often inherently non-musical in their approach.

* First performed at Tanglewood July 23, 1957 by the Boston Symphony String Quartet.



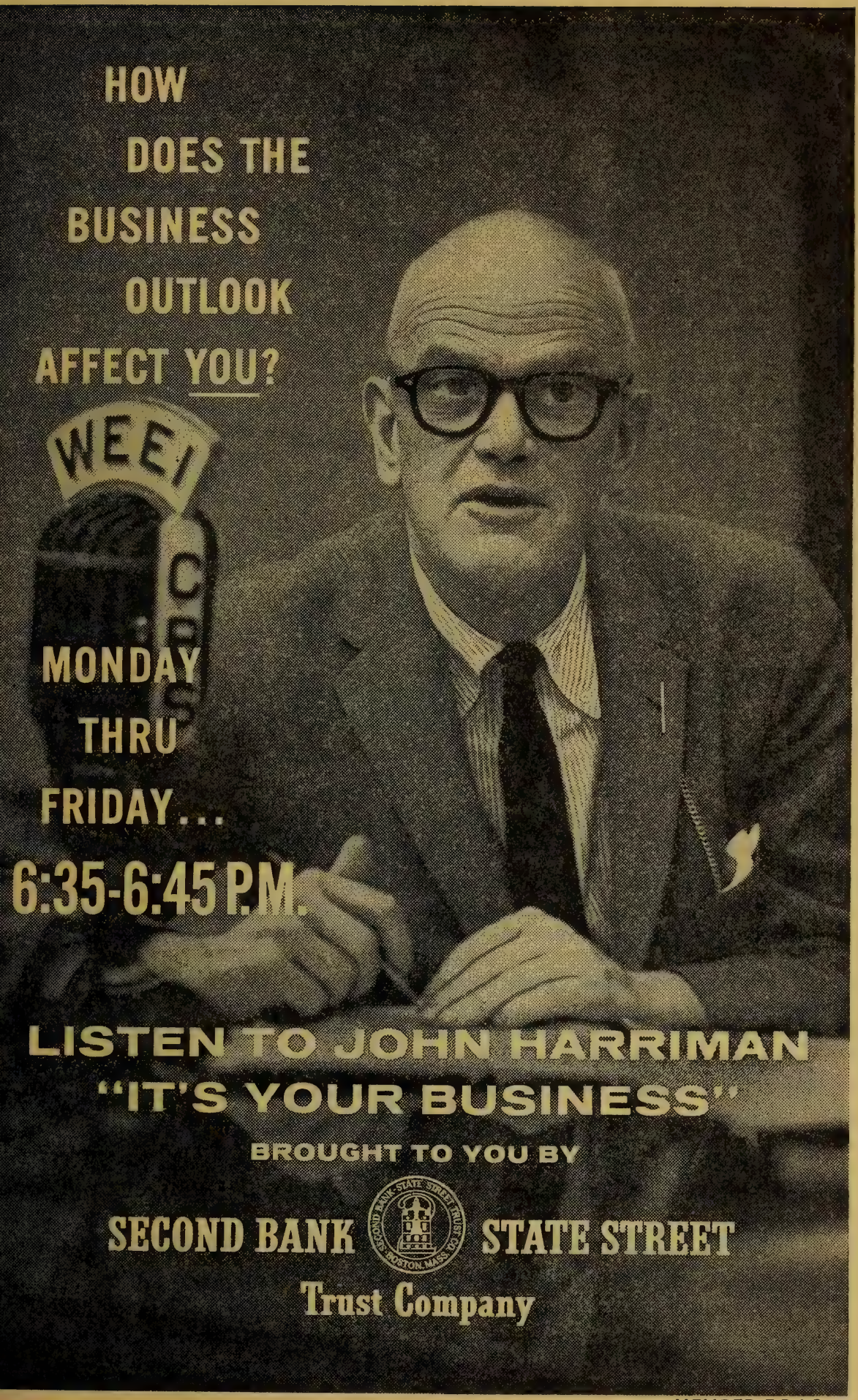
ONLY *the*
STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

"The work is in four movements, and lasts about 30 minutes. The first movement is a modified sonata form with a slow introduction. From this introduction grows the first theme, which is then elaborately developed right away. The second theme is entirely new material, and is of a much different nature. It too is developed immediately after its first appearance. The unusual feature of this movement is that the development and recapitulation are combined. The development is actually a variation on the exposition, all in the proper sequence. The movement ends with a brief coda, the material of which is used to conclude each of the four movements. This motif also serves as the starting point for several of the themes in other movements: namely the first theme of the second movement and the second theme of the third movement.

"The second movement consists of two themes which are much more alike in character than are those of the first movement. There is no real development of either theme; they are juxtaposed and changed in register and harmony rather than being worked out.

"The third movement is a scherzo, but is in classical sonata form. The striking feature of this movement is that it is entirely built on ostinato figures which range in length from one to eighteen measures. The second theme is based on the material which concludes each movement. This is heard near the beginning played by a single horn unaccompanied. The first part of the development is entirely canonic;

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Allegro ma non troppo

Fast, but not so fast that the future is overlooked. And so it is with trust and estate planning. Our Trust officers will be glad to discuss with you and your counsel the broad scope of estate plan services, and demonstrate to you how a program formulated now can secure the future of your estate.

UNITED STATES TRUST COMPANY
Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



orchestration

...is as important to the performance of a symphony bassoonist as Home Office support and cooperation are to your local insurance agent.

Companies of the Boston Insurance Group bring this cooperation to more than 8,000 Independent Insurance Agents throughout the United States, its Territories and Canada.

An organization of 68 strategically located Boston "Local Home Offices" helps agents serve Boston policyholders better.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT

Equitable Fire Insurance Company, Charleston, South Carolina

Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

later, the two themes are heard together. The recapitulation is in the proper order, but the first theme is considerably curtailed, while the second is changed in character.

"The last movement is much freer in form than are the other three. This movement is in large part a variation on the first, although it contains some new material which has not been heard before. Of special interest is a progression of two chords which recurs throughout, taking on greater importance as the end is reached. This movement is quiet throughout, except for a brief climax near the end. There is a coda immediately following the climax which makes extensive use of the material which concludes all of the movements (this has not previously appeared in the fourth). The work concludes on the progression of two chords reiterated by muted violins pianissimo."

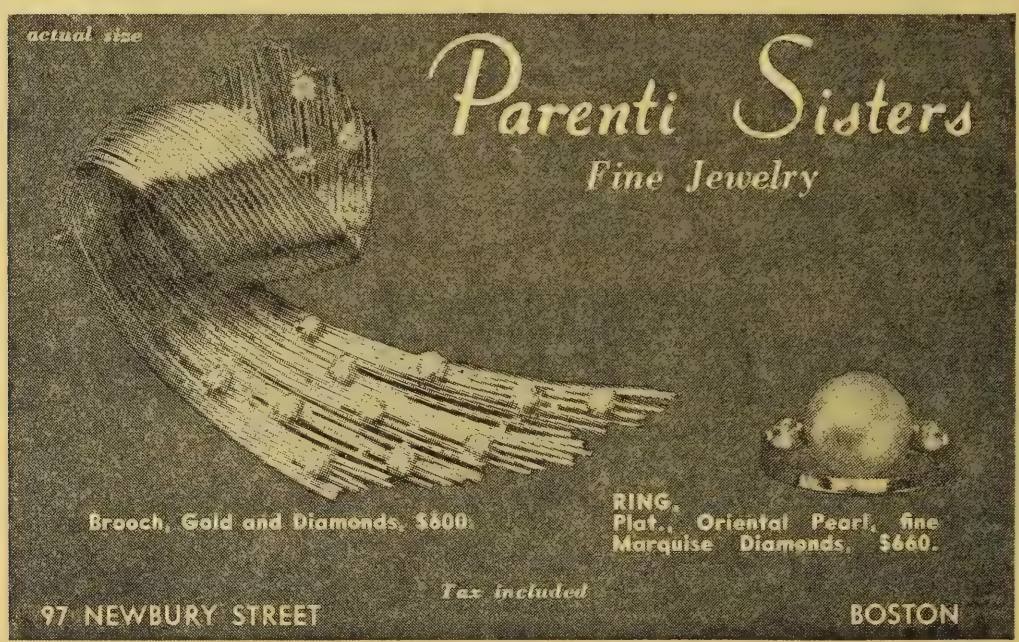
• •

The following comment was made by Klaus G. Roy when this Symphony was introduced at the concerts of the Cleveland Orchestra on March 3, 1960:

"The composer does not say, but it will at once be noted by hearers, that the Symphony is tonal. Though the sense of tonality is free and fluid, keycenters persist; the triad plays a steadying role, and the twelve-tone method appears to be left unutilized except by occasional

Aeolian-Skinner Organ Company

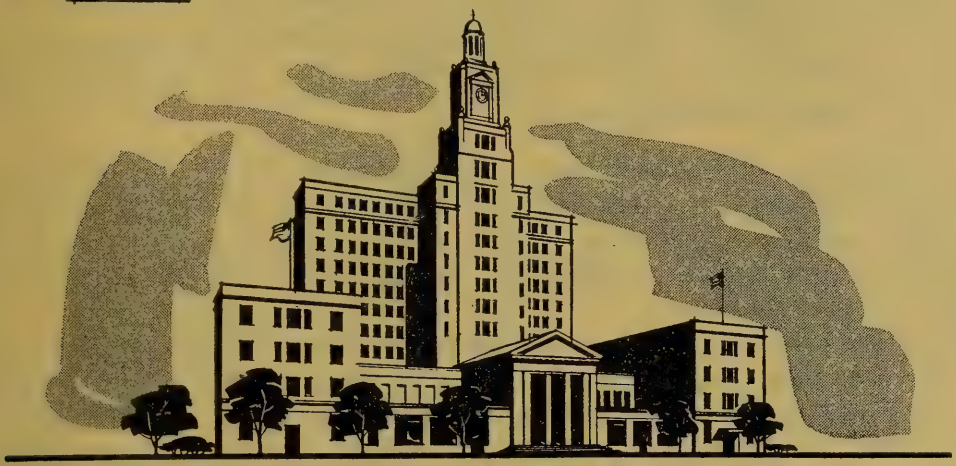
Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC
Joseph S. Whiteford, President and Tonal Director



IN 1865...



...Wilhelm Richard Wagner vindicated the confidence of his patron, King Ludwig of Bavaria, with the first production of *Tristan and Isolde.*



... New England Life vindicated the confidence of its southern policyholders and Confederate soldiers by reinstating their insurance, without medical examination, on the payment of overdue premiums. Today this liberal attitude of New England Life toward its policyholders is reflected in its "better life" policy: the finest combination of guaranteed benefits available at any price.

NEW ENGLAND
Mutual LIFE Insurance Company
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

implication. The influence of his teacher, Hindemith, is particularly strong in this stressing of the form-giving potentialities of tonal writing. The close, with its nostalgic augmented chord, harks back even to an idiom thought long abandoned; that of Wagner and Liszt. An unmistakable mark is left on this music by the work of Gustav Mahler, in certain folk-like melodic turns, in the color of instrumental doublings, and particularly in the satiric distortion of a simple tune, *grotesco,* in the scherzo movement. Bartók, too, has a share in the third movement, as do Shostakovich and Prokofieff. But when it is said that a composer of 22 is eclectic (i.e., choosing from many sources), the issue is from what sources he chooses, and how well he integrates into his own style what the masters have to give him. History teaches us that the best composers are usually those who first absorb — before they are thirty — all that is valuable to them in the music of their great contemporaries and predecessors, and are then ready to build, on the firmest of foundations, new artistic worlds of their own."

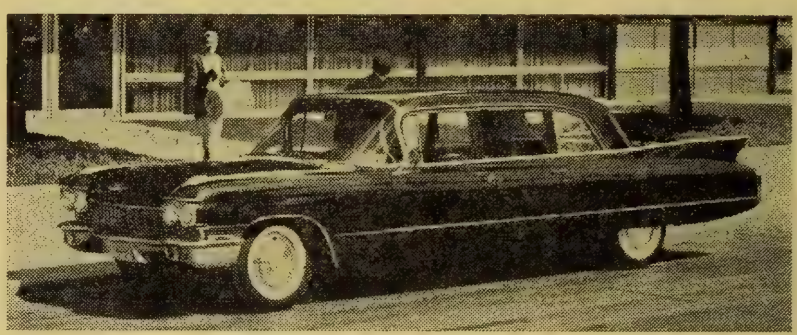
• •

Blackwood's symphony was discussed by Howard Taubman in the *New York Times* on November 23, 1958, Dr. Munch having introduced it in New York City on November 12. Under the heading "Forget Posterity," Mr. Taubman wrote:

"In the arts, where boldness and originality in new creations may earn scorn or neglect, time is often regarded as the great corrective. It shuffles values relentlessly. What once seemed rare and audacious becomes commonplace and tame. What once looked prickly turns smooth and accessible.

"Creative men and women, who find themselves ignored or rejected, may derive what bitter consolation they can from the thought that their day will come. The public, even the part that is cultivated and responsible, may shrug away a failure to get anything out of a difficult work with the feeling that it is not ready for it. Leave it to posterity, which will know how to redress wrong and dispense justice.

Hire a ROBIE Cadillac limousine



Enjoy the added convenience and dignity of a chauffeur-driven Cadillac limousine on those special occasions, when driving may easily become a chore for one member of your party. Hire a ROBIE Cadillac Limousine. Courteous uniformed chauffeurs — Moderate rental cost.

ROBIE Cadillac RENTING SERVICE

CALL { UNiversity 4-4400 / KEnmore 6-6823

95 Mount Auburn Street, Cambridge
434 Newbury Street, Boston

Jordan Marsh Company



From our exquisite spring and summer
collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

"Heavy are the burdens placed on posterity. Occasionally it functions just as sentimental tradition would have it do. More often than not it remains as perversely indifferent as its progenitors. Whether it magnifies or minimizes old reputations, posterity will carry on as it pleases. What it thinks will no longer matter to the creative artist. But what a difference it could be to him if his contemporaries cared."

After discussing the music of Charles Ives and Anton von Webern in this connection, Mr. Taubman wrote about Easley Blackwood as follows:

"Thirty or forty years from now Easley Blackwood may loom as a significant figure in American composition. Whether that happens is immaterial to us at the moment. What counts is that our generation is paying some mind to a richly talented young American composer.

"His Symphony No. 1 was introduced to New York [November 1958] by Charles Munch and the Boston Symphony Orchestra. In its independence of thought and maturity of approach it disclosed a composer who had gone far in a short time. This listener thought that the prevailing somberness of the work reflected the mood of the beat generation. There was no intention to suggest that this was a deliberate design. It does not matter anyhow. A man should write as he feels, and this is how Mr. Blackwood felt. He was only twenty-three when he composed the symphony. He is now all of twenty-five. His talents have received recognition in the form of awards, fellowships and performance. It is comforting to observe a composer of uncommon gifts receiving attention here and now. Let posterity look after itself."

BOCA GRANDE PALM BEACH

Tat Saunders INC.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: Harold in Italy; Beethoven: Symphony No. 3 ("Eroica")

RCA VICTOR
RADIO CORPORATION OF AMERICA

THE DECLINE OF PROGRAM MUSIC

A COMPOSER'S title is his flag. Not too many years ago, anyone who wrote the single word "symphony" over a score was open to suspicion as being a classical pedant. Now, symphonies being the rule, a composer who would dip into legend and quote a colorful passage from a poet on his title-page would be correspondingly under suspicion as a hopeless romantic. One can even observe the switch in point of view in those composers whose years have spanned the æsthetic transformation. Sibelius was one of the first to displace tone poems with symphonies; Stravinsky did not commit himself to a symphony which really was a symphony until his fifty-eighth year (1940). Vaughan Williams in his advancing years would hardly have turned back to sights and sounds of London, nor dwelt again upon sea or landscapes. When Honegger wrote his Fifth Symphony, any thoughts of putting locomotives or football teams into music were well behind him.

One no longer hears heated argumentation over the comparative virtues of "program music" and "absolute music," for the tone poem is no longer a defensible method — it has become an historical fact.



LUNCHEON
Served Monday through Friday
11 to 3
The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651



BOSTON BOOK and ART SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

— marion ruth

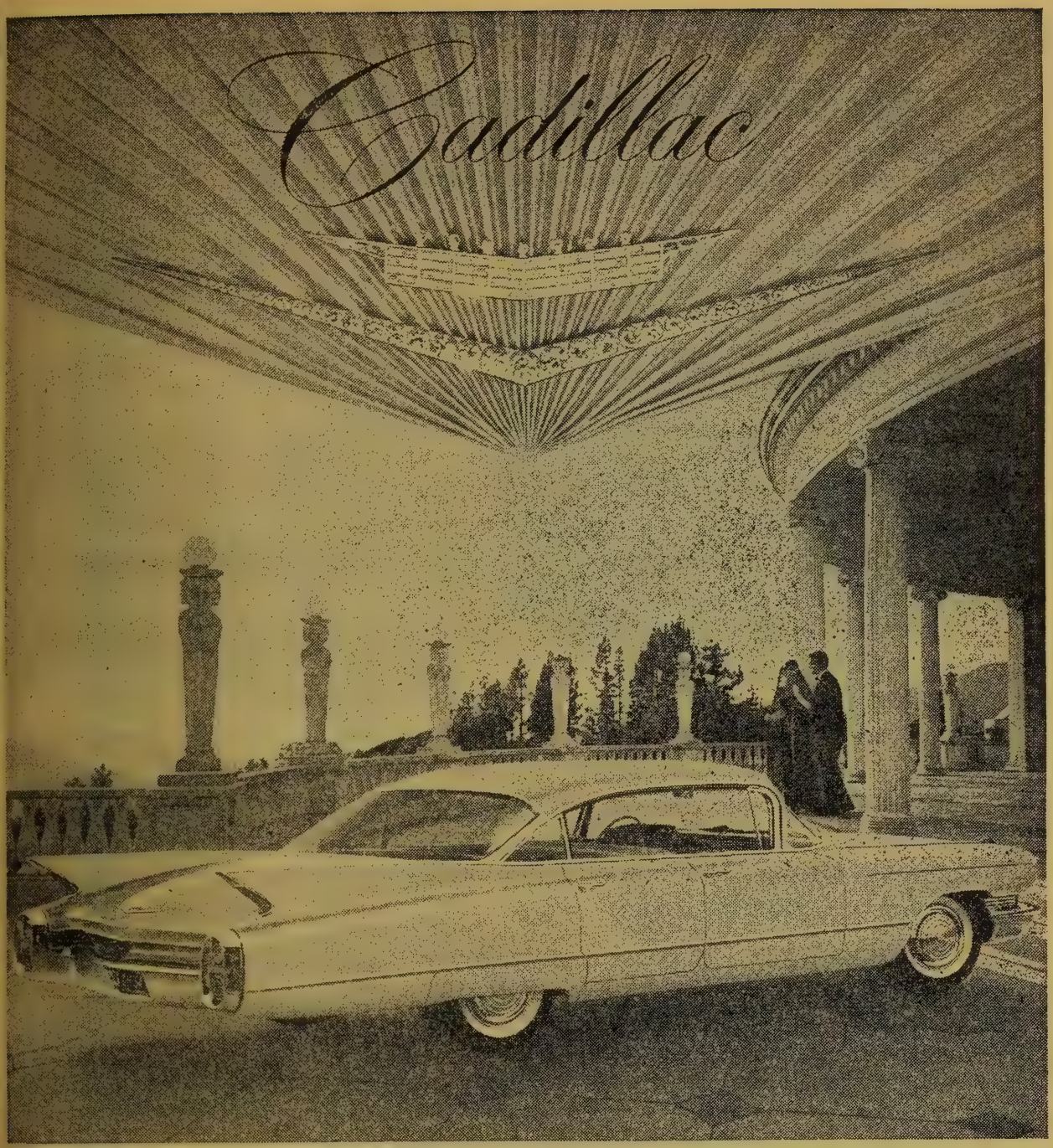
A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



THE CADILLAC "V" AND CREST Interpreted in Diamonds and Platinum BY CARTIER

Maybe this could be your "someday"!

Most people say that someday—if events keep pace with their dreams—they hope to own a Cadillac car. And among these are many who do not yet realize that Cadillac has become for them a present-day practicality. The car's initial cost represents a sounder investment than ever in terms of value received. Its operation is practical almost beyond belief—and, as always, it is in a class of its own as far as resale is concerned. Isn't it time you found out how close these facts bring *you* to the car of your dreams? Then we urge you to visit your Cadillac dealer—take a demonstration drive—and hear the wonderful 1960 story for yourself.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

The great tone poems of the past are treasurable relics. They are looked upon by an up-to-date composer with a certain amount of condescension as something outside of his immediate ken. They are enjoyed by audiences, but not on account of the pictorial images or inspiring thoughts they offer to evoke. The title is now taken as little more than an identifying tag, and the music survives in performances on its straight musical appeal. There is something not quite honest about some composers of the programmistic era. They are under suspicion of having concocted a titular banner to attract attention, and in some cases the titles were conceived *post musicam.* Other composers, particularly the earlier great ones of the nineteenth century, acted quite naturally according to the temper of the time. They were simply a part of the general mid-century flowering of the imagination, the liberation of fantasy and stress upon sentiment through all the arts.

The Pastoral Symphony seems to have afforded a conspicuous precedent. There had also been Rameau's neat trick of decorative titles, but where Rameau had been pleasantly piquant, the Romantics became deadly serious about the practice and pushed it to preposterous lengths. They became infatuated with new developments in colorful instruments, dynamics, rich chromatic harmonies, formal freedom. Berlioz, Liszt, Wagner, Strauss found ways to hypnotize the hearer, to soothe or excite the nerves, to build suspense, surprise, to make a tonal assault — all the elements of dramatic sensation with nothing more than a pretense of a dramatic plot.

Chez Lucien
FRENCH CUISINE AT ITS BEST!
Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2
Formerly with French Line
121 MASSACHUSETTS AVENUE, BOSTON
Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST
Life and Accident Insurance — individual and group

The Columbian National Life Insurance Company
Boston, Massachusetts
Member Hartford Fire Insurance Company Group


Enjoy THE MODERN CONCEPT IN *Stereophonic Hi-Fi*



Here is a splendid example of Lafayette's TRUE STEREO HI-FI, completely assembled and installed in handsome modern cabinets, ready to play. This system, the work of Lafayette electronic experts, eliminates any problems of wiring, drilling, mounting, connecting or finishing. You merely turn the switch for incomparable listening pleasure.

Other Stereo Hi-Fi components and cabinets available as completely assembled units.

Lafayette Radio

110 Federal Street, Boston

No one can say that this is anything but an enrichment of tonal means — when not abused. The most interesting thing about the march towards immensity is that it has been most successful when it has been least representational. In this way it can more effectively stimulate our imagination. Our sense of wonder is aroused, as when we see pictures in glowing embers or cloud formations. The composer can be the supreme hypnotist, and the results have been marvelous, so long as audiences were not distracted from direct tonal apprehension. When composers got into the way of attaching literary titles to their scores, they usually diverted their listeners from the music as such. This was always unfortunate. Some cases have been fairly harmless, such as the "heroic" overtures where one hero would really do quite as well as another. Berlioz went further and was too literary-minded for his own good; his titles attracted general attention, which they were no doubt intended to do, but they also stirred up prejudice, argumentation, and a considerable amount of obfuscation. Liszt must be suspected of having climbed on the shoulders of Tasso or Lamartine in his efforts to reach a higher altitude. There is probably not a tone poem in existence where the hearer would have arrived at the composer's title without having been prompted.



***KLM** is proud to be the Airline preferred by the*

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



The point was reached where critics would pass judgment on a piece by the test of whether or not it lived up to its program. Strauss learned to regret his mistake of carrying the program idea to its extremity. People settled upon his titles as if they had been his starting points and berated him for attempting to make music out of family domesticity, Nietzschean philosophy, sheep, or adverse critics, when all he had done was to compose entirely self-sufficient scores, allowing his fantasy to condition his constructive plan, and to play quite incidentally on a passing quizzical simulation of this or that. He realized only too well that his detractors were approaching his tone poems from a false literary angle and, since they were of the conservative persuasion, confusing his programmistic with his purely musical daring.

On the stage, and only on the stage, program music has a real *raison d'être,* the support of the plot and the visual action. Yet the music in an opera never really depicts the story; it rather underlines it, or at its best enraptures us as vocal and orchestral music not inappropriate to the occasion but still of primary importance as music. Strauss lifts us with his own kind of orchestral eloquence, whatever subject is in hand. The Straussian orchestra well suits the high tension of Greek tragedy or the mystic deification of Ariadne; it can meet momentarily the macabre episodes in *Salome,* or seduce us with waltz

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to
LA DUCHESSE ANNE
A Charming Corner of France
Open every day – 5:30 P.M. to 10 P.M.
Restaurant Available for
Luncheon and Reception Parties
Recommended by
HOLIDAY and ESQUIRE MAGAZINES
224 NEWBURY ST. CIrcle 7-9186

measures in *The Cavalier of the Rose.* It is still the Straussian plum pudding.

Wagner was more successful at musical depiction, in fact the most successful of all, partly because he was more systematic about it, but mostly because he was Wagner. Apart from his often cumbrous texts, he could be called the supreme magician of musical suggestion, the composer who has come nearest to making the "program" legitimate. His characters are closely associated with their motives not simply because he contrived chromatic sinuousness for the semblance of passion, undulating arpeggios for the Rhine, the lowest register for giants, a darting figure for Loge's flames, etc. Under another composer these imitations would have seemed crude and more than a little silly. Wagner succeeded by intensity of conviction, by immersing his affections, his years of thought in his legendary subjects and by making them a deep part of his nature as artist. He went as far toward the fusion of tones and a theatrical story as genius, confuting reasonableness, can go.

J. N. B.

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



GRANDMOTHERS' BRACELET

with fourteen karat hearts and discs to be engraved with names and dates of her grandchildren (or children).

Hearts or discs $8 each

Charm bracelet $34

At Chestnut Hill, Northshore and Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Georg Henschel included this symphony in the orchestra's first season (February 24, 1882).

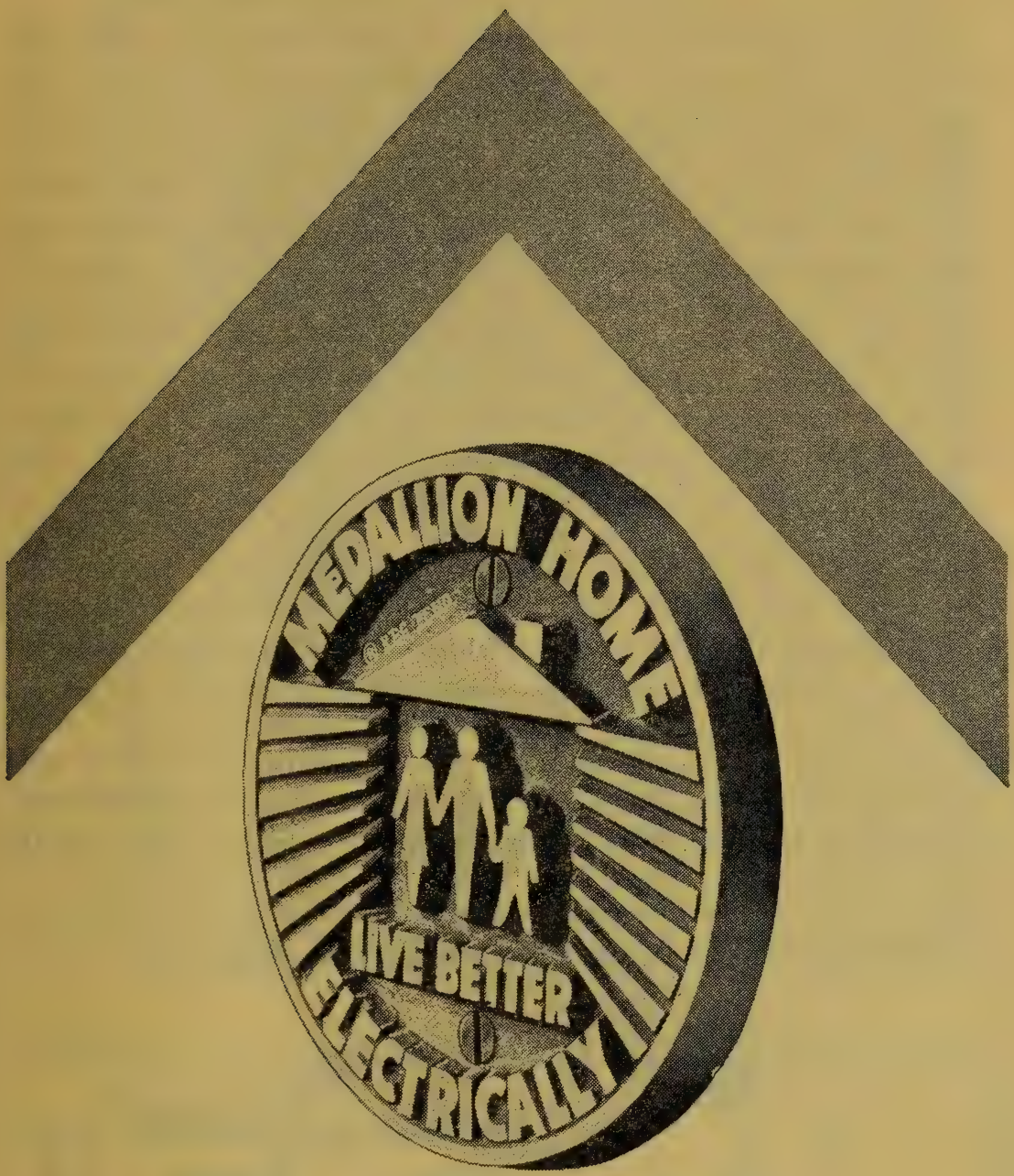
The most recent performances were on January 30–31, 1959, when Sir John Barbirolli conducted.

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

LOOKING back over the eighty years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly "modern" today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings FLOWER SHOP, INC. 248 HUNTINGTON AVE.
Sundays and Holidays KEnmore 6-2076 and 2077 opposite Symphony Hall

T. O. Metcalf Co.
LETTER PRESS PRINTING PHOTO OFFSET
BOSTON 10, MASS.
51 MELCHER STREET :: *Telephone:* HANCOCK 6-5050



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

In Leipzig, when the Second Symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as "not distinguished by inventive power"! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24, 1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it "wearisome," "turgid"; the *Traveler,* "evil-sounding," "artificial," lacking "a sense of the beautiful," an "unmitigated bore." The *Post* called it "as cold-blooded a composition, so to speak, as was ever created." The critic of the *Traveler* made the only remark one can promptly agree with: "If Brahms really had anything to say in it, we have not the faintest idea what it is." This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type known as the "Boston Brahmin." New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in

for superb footwear by master craftsmen



Joseph Antell

Boston **Wellesley**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, ***President***



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. For clean, fragrant and lustrous hair, use the Breck Shampoo best suited for your particular hair condition.

The Three Breck Shampoos are now marked in color for easy identification.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

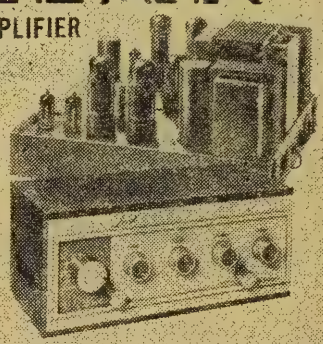
November, 1887): "The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's Dramatic Symphony, which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?"

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is – bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was "obscure," "intellectual," to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the "obscurity" they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these "obscure" symphonies would one day become (next to Beethoven's) the most generally beloved – the most enduringly popular of all.

• •

STEREO/HIGH FIDELITY NOTE:
This is the
LEAK
AMPLIFIER



Britain's Finest... for Stereo and Monaural music

Leak is the only stereo amplifier with the infinitesimal harmonic distortion of 1/10th of 1% (0.1%) at full rated power! This means you will enjoy more realistic, satisfying music on both stereo channels... without listening fatigue.

Since the amplifier is the heart of your stereo investment, Leak protects this investment by providing an unconditional five year guarantee on all parts except tubes. No other manufacturer in the high fidelity industry offers you such security.

There is a full range of stereo and monaural amplifiers and preamplifiers ..and a new FM tuner ...all at moderate prices.

Available in Boston at:
LAFAYETTE RADIO
110 FEDERAL STREET
THE LISTENING POST, INC.
161 NEWBURY STREET
RADIO SHACK CORPORATION
730 COMMONWEALTH AVENUE

A quality endorsed component of British Industries Corp. (BIC)
GARRARD • LEAK • WHARFEDALE • RJ • RIVER EDGE

Stop & Shop Gourmet Quiz for Early Comers

1. What is a Rome Beauty?
   a. Gina Lollobrigida b. cooking apple c. the Mona Lisa d. antipasto
2. How do you pot meat?
   a. cook it in too much wine b. place it in a crock c. simmer it d. plant it
3. What is chili con carne?
   a. Mexican hat dance b. cold beef stew c. kidney beans with meat
4. Stop & Shop Danish pastry is outstanding because
   a. it's baked on a Viking ship b. the flavoring is Aquevit c. it's made with creamery butter and consummate skill

ANSWERS:
1) b. cooking apple 2) c. simmer it 3) c. kidney beans with meat 4) c. to taste it is to love it!

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT
STOP & SHOP SUPER MARKETS



Alfred Nash Patterson

Founder and Conductor

10th ANNIVERSARY CONCERT YEAR

Nov. 22, 1959 – BACH: B Minor Mass, Symphony Hall
. . . superb vocalism; magnificent" . . .
KEVIN KELLY, *Boston Globe*

Dec. 17, 1959 – HANDEL: Messiah, Museum of Fine Arts (an impromptu performance)
. . . in the grand manner" . . . "unusual musical occasion"
The Christian Science Monitor

Jan. 20, 1960 – Antiphonal Concert, Trinity Church
. . . a high point of this or any musical season . . ."
LYON PHELPS, *Boston Herald*

Feb. 25-26, 1960 – MAHLER: Second Symphony, Symphony Hall, conducted by Richard Burgin with the Boston Symphony Orchestra
. . . choral singing of the first order"
CYRUS DURGIN, *Boston Globe*

March 29, 1960 – CONCERT OF CONTRASTS, Sanders Theatre. A benefit concert to aid WGBH Educational Founda tion 1960 Fund Drive. Music contrasting 16th and 20th Century settings of the same texts.
. . . one of the major occasions of the season"
CYRUS DURGIN, *Boston Globe*

April 6, 1960 – BEETHOVEN: Ninth Symphony, Symphony Hall. A Pension Fund Concert for the Boston Symphony Orchestra, conducted by Pierre Monteux celebrating his 85th Birthday.
. . . lustrous sonority"
ROBERT TAYLOR, *Boston Herald*

COMING . . .

May 22, 1960 – MONTEVERDI and RAY WILDING-WHITE, Jordon Hall, 8:30 p.m. (Date subject to change) Vespers of 1610 – Monteverdi sung by Russell Oberlin, counter tenor, Ship of Death (on a poem by D. H Lawrence) written by Boston contemporary composer Ray Wilding-White.

June 19, 1960 – Final Program Boston Arts Festival. Chorus will sing with symphonic wind ensemble

Brahms' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörtschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" [*"heiter and lieblich"*] symphony. "It is no work of art, you will say – Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not – I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in

BIGELOW · KENNARD CO ·

• jewelry • silver • china and glassware

• leather items • clocks • gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

• Caffè Espresso • Imported Teas, Dutch Cocoa • French Parfaits, Sandwiches • Viennese, Italian, French, and Syrian Pastry

ORLEANS COFFEE HOUSE

13 CHARLES STREET

BEACON HILL LA 3-9391

Sunday to Thurs. 4 P.M. to Midnite

Friday & Saturday 4 P.M. to 1 A.M.

her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major – the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's

New **PIANOS • ORGANS** **Rebuilt**



MARTIN A. CONSERVA & SONS

Piano Rebuilders For 46 Years

Sales and Complete Service

Steinway, Baldwin, Mason & Hamlin, Knabe

BROADWAY PIANO EXCHANGE, INC.

141 Main Street, Medford, Mass. **EXport 6-2224**

Members of Piano Technicians Guild



Café Florian

CONTINENTAL COFFEE HOUSE

85 NEWBURY

Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT

was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

"It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.* Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement."

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor

* This shows the first two movements as far slower than any present-day practice. A timing of a Boston performance under Dr. Munch is as follows: 14½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston Telephone: COmmonwealth 6-5101

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.



EXCLUSIVELY ON

ANGEL





KLEMPERER

"Klemperer has touched new heights," exclaimed *Gramophone*, Great Britain, when the Klemperer-Philharmonia performance of the Beethoven Ninth Symphony first appeared in England. "Klemperer emerges the supreme interpreter of the classics," commented the *London Observer*. American critics agreed. Hear Klemperer – *at the pinnacle of his art* – one of the great conductors of all times – on Angel Records.

RECORDED IN EUROPE FOR ANGEL RECORDS ®

BEETHOVEN AND KLEMPERER ON ANGEL

. . . with The Philharmonia Orchestra

THE SYMPHONIES

No. 1 in C Minor, Op. 21 . . . . . *35657**
No. 8 in F Major, Op. 93

No. 2 in D Major, Op. 36 . . . . . *35658**

No. 3 in E-flat, Op. 55 . . . . . *35328*

No. 5 in C Minor, Op. 67 . . . . . *35329*

No. 6 in F Major, Op. 68 . . . . . *35711**

No. 7 in A Major, Op. 92 . . . . . *35330*

No. 9 in D Minor, Op. 125 . . . *3577-B**

THE OVERTURES

"The Consecration of the House," Op. 124 . . . . . *35329*

"Coriolan," Op. 62 . . . . . *35658**
"Prometheus," Op. 43

The Great Fugue, Op. 133 . . . . . *35401*

Incidental Music to "Egmont" . . *3577-B**

**Also available in Stereo*

Piano Concerto in frigid silence. Florence May, Brahms pupil and biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

For information about space and rates in

THE BOSTON POPS PROGRAM

Call Advertising Department, Symphony Hall

COmmonwealth 6-1492

DONALD T. GAMMONS

THE NEW ENGLAND CONSERVATORY

A COLLEGE OF MUSIC

JAMES ALIFERIS, *President*

MAY FESTIVAL

Sponsored by the

FRIENDS OF THE NEW ENGLAND CONSERVATORY

Five Outstanding Musical Events in Jordan Hall

MAY 4 - MAY 18

I Opera Twinbill by the Opera Department — Boris Goldovsky, *Director*

The Spanish Hour, Ravel — Sister Angelica, Puccini

Fully staged and costumed — with orchestra — sung in English

II Recital by Miklos Schwalb, Pianist

Sonatas by J. C. Bach, Liszt; Prelude, Aria et Finale, Franck

Valses nobles et sentimentales, Ravel

III 20th Century Music for Violin and Keyboard

Robert Brink, Violin

Allen Barker, Piano — Daniel Pinkham, Harpsichord

Works of Debussy, Copland, Hovhaness, Henning, Bavicchi, Pinkham

IV Recital by Mac Morgan, Baritone — Willard Straight, Pianist

Works of Beethoven, Duparc, Mozart, Hugo Wolf, Copland and others

V Conservatory Symphony Orchestra — James Dixon, *Conductor*

Conservatory Chorus — Lorna Cooke deVaron, *Conductor*

Mahler: Symphony No. 2 in C minor, for Orchestra,
Soprano and Alto Solos, and Mixed Chorus

JAMES DIXON Conducting

SERIES TICKETS AT JORDAN HALL BOX OFFICE — $5.

60 Gainsboro Street — KEnmore 6-2412

footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the *"gescheite Leute."*

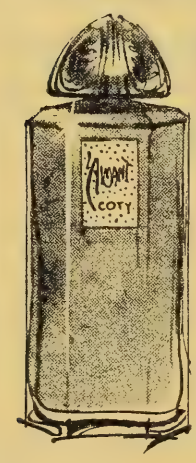
Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said,

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



STAR
MARKETS
Greater Boston's
Outstanding Food Stores
12 Large Supermarkets

WATERTOWN	MT. AUBURN
NEWTONVILLE	BROOKLINE
WELLESLEY	STONEHAM
MEDFORD	PORTER SQUARE
CHESTNUT HILL	NORWOOD
AUBURNDALE	WOBURN



Nothing makes a woman more feminine to a man
L'AiMANT
PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax

How the Whale (Of a Sale) Got Its Name



If you're in business these days you're certain of something besides taxes: your commercial ethics and advertising statements are being sifted for naughtiness by the FTC, FCC, SEC, and a possibly infinite number of less edgy guardians of customer weal. Barnum's picture has been removed from its frame, replaced by Kefauver. Demolitions experts in charge of the impending population explosion have promised not to produce a new sucker every minute, or at least to improve the ratio. Just possibly we've seen our last Semi-Monthly Birthday Sale, and the daily Million Dollar Clearance will give way to something closer to reality . . . for example a *Colossal Nervous Treasurer Event* followed by *First Annual Outwit 'Em Day,* etc.

Radio Shack has decided to pledge *not* to specify in its announcements that it will never be undersold. We were undersold by four Manhattan record shops in 1958-9, for example. Not every day, to be sure, but darn near. All four went bankrupt at 33⅓ rpm shortly before rock and roll died at 45 rpm; it was a lean year for best sellers!

Now we sound a happier note. By an odd collection of special discounts, cajoling, wishful-thinking and cynical markdown theories, Radio Shack enters 1960 with an *Ethical Mid-Winter Sale* of stereophonic LP disks on the RCA-Victor and London labels.

These regularly sell for $5.98 and $4.98 wherever records are sold at list. Where they are not sold for list the going price is $4.88 for a $5.98, and $3.87 for a $4.98, for reasons clearly brilliged by Lewis Carroll in his treatise on "Discount Operations and the Mirror Image."

Radio Shack, living precariously on a diet of curds and brinksmanship, is now selling *all* these $5.98 and $4.98 stereo LP's for $2.99 and $2.88 without tie-ins or nail-downs — in fact without even wincing.

For public record, our $2.99/$2.88 price is actually below regular dealer cost! You ask: how can it be? Aha! Now it is clear *you* are not in business! Dear friend, being in business in 1960 requires of you a certain quality. No, not faith in one's factory — *that* is suicide. The quality you need is *Massive Lack of Resistance.*

If a thing normally worth $6 suddenly costs you $3 — don't resist! Massively! Buy your head off! Tomorrow or next week or next month the tables will be turned; the $6 object will again cost you $6; the manufacturer will be heard muttering about raising the price to $6.65 due to increase in nylon rivets and antimagnetic plywood.

Radio Shack cannot accurately predict how long we will be able to offer Victor and London stereodisks below $3. All we can do, conservatively, is urge you to buy with abandon until the curtain falls. Fill your Jaguar to the gunwales. Bring your biggest wheelbarrow. It's truly a whale of a sale . . . nothing *but nothing* fishy about it!

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in the early days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

• PIANOS
• RADIOS
• ORGANS
• MUSICAL
TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS
Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

W. W. WINSHIP INC.
Established 1776
Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience
BOSTON
WELLESLEY • NORTHSHORE

Sharon
MEMORIAL PARK
"The Man Who Cares, Prepares"
EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-3890



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer – light as a melody by Mozart . . . Red Cap ale – robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

A NEW VICTOR RECORDING

NOW ON SALE – Regular Hi-Fi, $12.98 — Stereo, $14.98

BERLIOZ REQUIEM



CONDUCTOR

CHARLES MUNCH

BOSTON SYMPHONY ORCHESTRA

NEW ENGLAND CONSERVATORY CHORUS • LORNA COOKE DE VARON, CONDUCTOR • SOLOIST: LÉOPOLD SIMONEAU, TENOR

Ask about our Low Discount Price

BOOK CLEARING HOUSE

423 BOYLSTON STREET, BOSTON 16, MASS. - COPLEY 7-1600

BACH CHOIR OF BETHLEHEM, PA.

ANNUAL MAY FESTIVAL

MAY 13 - 14 and 20 - 21

IFOR JONES, *Conducting*

CANTATAS, MOTET AND MASS IN B MINOR

COURSE TICKETS $14.00 and $18.00

6 W. Broad St. – Room 207 Phone UN 6-4382

OUR DIRECTORS

Julian D. Anthony	President, The Columbian National Life Insurance Co.
Edwin D. Brooks	Minot, DeBlois & Maddison
C. Rodgers Burgin	President
Frank J. Carey	U. S. Manager and Attorney, The Employers Liability Assurance Corp., Ltd.
Richard L. Frothingham	Senior Vice President
J. Frank Gerrity	President, Gerrity Company, Inc.
Maynard L. Harris	President, Suffolk Franklin Savings Bank
Benjamin F. Jaques	President, S. H. Couch Co., Inc.
Henry C. Jones	President, Arkwright Mutual Fire Insurance Co.
Phillips Ketchum	Herrick, Smith, Donald, Farley & Ketchum
Leon M. Little	Treasurer, American Unitarian Association
Augustus P. Loring	Trustee
Kenneth W. Marriner	President, Marriner & Co., Inc.,
Wallace L. Pierce	President, S. S. Pierce Company
Thomas Temple Pond	Trustee
Charles O. Richardson	Trustee
Henry L. Shattuck	Shattuck & Brooks, Trustees
Walter K. Shaw, Jr.	President, E. A. Shaw & Co., Inc.
Henry G. Simonds	Textile Consultant
Philip W. Stocker	Executive Vice President
Francis C. Welch	Welch & Forbes

The directors of The New England Trust Company for over ninety years have kept the Bank in step with a changing world, at all times maintaining the conservative policies on which the Bank was founded.

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.

Telephone: HAncock 6-8005

Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation



Incorporated 1869

First Performance in Boston

THE PLAY OF DANIEL

Liturgical Music Drama of the XIII Century

"An hour-long invocation to glory."
— BROOKS ATKINSON, *New York Times*

at

CHRIST CHURCH, CAMBRIDGE

MARION BORON, Music Director

with members of the

CAMERATA

MUSEUM OF FINE ARTS, BOSTON

Buisine — Vielle — Minstrel's Harp — Rebec — Psaltery

Tuesday, Wednesday and Thursday, May 24, 25 and 26
8:30 p.m.

ADVANCE TICKET SALE: $5.00
Regular sale opens Monday, May 2: $5.00 - $3.50 - $2.00

Mail orders (checks payable to): DANIEL
Zero Garden Street, Cambridge 38, Mass.

"Without that eternal plugging-away which is immune to fatigue and discouragement, we couldn't be enjoying today's world. And today more than ever, the world also needs a sprinkling of that golden lifegiver called inspiration."

PRINTING VISUAL QUALITY

Our organization can provide fresh new approaches visually and creatively, to bring new life to your printing. We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED

272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

The foreign tours of this Orchestra, made at the expense of the State Department, have the special endorsement of the President. Mr. Eisenhower wrote to Mr. Henry B. Cabot in the autumn of 1956, after the second European tour:

> "It is gratifying to observe that the Boston Symphony Orchestra has developed, in typical American fashion, with the sponsorship and devoted support of private citizens."

The President's commendation of devoted support by private citizens is directed to those who have membership in THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA.

You are invited to become a Friend of the Orchestra.

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

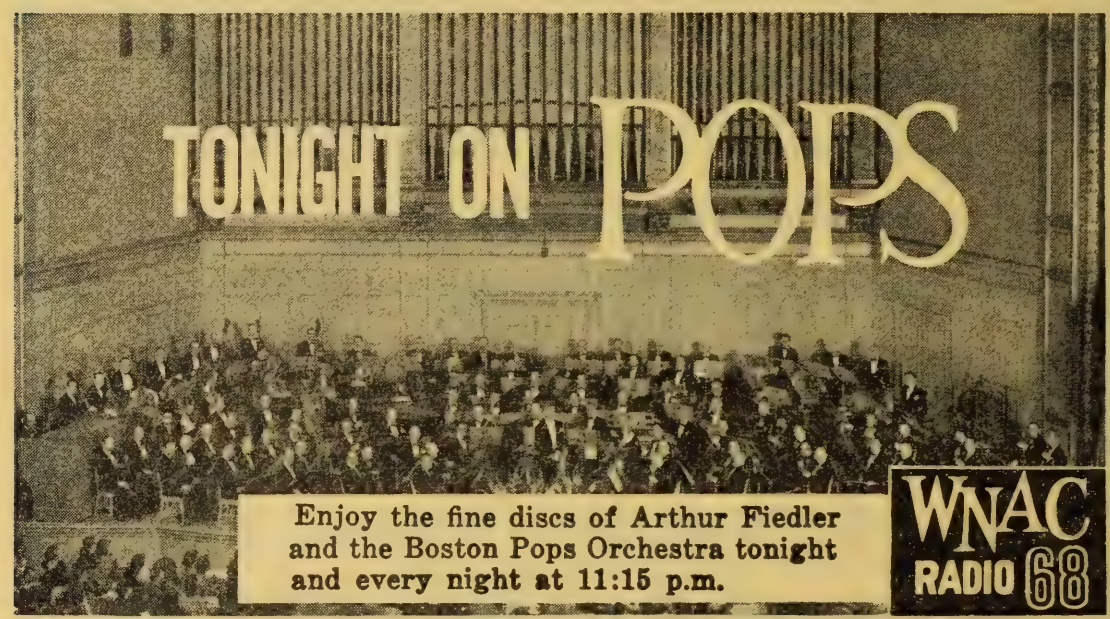


241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting





PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

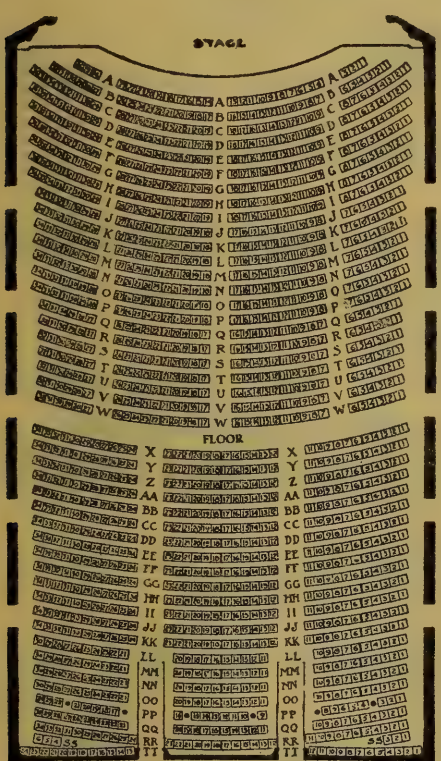
Since

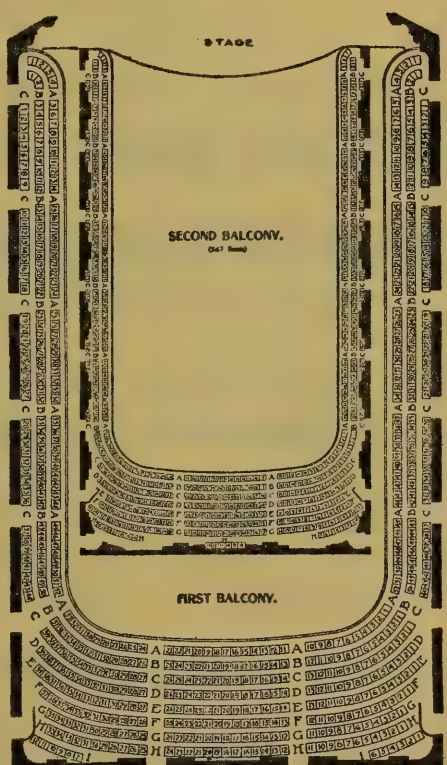


1832

J. S. WATERMAN & SONS

FUNERAL SERVICE





HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY

ELLIOT FORBES, *Conductor*

A SPRING CONCERT

SWEELINCK: Anthem — Gaudete Omnes

BACH: Motet — Jesu meine Freude

PISTON: Choral Setting — The Psalm and Prayer of David*

WALTER PISTON Conducting

LASSO: Madrigals — Lagrime di San Pietro

STRAVINSKY: Mass*

*Assisted by the HARVARD–RADCLIFFE ORCHESTRA

MICHAEL SENTURIA, *Conductor*

SANDERS THEATRE, CAMBRIDGE • 8:30 P.M.

FRIDAY, APRIL 29

TICKETS NOW available at $1.00, $1.50, $2.00, $2.50, $3.50 from the Harvard Cooperative Society and the Harvard Glee Club, Holden Chapel, Cambridge 38, KIrkland 7-8990, KIrkland 7-4115

Announcing a Merger
and an Opening of Musical Interest

BEECHER HOBBS for nearly 20 years in Brookline

AND

STAR TV AND RADIO CO. for nearly 30 years in Allston

Our beautiful NEW STORE — convenient and spacious — is NOW OPEN.

We invite you to see, hear, and *compare* the finest instruments made.

- **Magnavox** — television, radio, and stereo-phonographs
- **Fisher** — stereo—radio—phonographs and components
- **Records** — hi-fi and stereo LP's
- **Service** — unexcelled, on all makes
- **Parking** — ample, free, and directly in front

STAR TELEVISION — BEECHER HOBBS, Inc.

Melvin A. Shikes Beecher Hobbs P. Lawrence DiRusso

200 BOYLSTON STREET, CHESTNUT HILL

(on Rt. 9, near Stop & Shop) Tel.: WOodward 9-9720

ANNOUNCEMENT

80TH SEASON, 1960–1961

SYMPHONY HALL

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

---

24 FRIDAY AFTERNOON CONCERTS
24 SATURDAY EVENING CONCERTS
9 TUESDAY EVENING CONCERTS
6 SUNDAY AFTERNOON CONCERTS

from October 7 to April 29

GUEST CONDUCTORS AND SOLOISTS TO BE ANNOUNCED

Have you returned your renewal card for next season?

May 1st is the deadline for options.

If you have any questions, please inquire at the

SEASON TICKET OFFICE
SYMPHONY HALL
CO 6-1492

Boston Records New Spring Releases
Featuring Some of Your Favorite Artists



FRENCH HORN MASTERPIECES
STAGLIANO – VOLUME II

Russian and French Masterpieces for French Horn and Piano.

JAMES STAGLIANO
French Horn

PAUL ULANOWSKY, Piano

Mono B-212 Stereo BST-1009



PAGANINI

Cantabile and 6 Sonatas for Violin and Guitar.

FREDY OSTROVSKY, Violin

ERNEST CALABRIA, Guitar

Mono B-213 Stereo BST-1013



BRAHMS

Sonata No. 2 in E-flat for Clarinet and Piano, Op. 120
Trio in A minor for Clarinet, Cello and Piano, Op. 114

GINO CIOFFI, Clarinet

SAMUEL MAYES, Cello

RALPH BERKOWITZ, Piano

Mono B-214 Stereo BST-1014

12" Mono $4.98; 12" Stereo $5.95
Available at your record dealer or directly from us.

Write for complete catalog to:

BOSTON RECORDS
SYMPHONY CHAMBERS
246 HUNTINGTON AVENUE BOSTON 15, MASSACHUSETTS

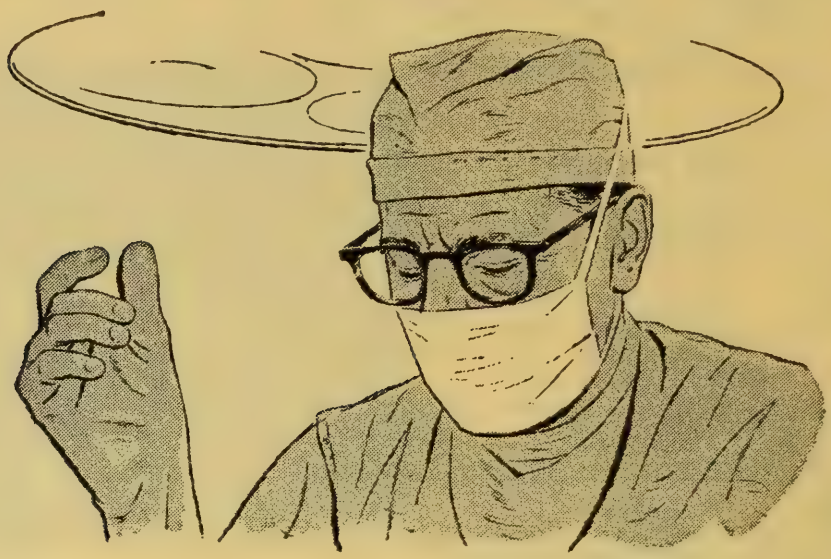
Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198*
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233*
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066*
	Violin Concerto (HEIFETZ)	LM-1992*
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228*
BLACKWOOD	Symphony No. 1	**LM-2352***
BLOCH	"Schelomo" (PIATIGORSKY)	**LM-2109**
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274*
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111*
	"Prelude to the Afternoon of a Faun"	LM-1984*
	Three Images	LM-2282*
DUKAS	The Apprentice Sorceror	LM-2292*
ELGAR	Introduction and Allegro	LM-2105*
FRANCK	Symphony No. 1 in D minor	LM-2131*
HAIEFF	Symphony No. 2	**LM-2352***
IBERT	"Escales" (Ports of Call)	**LM-2111***
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MAHLER	"Kindertotenlieder" and "Lieder eines fahrenden Gesellen" (MAUREEN FORRESTER)	**LM-2371***
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (HEIFETZ)	LM-2314*
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314*
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237*
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984*
	"Mother Goose" Suite	LM-2292*
	Piano Concerto (HENRIOT-SCHWEITZER)	LM-2271*
ROUSSEL	"Bacchus et Ariane" Suite	**LM-6113**
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292*
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239*
	Serenade for Strings	LM-2105*
	Violin Concerto (SZERYNG)	**LM-2363***
WAGNER	Excerpts (EILEEN FARRELL)	**LM-2255***
WALTON	Cello Concerto (PIATIGORSKY)	**LM-2109**

*** Also a stereophonic recording.**



A LIFE IS IN HIS HANDS...

In the crisis of an operation, the patient's life depends upon the surgeon's knowledge, skill and experience acquired over a lifetime of specialization.

If a crisis develops in your family's future, your plans should also be administered by specialists. When you appoint Boston Safe Deposit and Trust Company executor and trustee, you can be sure your family's security is in skilled hands. This specialized organization has devoted over 80 years to administering estates and trusts.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

Violins

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

Violas

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

Cellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth
Harold Farberman

Percussion

Charles Smith
Harold Thompson
Arthur Press

Harps

Bernard Zighera
Olivia Luetcke

Piano

Bernard Zighera

Library

Victor Alpert
William Shisler

Seventy-fifth Season

BOSTON POPS

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

Opening Night

Tuesday, April 26

The Pops will be given every night except on Mondays, through July 2.

Tickets will be on sale at the Box Office two weeks in advance of each concert.

(CO 6-1492)

SYMPHONY HALL BOSTON

THE BERKSHIRE FESTIVAL PROGRAMS

BOSTON SYMPHONY ORCHESTRA — CHARLES MUNCH, *Music Director*

At Tanglewood

SERIES X *(July 8, 9, 10)*
MUSIC OF BACH

SERIES Y *(July 15, 16, 17)*
MUSIC OF MOZART

SERIES A

Friday Evening, July 22

BEETHOVEN — Symphony No. 3
FAURE — Requiem
(Chorus and Soloists)
Conductor: CHARLES MUNCH

☆ ☆

Saturday Evening, July 23

CHERUBINI — Overture, "Anacreon"
BEETHOVEN — Piano Concerto No. 5
(CLAUDIO ARRAU)
RESPIGHI — Fountains of Rome
STRAUSS — Till Eulenspiegel
Conductor: PIERRE MONTEUX

☆ ☆

Sunday Afternoon, July 24

DELLO JOIO — Variations, Chaconne and Finale
MENDELSSOHN — Violin Concerto
(JAIME LAREDO)
BEETHOVEN — Symphony No. 5
Conductor: CHARLES MUNCH

SERIES C

Friday Evening, August 5

WAGNER — Act 3 Excerpts, "Die Meistersinger"
SIBELIUS — Violin Concerto
(RUGGIERO RICCI)
MENDELSSOHN — Symphony No. 3, "Scotch"
Conductor: CHARLES MUNCH

☆ ☆

Saturday Evening, August 6

BEETHOVEN — "Prometheus" Overture
DUTILLEUX — Symphony No. 2
BRAHMS — Piano Concerto No. 2
(EUGENE ISTOMIN)
Conductor: CHARLES MUNCH

☆ ☆

Sunday Afternoon, August 7

VAUGHAN WILLIAMS — Fantasia on a Theme by Thomas Tallis
BEETHOVEN — Piano Concerto No. 3
(LEON FLEISHER)
BRAHMS — Symphony No. 4
Conductor: PIERRE MONTEUX

SERIES B

Friday Evening, July 29

STRAVINSKY — Jeu de Cartes
KHRENNIKOV — Symphony No. 1
RACHMANINOFF — Piano Concerto No. 3
(BYRON JANIS)
Conductor: CHARLES MUNCH

☆ ☆

Saturday Evening, July 30

BERLIOZ — Fantastic Symphony
PISTON — Symphony No. 6
RAVEL — Daphnis and Chloe, Suite No. 2
(with chorus)
Conductor: CHARLES MUNCH

☆ ☆

Sunday Afternoon, July 31

MOZART — "Haffner" Symphony No. 35
BEETHOVEN — Symphony No. 9
(Chorus and Soloists)
Conductor: PIERRE MONTEUX

SERIES D

Friday Evening, August 12

BEETHOVEN — Symphony No. 2
LISZT — Piano Concerto in E-flat
(JORGE BOLET)
STRAVINSKY — Suite, "The Firebird"
Conductor: PIERRE MONTEUX

☆ ☆

Saturday Evening, August 13

HANDEL — Suite from "The Water Music"
CHOPIN — Piano Concerto in E minor
(GARY GRAFFMAN)
COPLAND — Symphony No. 1
Conductor: CHARLES MUNCH

☆ ☆

Sunday Afternoon, August 14

BERLIOZ — The Damnation of Faust
(Chorus and Soloists)
Conductor: CHARLES MUNCH

Tickets at the Festival Office, Symphony Hall, CO 6-1492

BERKSHIRE MUSIC CENTER

CHARLES MUNCH, *Director*

AARON COPLAND, *Chairman* RALPH BERKOWITZ, *Dean*

The Boston Symphony Orchestra's

Summer Music School at

TANGLEWOOD

JULY 3 — AUGUST 14

DEPARTMENT OF INSTRUMENTAL MUSIC

ELEAZAR DE CARVALHO

Advisers: PIERRE MONTEUX, GREGOR PIATIGORSKY

LEONARD BERNSTEIN

Orchestral Playing and Chamber Music

RICHARD BURGIN, WILLIAM KROLL

23 MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

RUTH POSSELT

DEPARTMENT OF CHORAL MUSIC

HUGH ROSS

LORNA COOKE DEVARON

ALFRED NASH PATTERSON

OPERA DEPARTMENT

BORIS GOLDOVSKY

DEPARTMENT OF COMPOSITION

AARON COPLAND

LUCIANO BERIO, THE LENOX QUARTET

DEPARTMENT OF LISTENING AND ANALYSIS

G. WALLACE WOODWORTH

FLORENCE DUNN

Two to six week enrollments are accepted in this newly revised and expanded Department; members of the Department participate in listeners'-rehearsals, in the Festival Concerts and in the Festival Chorus with the Boston Symphony Orchestra.

Information available at the Berkshire Music Center office in Symphony Hall or write to P. BOSSLER, *Registrar,* Symphony Hall, Boston 15.

One wishes that there were a demonstrable, perhaps dramatic, way in which the Trustees, Doctor Munch, and the members of the Orchestra could show the depth of their appreciation to those who are members of The Friends of the Boston Symphony Orchestra.

Doctor Munch has written of the conductor and of the orchestra, likening them to "the hearth to which thousands have come for warmth and light." If the Boston Symphony Orchestra has been such a "hearth" to you, that is not only its pleasure but the only way in which its appreciation can be expressed.

Although the Orchestra's winter season will conclude with these concerts, membership in The Friends is always available to those who, again in the words of Doctor Munch, "have faith and who wish to serve music."

WORKS PERFORMED AT THIS SERIES OF CONCERTS DURING THE SEASON 1959–1960

			PAGE
AMIROV: Kyurdi-Ovshari Mugami	VI	*November* 13–14	329
BACH: Brandenburg Concerto No. 6, in B-flat major, for Strings	III	*October* 16–17	137
Violin Concerto No. 1, in A minor (ISAAC STERN)	V	*November* 6–7	265
Suite No. 3, in D major, for Orchestra	XXI	*April* 1–2	1289
Cantata No. 4, "Christ lag in Todesbanden"	XXIII	*April* 14, 16	1417
BARBER: Medea's Meditation and Dance of Vengeance, Op. 23a	IV	*October* 30–31	210
BEETHOVEN: Symphony No. 5, in C minor, Op. 67	XIV	*January* 29–30	878
Symphony No. 2, in D major, Op. 36	XVI	*February* 12–13	969
Suite from "Die Geschöpfe des Prometheus," Ballet, Op. 43	XVIII	*March* 4–5	1097
Overture to "Leonore" No. 3, Op. 72	XIX	*March* 11–12	1161
Symphony No. 3, in E-flat major, "Eroica," Op. 55	XXII	*April* 8–9	1353
BERG: Concerto for Violin and Orchestra (ISAAC STERN)	V	*November* 6–7	278
BERLIOZ: Fantastic Symphony, Op. 14a	XX	*March* 18–19	1262
BLACKWOOD: Symphony No. 1	XXIV	*April* 22–23	1486
BRAHMS: Symphony No. 1, in C minor, Op. 68	VII	*November* 27–28	432
Symphony No. 2, in D major, Op. 73	XXIV	*April* 22–23	1506
BRUCKNER: Symphony No. 5, in B-flat major	X	*December* 24, 26	585
CHOPIN: Piano Concerto in E minor, Op. 11 (GARY GRAFFMAN)	XIX	*March* 11–12	1172
COPLAND: Orchestral Suite from the Opera, "The Tender Land"	VI	*November* 13–14	342
First Symphony	XI	*January* 1–2	694
DELLO JOIO: Variations, Chaconne and Finale	XX	March 18–19	1240
DIAMOND: Rounds for String Orchestra	XI	*January* 1–2	686

DURANTE: Concerto for Strings, in F minor, No. 1
(Edited by Adriano Lualdi) IV *October* 30–31 201

DUTILLEUX: Symphony No. 2, for Large Orchestra and Chamber Orchestra IX *December* 11–12 532

DVOŘÁK: Concerto for Cello, in B minor, Op. 104
(GREGOR PIATIGORSKY) XV *February* 5–6 952

FAURÉ: Prelude to "Pénélope" IX *December* 11–12 521

Ballade, for Piano and Orchestra, Op. 19
(NICOLE HENRIOT-SCHWEITZER) XXI *April* 1–2 1334

FRANCK: "Le Chasseur maudit," Symphonic Poem
II *October* 9–10 116

"Variations symphoniques" for Piano and Orchestra
(JORGE BOLET) II *October* 9–10 114

HANDEL: Suite for Orchestra, from "The Water Music"
(Arranged by Sir Hamilton Harty) XX *March* 18–19 1225

HARRIS: Symphony No. 3 (in one movement)
VII *November* 27–28 429

HAYDN: Symphony No. 100, in G major, "Military"
II *October* 9–10 73

Symphony in C minor, No. 95 XI *January* 1–2 666

Symphony in E-flat, No. 99 XII *January* 8–9 713

HINDEMITH: Pittsburgh Symphony XIII *January* 15–16 780

Konzertmusik for String and Brass Instruments, Op. 50
XVII *February* 26–27 1033

HONEGGER: Symphony No. 2, for String Orchestra
XVIII *March* 4–5 1141

KABALEVSKY: Concerto for Cello and Orchestra, Op. 49
(SAMUEL MAYES) VI *November* 13–14 361

KIRCHNER: Toccata for Strings, Solo Winds and Percussion
XV *February* 5–6 916

KHRENNIKOV: Symphony No. 1, Op. 4 VI *November* 13–14 366

LA MONTAINE: Concerto for Piano and Orchestra, Op. 9
(JORGE BOLET) II *October* 9–10 82

LOEFFLER: "A Pagan Poem" (After Virgil), Op. 14
VIII *December* 4–5 498

LOPATNIKOFF: Music for Orchestra, Op. 39
XIV *January* 29–30 841

MAHLER: Adagio and Allegretto moderato ("Purgatorio") from the Tenth Symphony (Posthumous)
VIII *December* 4–5 478

Symphony in D major, No. 1 XII *January* 8–9 752

Symphony in C minor, No. 2, for Orchestra, Soprano and Alto Solos, and Mixed Chorus XVII *February* 26–27 1060

MARTINON: Prelude and Toccata XXIV *April* 22–23 1481

MARTINU: "The Parables" I *October* 2–3 20

Fantasia Concertante for Piano and Orchestra (MARGRIT WEBER) XVIII *March* 4–5 1106

MENDELSSOHN: Symphony No. 3, in A minor, "Scottish," Op. 56 V *November* 6–7 304

Capriccio brillante, for Piano and Orchestra, Op. 22 (GARY GRAFFMAN) XIX *March* 11–12 1205

MESSIAEN: "L'Ascension," Four Symphonic Meditations VII *November* 27–28 404

MOEVS: "Attis," for Orchestra with Chorus and Tenor Solo XVI *February* 12–13 998

MOUSSORGSKY: "Pictures at an Exhibition," Piano Pieces (Arranged for Orchestra by Maurice Ravel) X *December* 24, 26 621

MOZART: Symphony No. 38, in D major, "Prague," K. 504 I October 2–3 9

Violin Concerto No. 4, in D major, K. 218 (JOSEPH SILVERSTEIN) III *October* 16–17 146

Piano Concerto in E-flat, K. 271 ("Jeunehomme Concerto") (ANIA DORFMANN) IX *December* 11–12 550

Symphony No. 39, in E-flat major, K. 543 XV *February* 5–6 905

Requiem Mass, in D minor, K. 626 XXIII *April* 14, 16 1447

PISTON: Symphony No. 6 XXI *April* 1–2 1337

PURCELL: Fantasias for Strings XI *January* 1–2 649

RAVEL: "Tzigane," for Violin and Orchestra (JOSEPH SILVERSTEIN) III *October* 16–17 168

"Daphnis et Chloé," Ballet, Suite No. 2 IX *December* 11–12 554

Concerto for Piano and Orchestra (NICOLE HENRIOT-SCHWEITZER) XXI *April* 1–2 1294

RESPIGHI: "Fountains of Rome," Symphonic Poem XXII *April* 8–9 1382

ROUSSEL: Symphony No. 4, Op. 53 III *October* 16–17 180

"Bacchus et Ariane," Suite No. 2, Op. 43 XIX *March* 11–12 1208

ERRATA

p. 1541--TCHAIKOVSKY: Symphony No. 2,
in C minor, Op. 17
XVI February 12-13

p. 1541--RICHARD BURGIN also conducted
the concerts of February 5-6

SCHUBERT: Symphony in B minor, "Unfinished"
VIII *December* 4–5 457

Symphony No. 2, in B-flat major XIII *January* 15–16 809

SCHUMAN: New England Triptych; Three Pieces for Orchestra after William Billings XI *January* 1–2 672

SCHUMANN: Symphony No. 1, in B-flat major, Op. 38
I *October* 2–3 46

SIBELIUS: Concerto for Violin and Orchestra, in D minor, Op. 47 (RUGGIERO RICCI) XIV *January* 29–30 846

STRAUSS: "Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20 VII *November* 27–28 393

"Tod und Verklärung," Tone Poem, Op. 24
XII *January* 8–9 722

Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner – in Rondo form, Op. 28
XXII *April* 8–9 1389

STRAVINSKY: Suite from the Ballet, "L'Oiseau de feu"
XIII *January* 15–16 818

TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36
IV *October* 30–31 240

WAGNER: Prelude to "Die Meistersinger von Nürnberg"
IV *October* 30–31 218

Overture to "Tannhäuser" XIII *January* 15–16 777

Excerpts from Act III, "Die Meistersinger von Nürnberg"
XVIII *March* 4–5 1142

GUEST CONDUCTORS

RICHARD BURGIN (Associate Conductor): December 24, 26; February 12–13; February 26–27. Sketch 579

AARON COPLAND: January 1–2.

PIERRE MONTEUX: April 8–9.

EUGENE ORMANDY: November 27–28. Sketch 387

THOMAS SCHIPPERS: October 30–31. Sketch 195

WILLIAM STEINBERG: January 8–9; January 15–16. Sketch . 707

The following composers conducted their own works:

AARON COPLAND: November 13–14.

DMITRI KABALEVSKY: November 13–14. Sketch . . . 364

LEON KIRCHNER: February 5–6. Sketch 922

WORKS PERFORMED FOR THE FIRST TIME IN THE FRIDAY–SATURDAY SERIES

AMIROV	Kyurdi-Ovshari Mugami
DURANTE	Concerto for Strings, in F minor, No. 1 (Edited by Adriano Lualdi)
DUTILLEUX	*Symphony No. 2, for Large Orchestra and Chamber Orchestra
FAURÉ	Ballade, for Piano and Orchestra, Op. 19
HINDEMITH	Pittsburgh Symphony
KHRENNIKOV	Symphony No. 1, Op. 4
KIRCHNER	Toccata for Strings, Solo Winds and Percussion
LA MONTAINE	Concerto for Piano and Orchestra, Op. 9
LOPATNIKOFF	Music for Orchestra, Op. 39
MARTINON	*Prelude and Toccata
MARTINU	Fantasia Concertante for Piano and Orchestra
MENDELSSOHN	Capriccio brillante, for Piano and Orchestra, Op. 22
MESSIAEN	"L'Ascension," Four Symphonic Meditations
MOEVS	*"Attis," for Orchestra with Chorus and Tenor Solo
PURCELL	Fantasias for Strings
SCHUMAN	New England Triptych; Three Pieces for Orchestra after William Billings

* First performance.

NUMERICAL SUMMARY OF WORKS PERFORMED

Works by Beethoven, Mozart – 5; Bach – 4; Haydn, Mahler, Ravel, Strauss, Wagner – 3; Brahms Copland, Fauré, Franck, Hindemith, Martinu, Mendelssohn, Roussel, Schubert, Tchaikovsky – 2; Amirov, Barber, Berg, Berlioz, Blackwood, Bruckner, Chopin, Dello Joio, Diamond, Durante, Dutilleux, Dvořák, Handel, Harris, Honegger, Kabalevsky, Kirchner, Khrennikov, La Montaine, Loeffler, Lopatnikoff, Martinon, Messiaen, Moevs, Moussorgsky, Piston, Purcell, Respighi, Schuman, Schumann, Sibelius, Stravinsky – 1 each. Total: 81 works by 50 composers.

ARTISTS WHO HAVE APPEARED AS SOLOISTS

JORGE BOLET (La Montaine: Concerto for Piano and Orchestra; Franck: "Variations symphoniques"). October 9–10. Sketch 68

ANIA DORFMANN (Mozart: Piano Concerto in E-flat). December 11–12. Sketch 515

GARY GRAFFMAN (Chopin: Piano Concerto in E minor; Mendelssohn: Capriccio brillante). March 11–12. Sketch 1155

NICOLE HENRIOT-SCHWEITZER (Fauré: Ballade; Ravel: Concerto for Piano and Orchestra). April 1–2. Sketch . . 1284

SAMUEL MAYES (Kabalevsky: Concerto for Cello and Orchestra). November 13–14. Sketch 324

GREGOR PIATIGORSKY (Dvořák: Cello Concerto in B minor). February 5–6. Sketch 900

*RUGGIERO RICCI (Sibelius: Violin Concerto in D minor). January 29–30. Sketch 836

JOSEPH SILVERSTEIN (Mozart: Violin Concerto in D major; Ravel: "Tzigane"). October 16–17. Sketch . . 131

ISAAC STERN (Bach: Violin Concerto in A minor; Berg: Concerto for Violin and Orchestra). November 6–7. Sketch 259

*MARGRIT WEBER (Martinu: Fantasia Concertante for Piano and Orchestra). March 4–5. Sketch 1092

* First appearance with the Boston Symphony Orchestra.

ARTISTS WHO HAVE ASSISTED IN PERFORMANCES

Choruses:

CHORUS PRO MUSICA, ALFRED NASH PATTERSON, Conductor (Mahler: Symphony No. 2)

HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY, ELLIOT FORBES, Conductor (Moevs: "Attis")

NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE DE VARON, Conductor (Bach: Cantata No. 4, "Christ lag in Todesbanden"; Mozart: Requiem)

Sopranos:

NANCY CARR (Mahler: Symphony No. 2)

SARAMAE ENDICH (Mozart: Requiem)

Contraltos:

EUNICE ALBERTS (Mahler: Symphony No. 2)

BETTY ALLEN (Mozart: Requiem)

Tenors:	*Charles K. L. Davis (Mozart: Requiem)
	*Robert Price (Moevs: "Attis")
Bass:	Mac Morgan (Mozart: Requiem)
English Horn:	Louis Speyer (Loeffler: "A Pagan Poem")
Piano:	Bernard Zighera (Loeffler: "A Pagan Poem")

* First appearance with the Boston Symphony Orchestra.

ENTR'ACTES

		PAGE
Bernstein, Leonard	An Imaginary Conversation	418
Broder, Nathan	Samuel Barber	233
Burk, John N.	The "Cosmopolitan" Martinu	31
	Words About Music	38
	Mozart and the Violin	154
	Wagner's "Opera Buffa"	222
	Francesco Durante	231
	Another Book on Mozart	300
	Music's Lesser Partner	492
	Mozart's Piano Concertos	540
	The Quest for the Authentic Bruckner	612
	England's Great Composer	656
	William Schuman	678
	The Definitive Sibelius?	856
	From a Trickle to a Torrent	932
	A Roman Orgy	1005
	Ottorino Respighi	1384
	The Chopin–Potocka Letters	1186
	The Impressionists and Debussy	1256
	Further Quest of the "Immortal Beloved"	1370
	"A Lightning Bolt at a Family Reunion"	1398
	Mozart's Church Music	1430
	Odd Bits About Composers	1439
	The Decline of Program Music	1498
Cardus, Neville	The Closed Mind	108
Copland, Aaron	The Gifted Listener	350
Cousins, Norman	Don Pablo	740
"C. E. C."	Amirov and the Caucasus	332
Ferris, Rev. Theodore P.	A Meditation in Grand Central Station	986
Gauthier, Eva	Reminiscences of Maurice Ravel	1326
Gilman, Lawrence	The Master of the Grand Style	607
Hale, Philip	"The Legendary Hunter"	98
Harrison, Jay	Sir Thomas and His Latest Views	872
	Munch and Music; Current Views	1247
Honegger, Arthur	"Pénélope"	526
Jung, E.	Ernest Münch	1118
Krenek, Ernst	Krenek and Mahler's Tenth	489
Landon, H. C. R.	Haydn's Esterháza is Still There	88
Láng, Paul Henry	The Role of the Conductor	946
Longus	Daphnis and Chloe	560

NETTEL, REGINALD	Haydn's Orchestra in London	730
PERKINS, FRANCIS	To Boo or Not to Boo, That is the Question	1136
PISTON, WALTER	More Views on Serialism	1318
REICH, WILLI	Alban Berg's Violin Concerto	296
ROGERS, HAROLD	Doors to the New Musical World	1129
ROY, KLAUS G.	Thoughts on the Fifth Symphony	868
	Ballades in General and Fauré's in Particular	1311
RUBINSTEIN, ARTUR	Monologue on Chopin	1192
SALZMAN, ERIC	Paul Hindemith — Master of Many Trades	790
SCHÖNBERG, ARNOLD	Schönberg's Estimate of Gustav Mahler	1038
SLONIMSKY, NICOLAS	Of Orchestral Conductors	1054
STRAVINSKY, IGOR	Apropos "Le Sacre du Printemps"	798
TAUBMAN, HOWARD	A Pampered Age?	1302
THOMSON, VIRGIL	Ravel — The Super Artisan	160
WALTER, BRUNO	Mahler and His First Symphony	748
WERFEL, ALMA MAHLER	Mahler and Boston	487

PENSION FUND

At the 125th Pension Fund concert, in honor of Pierre Monteux's 85th birthday, Mr. Monteux conducted Beethoven's Ninth Symphony on Wednesday, April 6, the Chorus Pro Musica and the following soloists assisting: Eleanor Steber, soprano; Freda Gray-Massé, alto; John McCollum, tenor; David Laurent, bass. Mr. Monteux opened the concert with the "Haffner" Symphony of Mozart.

Seven regular Open Rehearsals at Symphony Hall during the season past (November 5, December 10, January 3, February 11, February 25, March 10, April 13) and three extra Open Rehearsals (February 5, March 3, April 21) benefited the Pension Fund.

The six Saturday morning rehearsals of the Berkshire Festival were open to the public for the benefit of the Pension Fund.

MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The 26th annual meeting of the Friends of the Boston Symphony Orchestra was held in Symphony Hall on Wednesday, November 4, 1959 at 4:00 o'clock. Henry A. Laughlin, Chairman of the Friends, addressed the meeting, after which the Orchestra played "Le Chasseur maudit" of Franck. Dr. Munch and the trustees received the members at tea.

PROGRAMS OF THE SUNDAY AFTERNOON SERIES

Six Sunday concerts were given in Symphony Hall on Sunday afternoons. WILLIAM STEINBERG conducted the concert on January 10 and RICHARD BURGIN on February 28.

November 8. BACH: Violin Concerto No. 1, in A minor (ISAAC STERN); BERG: Concerto for Violin and Orchestra (ISAAC STERN); MENDELSSOHN: Symphony No. 3, in A minor, "Scottish," Op. 56.

January 10. HAYDN: Symphony in E-flat, No. 99; STRAUSS: "Tod und Verklärung," Tone Poem, Op. 24; MAHLER: Symphony in D major, No. 1.

January 31. SCHUBERT: Symphony in B minor, "Unfinished"; SIBELIUS: Concerto for Violin and Orchestra, in D minor, Op. 47 (RUGGIERO RICCI); BEETHOVEN: Symphony No. 5, in C minor, Op. 67.

February 28. BEETHOVEN: Symphony No. 2, in D major, Op. 36; TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64.

March 13. BEETHOVEN: Overture to "Leonore" No. 3, Op. 72; CHOPIN: Piano Concerto in E minor, Op. 11 (GARY GRAFFMAN); MENDELSSOHN: Capriccio brillante, for Piano and Orchestra, Op. 22 (GARY GRAFFMAN); ROUSSEL: "Bacchus et Ariane," Suite No. 2, Op. 43.

April 3. BACH: Suite No. 3, in D major, for Orchestra; PISTON: Symphony No. 6; FAURÉ: Ballade, for Piano and Orchestra, Op. 19 (NICOLE HENRIOT-SCHWEITZER); RAVEL: Concerto for Piano and Orcheestra (NICOLE HENRIOT-SCHWEITZER).

PROGRAMS OF THE TUESDAY EVENING SERIES

Nine Symphony concerts were given in Symphony Hall on Tuesday evenings. WILLIAM STEINBERG conducted the concert on January 12, RICHARD BURGIN on March 1.

October 6. MOZART: Symphony No. 38, in D major, "Prague," K. 504; COPLAND: Party Scene and Finale from the Opera, "The Tender Land"; BEETHOVEN: Symphony No. 5, in C minor, Op. 67.

November 10. BACH: Violin Concerto No. 1, in A minor (ISAAC STERN); BERG: Concerto for Violin and Orchestra (ISAAC STERN); MENDELSSOHN: Symphony No. 3, in A minor, "Scottish," Op. 56.

December 8. SCHUBERT: Symphony in B minor, "Unfinished"; MOZART: Piano Concerto No. 24, in C minor, K. 491 (CLAUDE FRANK); MAHLER: Adagio and Allegretto moderato ("Purgatorio") from the Tenth Symphony (Posthumous).

December 22. FAURÉ: Prelude to "Pénélope"; DUTILLEUX: Symphony No. 2, for Large Orchestra and Chamber Orchestra; FRANCK: "Le Chasseur maudit," Symphonic Poem; RAVEL: "Daphnis et Chloé," Ballet, Suite No. 2.

January 12. HAYDN: Symphony in E-flat, No. 99; BARBER: Souvenirs, Ballet Suite, Op. 28; MAHLER: Symphony in D major, No. 1.

February 9. MOZART: Symphony No. 39, in E-flat major, K. 543; KIRCHNER: Toccata for Strings, Solo Winds and Percussion; DVOŘÁK: Concerto for Cello, in B minor, Op. 104 (GREGOR PIATIGORSKY):

March 1. HINDEMITH: Konzertmusik for String and Brass Instruments, Op. 50; HARRIS: Symphony No. 3 (in one movement); TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64.

March 15. BEETHOVEN: Overture to "Leonore" No. 3, Op. 72; SCHUBERT: Symphony No. 2, in B-flat major; HONEGGER: Symphony No. 2, for String Orchestra; WAGNER: Excerpts from Act III, "Die Meistersinger von Nürnberg."

April 19. BEETHOVEN: Symphony No. 3, in E-flat major, "Eroica," Op. 55; BARBER: Medea's Meditation and Dance of Vengeance, Op. 23a; DEBUSSY: "La Mer," Three Orchestral Sketches.

CONCERTS OUTSIDE BOSTON

Six Tuesday evening concerts in Sanders Theatre, Harvard University, Cambridge: November 3, December 1 (CLAUDE FRANK), January 5 (AARON COPLAND, Conductor), February 2 (RUGGIERO RICCI), March 8, April 12.

Five Tuesday evening concerts in the Veterans Memorial Auditorium, Providence: October 13, November 24, December 29 (Richard Burgin, Conductor), February 23, April 5 (Nicole Henriot-Schweitzer).

Ten concerts in Carnegie Hall, New York City (5 Wednesday evenings and 5 Saturday afternoons): November 18 (Samuel Mayes), November 21 (Samuel Mayes); December 16 (Ania Dorfmann), December 19 (Claude Frank); January 20 (William Steinberg, Conductor), January 23 (William Steinberg, Conductor); February 17 (Ruggiero Ricci), February 20 (Gregor Piatigorsky); March 23, March 26 (Gary Graffman).

Five Friday evening concerts in the Brooklyn Academy of Music: November 20, December 18 (Claude Frank), January 22 (William Steinberg, Conductor), February 19 (Gregor Piatigorsky), March 25 (Gary Graffman).

Concerts in other cities: Utica, October 19; Syracuse, October 20 (Samuel Mayes); Rochester, October 21; Toledo, October 22; Detroit, October 23; Ann Arbor, October 24 (Samuel Mayes) and October 25; Northampton, November 16; New Haven, November 17 and March 22; Englewood, November 19; Washington, December 17 and February 18; Newark, January 19 (William Steinberg, Conductor); Baltimore, January 21 (William Steinberg, Conductor); Storrs, February 15 (Ruggiero Ricci); New London, February 16 (Ruggiero Ricci); Hartford, March 21; Philadelphia, March 24 (Gary Graffman).

POP CONCERTS

The 74th season of concerts by the Boston Pops Orchestra, Arthur Fiedler, Conductor, was given in Symphony Hall from April 28 to June 27

ESPLANADE CONCERTS

The 31st consecutive season of Esplanade Concerts by members of the Boston Symphony Orchestra, Arthur Fiedler, Conductor, was given in the Edward Hatch Memorial Shell with scheduled concerts on the evenings of June 28 through July 10 (omitting July 4), August 10 through 15, and Wednesday mornings on July 1 and 8 (Children's Concerts).

BERKSHIRE FESTIVAL, TANGLEWOOD

Six concerts by members of the Boston Symphony Orchestra, under the direction of Charles Munch, were given on Friday and Saturday evenings and Sunday afternoons of the first two weeks. The concerts on July 4, 10 and 11 were performed in the Shed. The other concerts were performed in the Theatre-Concert Hall.

July 3. Bach: Brandenburg Concerto No. 3, in G major; Suite No. 2, in B minor, for Flute and Strings (Doriot Anthony Dwyer); Musical Offering; Cantata No. 50, "Nun ist das Heil und die Kraft" (Festival Chorus).

July 4. Bach: Suite No. 4, in D major; Clavier Concerto in F minor, No. 5 (Lukas Foss); Concerto for Three Claviers, in D minor, No. 1 (Lukas Foss, Ralph Berkowitz, Bernard Zighera); Clavier Concerto in D minor, No. 1 (Lukas Foss); Concerto for Three Claviers, in C major, No. 2 (Lukas Foss, Ralph Berkowitz, Bernard Zighera).

July 5. Bach: Brandenburg Concerto No. 6, in B-flat major; Cantata No. 51, "Jauchzet Gott in allen Landen" (Bethany Beardslee, Roger Voisin); Concerto for Violin and Oboe, in D minor (Ruth Posselt, Ralph Gomberg); Suite No. 3, in D major.

July 10. MOZART: Overture to "Don Giovanni"; Piano Concerto in G major, K. 453 (Nicole Henriot-Schweitzer); Divertimento in B-flat major, for Strings and Two Horns, K. 287; Symphony No. 35, in D major, "Haffner," K. 385.

July 11. MOZART: Symphony No. 39, in E-flat major, K. 543; Symphony No. 40, in G minor, K. 550; Symphony No. 41, in C major, "Jupiter," K. 551.

July 12. MOZART: Symphony No. 38, in D major, "Prague," K. 504; Requiem Mass, in D minor, K. 626 (Adele Addison, Florence Kopleff, Blake Stern, Donald Gramm, Festival Chorus).

Twelve concerts by the Boston Symphony Orchestra, eight under the direction of Charles Munch, were given in the Shed on Friday and Saturday evenings and Sunday afternoons of the last four weeks. Pierre Monteux conducted on July 19 and 24, August 1 and 8.

July 17. BERLIOZ: "The Corsaire" Overture, Op. 21; MARTINU: "The Parables"; TCHAIKOVSKY: Symphony No. 6, in B minor, "Pathétique," Op. 74.

July 18. WEBER: Overture to "Oberon"; Foss: Symphony of Chorales (Lukas Foss, conducting); TCHAIKOVSKY: Violin Concerto in D major, Op. 35 (Isaac Stern).

July 19. RIMSKY-KORSAKOV: Introduction and Wedding March from "Le Coq d'Or"; DEBUSSY: "Prélude a l'Apres-midi d'un faune"; D'INDY: Symphony for Orchestra and Pianoforte on a French Mountain Song, Op. 25 (Nicole Henriot-Schweitzer); TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64.

July 24. BACH: Passacaglia and Fugue in C minor (Orchestrated by Ottorino Respighi); BRAHMS: Violin Concerto in D major, Op. 77 (Isaac Stern); Eleven Chorale Preludes, Op. 122 (Orchestrated by Virgil Thomson); STRAUSS: "Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20.

July 25. PISTON: Symphony No. 3; BLOCH: "Schelomo," Hebrew Rhapsody for Cello and Orchestra (Samuel Mayes); BRAHMS: Symphony No. 2, in D major, Op. 73.

July 26. BRAHMS: Variations on a Theme of Haydn, Op. 56a; COPLAND: Orchestral Suite from the Opera, "The Tender Land" (Aaron Copland, conducting); BRAHMS: Piano Concerto No. 1, in D minor, Op. 15 (Rudolf Serkin).

July 31. BERLIOZ: Grande Messe des Morts, Op. 5 (John McCollum, Festival Chorus).

August 1. MENDELSSOHN: Symphony No. 4, in A major, "Italian," Op. 90; Piano Concerto No. 1, in G minor, Op. 25 (Rudolf Serkin); SCHUMANN: Manfred Overture, Op. 115; Introduction and Allegro appassionato, Concert Piece for Piano and Orchestra, Op. 92 (Rudolf Serkin); WAGNER: Prelude and "Liebestod," from "Tristan und Isolde."

August 2. TCHEREPNIN: Symphony No. 4, in E, Op. 91; MENDELSSOHN: Violin Concerto, in E minor, Op. 64 (Isaac Stern); SCHUMANN: Symphony No. 2, in C major, Op. 61.

August 7. BEETHOVEN: Symphony No. 4, in B-flat major, Op. 60; Fantasy in C minor, for Piano, Chorus and Orchestra, Op. 80 (Festival Chorus); Piano Concerto No. 4, in G major, Op. 58 (Rudolf Serkin).

August 8. BEETHOVEN: Overture to "Fidelio," Op. 72; Symphony No. 6, in F major, "Pastoral," Op. 68; Symphony No. 5, in C minor, Op. 67.

August 9. BEETHOVEN: Overture to "Coriolan," Op. 62; Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy, Op. 125 (Adele Addison, Florence Kopleff, Blake Stern, Donald Gramm, Festival Chorus).

Six chamber concerts by the following groups were given in the Theatre-Concert Hall:

July 1.	Kroll String Quartet
July 8.	New York Pro Musica
July 15.	Beaux Arts Trio of New York
July 22.	Bel Arte Trio
July 29.	Alexander Schneider, Violin and Leon Kirchner, Piano
August 5.	Kroll String Quartet

"TANGLEWOOD ON PARADE," a benefit for the Berkshire Music Center, was given on Thursday, August 6. Arthur Fiedler conducted the Boston Pops Orchestra in a Gershwin program which included "An American in Paris," Concerto in F, for Piano and Orchestra (Earl Wild), "Porgy and Bess," Rhapsody in Blue, for Piano and Orchestra (Earl Wild), and "Strike Up the Band."

On Saturday mornings, July 4, 11, 18, 25, August 1 and 8, the Rehearsals were opened to the public for the benefit of the Pension Fund.

BERKSHIRE MUSIC CENTER

The Seventeenth Session of the Berkshire Music Center, Charles Munch, Director, was held at Tanglewood from June 29 to August 9, 1959.

BROADCASTS

The Friday afternoon concerts of the Orchestra in Symphony Hall were regularly broadcast by WGBH-FM and WXHR-FM, and intermittently through the season by WAMC-FM (Albany).

The Saturday evening concerts in Symphony Hall were regularly broadcast from the beginning of the season by WGBH-FM, WCRB-AM-FM, WQXR-AM-FM (New York) and the following FM stations of the QXR Network: WXHR-FM (Boston), WTAG-FM (Worcester), WNHC-FM (New Haven), WFIL-FM (Philadelphia), WFMZ-FM (Allentown), WFLY-FM (Troy), WITH-FM (Baltimore), WNBF-FM (Binghamton), WGR-FM (Buffalo), WRRA-FM (Ithaca), WJTN-FM (Jamestown), WHDL-FM (Olean), WROC-FM (Rochester), WSYR-FM (Syracuse), WRUN-FM (Utica), WSNJ-FM (Bridgeton).

The Sunday afternoon and Tuesday evening series of the Orchestra in Symphony Hall were broadcast by WXHR (Boston). During the season WXHR broadcast every concert by the Orchestra performed in Symphony Hall.

The Tuesday evening concerts of the Orchestra in Sanders Theater, Cambridge, were broadcast on WGBH-FM and WAMC (Albany). In addition, these concerts were telecast by WGBH and WENH (Durham, N. H.) and videotaped for distribution through the National Educational Radio and Television Center to almost 50 educational TV stations in the United States.

Complete transcriptions of the Friday–Saturday concerts, as well as concerts of the Boston Pops and from the 1959 Berkshire Festival, were broadcast through the Boston Symphony Transcription Trust on the following stations: WGBH (Boston), WFMT (Chicago), WGMS (Washington), KCBH (Los Angeles), KAFE (San Francisco), KEFM (Oklahoma City), WKRC-FM (Cincinnati), WFMR (Milwaukee), KCMF (St. Louis), WBCN (Boston), WXCN (Providence), WHCN (Hartford), WMTW (Mount Washington, N. H.), WAMC (Albany), WVCG (Miami), KFMK (Houston), WTVN (Columbus), WJR (Detroit), WLVL (Louisville), KXTR (Kansas City), KAIM (Honolulu), KRCW (Santa Barbara), KQXR (Bakersfield), KJML (Sacramento), KEYM (Santa Maria), WCRB (Boston).

Eighteen concerts of the Berkshire Festival were broadcast delayed by WGBH-FM through the Winter Season. The nine Saturday evening Pops concerts were broadcast by WGBH-FM, WCRB-AM-FM, WQXR and the QXR Network.

The Boston Pops Orchestra participated in the Voice of Firestone program on the ABC television network. Several of the concerts kinescoped by WGBH at Sanders Theater were distributed to television stations in Japan, Australia, Korea, the Philippines, and New Zealand in connection with the Far Eastern Tour.

The concerts of the Friday–Saturday series and the Berkshire Festival were tape recorded by the Voice of America for distribution to overseas broadcasting stations.

The concerts of the Orchestra in Washington were broadcast by WGMS. The concert of October 24 in Ann Arbor was broadcast, in observance of United Nations Day, by WUOM (Ann Arbor) and WFUM (Flint).

The six Saturday evening concerts of the Berkshire Festival were broadcast live by WQXR and the QXR Network. In addition, delayed broadcasts of the Festival were made by the stations noted above.

THE FOLLOWING RCA VICTOR RECORDINGS BY THE BOSTON SYMPHONY ORCHESTRA UNDER THE DIRECTION OF CHARLES MUNCH HAVE BEEN RELEASED SINCE MAY, 1959:

BEETHOVEN: Symphony No. 9; BERLIOZ: Requiem; BLACKWOOD: Symphony No. 1; HAIEFF: Symphony No. 2; MAHLER: "Kindertotenlieder" and "Lieder eines fahrenden Gesellen" (MAUREEN FORRESTER); MENDELSSOHN: Violin Concerto (HEIFETZ); PROKOFIEFF: Violin Concerto No. 2 (HEIFETZ); SAINT-SAËNS: Symphony No. 3; SCHUBERT: Symphony in C major (Posthumous); TCHAIKOVSKY: Violin Concerto (SZERYNG).

THE FOLLOWING WERE RECORDED UNDER THE DIRECTION OF PIERRE MONTEUX:

STRAVINSKY: Petrouchka; TCHAIKOVSKY: Symphony No. 4.

THE FOLLOWING RCA VICTOR RECORDINGS BY THE BOSTON POPS ORCHESTRA UNDER THE DIRECTION OF ARTHUR FIEDLER HAVE BEEN RELEASED SINCE MAY, 1959:

Music from Million Dollar Movies; Pops Christmas Party; Rhapsody in Blue; American in Paris; Slaughter on Tenth Avenue; The Song of India.

RCA VICTOR RELEASES INCLUDE STEREO RECORDINGS AND TAPES.

WILBUR 2 WEEKS ONLY BEG. MAY 2

Opening Night, 8:00 P.M. Other Eves. 8:30.
Mats. Wed. & Sat., 2:30.

FOLLOWING ITS SUCCESSFUL BROADWAY RUN

"Theatregoers will take delight in seeing Miss Cornell and Mr. Aherne again. They are two of our most cherished actors." *— Atkinson, N. Y. Times*

"A RICH THEATRICAL TREAT. DELIGHTFULLY STIMULATING." *— Watts, N. Y. Post*

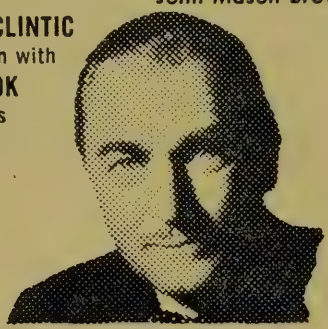
"An entertaining evening of quips, quarrels and rarified romance." *— Life Magazine*

"A BRILLIANTLY CIVILIZED AND DIVERTING EVENING with Katharine Cornell at her most enchanting and Brian Aherne giving the best performance of his career." *— John Mason Brown*

GUTHRIE McCLINTIC
in association with
S. HUROK
presents



KATHARINE



BRIAN

CORNELL AHERNE

in JEROME KILTY'S

Dear Liar

A COMEDY OF LETTERS

Adapted for the stage from the correspondence of
MRS. PATRICK CAMPBELL and BERNARD SHAW
Decor by DONALD OENSLAGER Costumes by CECIL BEATON
Music by SOL KAPLAN Lighting by JEAN ROSENTHAL
Directed by MR. KILTY

MAIL ORDERS NOW! Eves.: Orch. $4.95; 1st Balc. $3.85, 3.30, 2.75; 2nd Balc. $2.20. Mats.: Orch. $4.40; 1st Balc. $3.85, 3.30, 2.75; 2nd Balc. $2.20. Please make checks payable and mail with self-add., stamped env. to Wilbur Theatre, Boston 16, Mass.

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG
ASSOCIATES
ARTIST REPRESENTATIVE –
CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

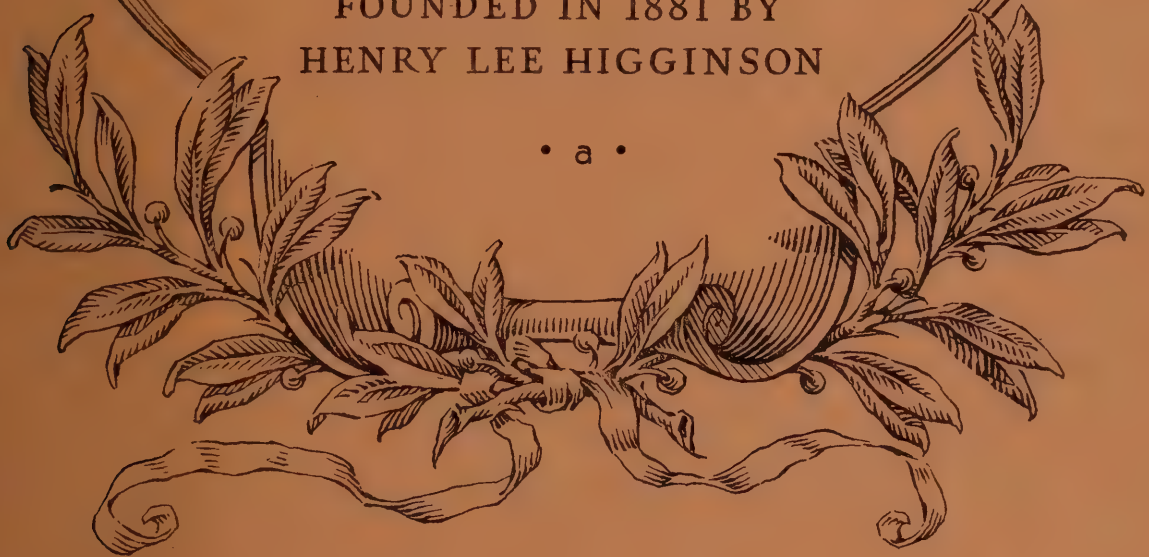
HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• a •



SEVENTY-NINTH SEASON

1959-1960

Sunday Afternoon Series

She teaches science -- at the piano



In all the current concern over education, one great rock of strength has been overlooked. It is the contribution that America's 300,000 piano instructors have made to the total teaching strength and cultural advance of our nation.

For millions of children, the first exposure to pure intellectual discipline has come through piano study. According to a New York Times article, children who enjoy music rate higher scholastically, have a more active imagination and greater qualities of leadership.

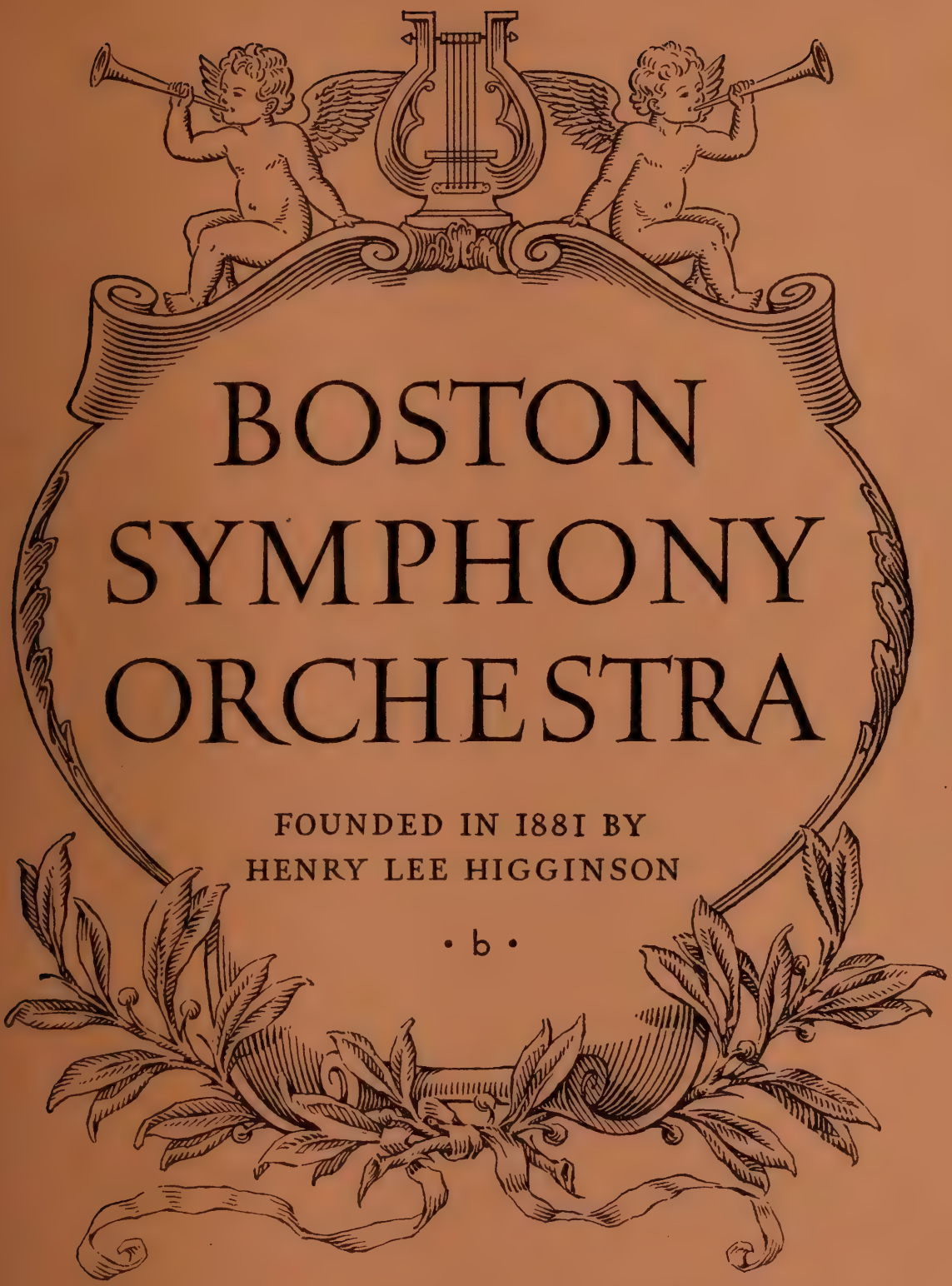
New teaching methods make piano study a source of fun as well as satisfaction and your child learns more... in less time. The opportunity for your child's musical development is beautifully described in a new booklet, "Pattern for your Child's Achievement." For a free copy, you are invited to come in, write or phone us today.



160 BOYLSTON STREET, BOSTON

Baldwin

BALDWIN GRAND PIANOS • ACROSONIC VERTICAL PIANOS • HOWARD SPINET PIANOS • HAMILTON STUDIO PIANOS • BALDWIN ELECTRONIC ORGANS • ORGA-SONIC SPINET ORGANS •



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· b ·

SEVENTY-NINTH SEASON

1959-1960

Sunday Afternoon Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.
ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN
J. DEANE SOMERVILLE



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

Without obligation on your part, we would be happy to act as your insurance architects. Please call us at any time.

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST

in association with

OBRION, RUSSELL & CO.

When You Think of Insurance . . . Think of us!

108 Water Street **Boston 6, Massachusetts**

LA fayette 3-5700

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

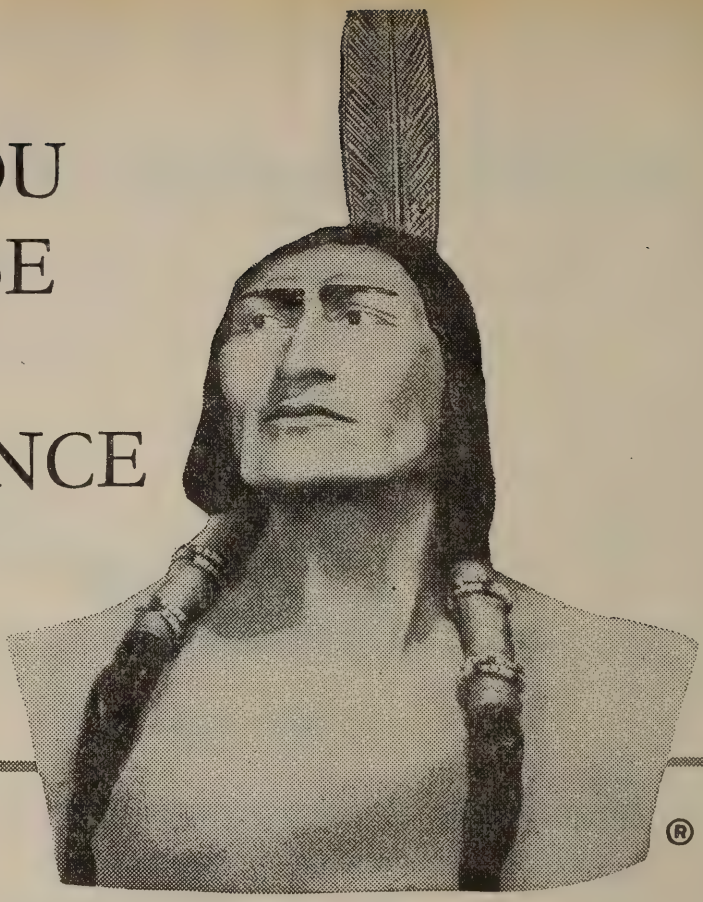
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program 7

NOTES

Haydn (Symphony in E-flat) . . 9
Strauss ("Tod und Verklärung") . 18

ENTR'ACTES

Haydn's Orchestra in London (*Reginald Nettel*) 26
Don Pablo (*Norman Cousins*) . . 36
Gustav Mahler and his First Symphony (*Bruno Walter*) . 44

NOTES

Mahler (Symphony in D major, No. 1) 48

Symphoniana

EXHIBITION OF PHOTOGRAPHS

An exhibition of photographs is in the gallery and will be shown this week and next. Four Boston artists are represented: Nick Dean, John Brook, Paul Caponigro and Fred Stone. Art galleries which represent painters and sculptors likewise show the work of these photographers, Mr. Dean in the Nova Gallery, Mr. Caponigro in the Spiral Gallery, and Mr. Brook in the Kanegis Gallery.

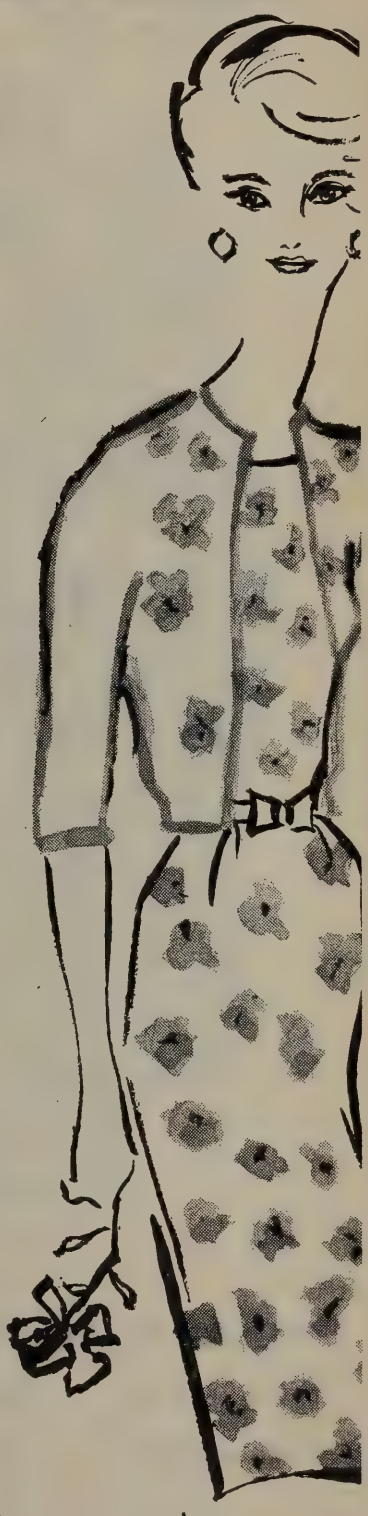
• •

WILLIAM STEINBERG

William Steinberg, who is making his first appearances here this week as guest conductor of the Boston Symphony Orchestra, has been the regular conductor of the Pittsburgh Symphony Society since 1952.

Born in Cologne, Germany, August 1, 1899, he showed an interest and talent for music as a boy, studying violin, piano, and trying his hand at composition. He became a violinist in the Cologne Municipal Orchestra under Hermann Abendroth, who gave him his first instruction in conducting. Graduating from the Conservatory of Cologne in 1920, he became the assistant to Otto Klemperer at the Cologne Opera and in

Hurwitch BROS.



experienced resorters . . .

the costume that's virtually a way of living at resorts everywhere . . . blossom-sprinkled silk surah dress and matching cashmere sweater. 89.95

other dress and sweater combinations from 29.95

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



For Autumn Evenings —

Our wool jersey teagown—simply styled with a softly draped satin collar and ascot. Sapphire, Emerald, Moss Green or Coral. Sizes 10-20. **$49.95**

416 Boylston St.
Boston 16, Mass.
KEnmore 6-6238

54 Central St.
Wellesley, Mass.
CEdar 5-4530

participation by the Soviet delegation in orchestral concerts in Washington (October 24) and Louisville (November 4). They will play with the Philadelphia Orchestra this weekend (November 6 and 7). They will also appear with the Boston Symphony Orchestra at the opening concert of its New York season on November 18.

In addition to Tikhon Khrennikov, Fikret Amirov and Amitri Kabalevsky, whose music will figure on the Boston and New York programs, the visitors will include Dmitri Shostakovitch, who is remembered at these concerts by performances of his first, fifth, sixth, seventh, eighth and ninth symphonies. The music of Kabalevsky is also familiar, but the music of Khrennikov and Amirov is new to our concerts.

• •



MANON GROPIUS

The young stepdaughter of Mahler whose tragic death at eighteen inspired Berg's Violin Concerto is pictured above. This beautiful girl figures in the memoirs of her mother, Alma Mahler Werfel, *And the Bridge Is Love.*

(Continued on page 39)

Filene's French Shops
Boston





A Monte-Sano coat

is always new in shape,

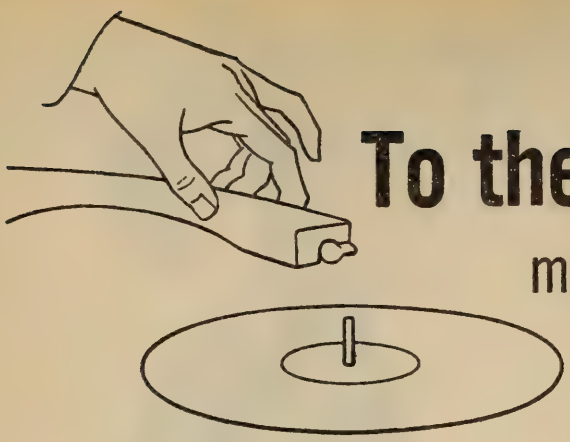
exciting in fabric,

rich in color

Prophetic pace setter from a magnificent winter collection . . . the stained glass plaid reefer dipped in glowing colors illuminated by the sun shining through cathedral windows . . . in richly textured mohair tweed.

The French Shop's coat collection, from $125.

The Monte-Sano coat collection, from $250.



To the music lover

more interested in hi-fi than high finance

Does your investment portfolio play second fiddle at your house? If so, you may be losing money, both in terms of immediate income and capital growth.

Why not let Old Colony manage your portfolio? Our investment specialists will give it full-time attention, offer you valued counsel on what to buy and sell — and when. We'll keep all your records in detail, too, saving you work and worry when tax time rolls around.

News about dividends, stock splits and tax exempt bonds is music to our ears. We'd like you to share this appreciation.

For a quick idea of how we serve you, write for "Investment Management," a helpful little booklet that is yours for the asking.



Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:30

WORTHY OF YOUR TRUST

OLD COLONY
TRUST COMPANY

ONE FEDERAL STREET, BOSTON

Allied with THE FIRST NATIONAL BANK OF BOSTON

First Program

SUNDAY AFTERNOON, NOVEMBER 8, *at* 3:00 *o'clock*

BACH . . . . . Violin Concerto No. 1, in A minor

I. Allegro ma non troppo
II. Andante
III. Allegro assai

BERG . . . . . Concerto for Violin and Orchestra

Andante — Allegretto
Allegro — Adagio

INTERMISSION

MENDELSSOHN . . . . . Symphony No. 3, in A minor, "Scottish," *Op.* 56

I. Andante con moto; Allegro un poco agitato
II. Vivace non troppo
III. Adagio
IV. Allegro vivacissimo; Allegro maestoso assai

(Played without pause)

SOLOIST
ISAAC STERN

BALDWIN PIANO RCA VICTOR RECORDS



fur

. . . grand flatterer of all time

was never used more richly,
more imaginatively,
to more beautiful purpose than in
our current collection of
fur-trimmed fashions!

lynx-laden costume shown is one of a
one- and few-of-a-kind collection
for misses, both stores

R.H. Stearns

Boston • Chestnut Hill

VIOLIN CONCERTO IN A MINOR, NO. 1

By JOHANN SEBASTIAN BACH

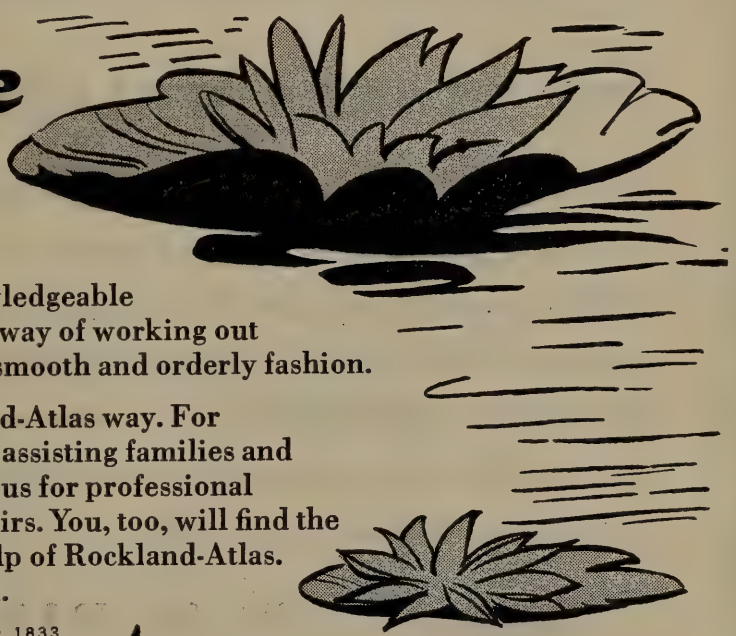
Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

The title runs: *Concerto violino certato, due violini, una viola, obligati, e basso continuo.*

The Concerto has been performed in the Friday and Saturday series by Franz Kneisel, December 5, 1902, by Paul Kochanski, March 30, 1928, by Zino Francescatti, March 31–April 1, 1950, and November 6–7, 1959.

OF BACH'S powers as organist there is plentiful testimony from his contemporaries. He was remembered primarily as an organist for many years after his death. "His manner of managing the clavier," writes Forkel, his first biographer, "was admired by all those who had the good fortune to hear him, and envied by all those who might themselves claim to be considered as good performers." Whether Bach was equally an object of envy by the violinists of his time we are not told. Forkel does remind us that sitting in at a chamber music performance he preferred the viola: "With this instrument he was in a sense the center of the harmony, where he could hear and enjoy to the utmost what was going on on both sides of him." We do know that the violin was anything but strange to him.

sempre legato



There's a knack to knowledgeable money-management—a way of working out financial problems in a smooth and orderly fashion.

That way is the Rockland-Atlas way. For generations, we've been assisting families and individuals who look to us for professional aid in their banking affairs. You, too, will find the going easier with the help of Rockland-Atlas. Come in and see us soon.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

As a boy Bach studied violin and viola with his father, and when he left the *Gymnasium* at Lüneburg, he was sufficiently expert to take his place in the orchestra of Johann Ernst, brother of the reigning Duke Wilhelm Ernst in Weimar. As *Kammermusicus* at Weimar he would have been required to lead a string group, playing violin, in the apartments of his prince. Bach must often have been called upon to play outside of his official duties. He no doubt regarded the violin as he did the other instruments — not as something on which to display agility, but as a medium where the finger tips may bring to pass as sonorously, comfortably, and clearly as possible the music which his heart dictated. Surely his violin music does not fall short of his keyboard music in the close affinity where the performer as creator facilitates, liberates, and enriches his art instead of encumbering it with a glitter of technical prowess — as in cases too well known. The composer of the Chaconne or the two surviving violin concertos must have been a master of his instrument in every sense.

Indeed, solo instruments were used in a more integral sense in the time of Bach, when the virtuoso of the Liszt or Paganini type was not yet dreamed of. The individual or the group of solo players in a concerto had parts closely woven, obbligato fashion, into the orchestral score, repeating, matching or varying short phrases as brighter single

TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford

DO YOU KNOW...

THAT many European conductors have considered the leadership of an American orchestra, and particularly of the Boston Symphony, to be far more rewarding than a Continental post . . . that Gustav Mahler once wrote, "The Boston position is the finest imaginable for a musician. An orchestra of the first rank. Unlimited sovereign power. A social standing such as the musician cannot obtain in Europe. A public of whose keenness to learn and whose gratitude the European can form no conception."

DO YOU KNOW THAT the association of the Orchestra with the Harvard Glee Club and Radcliffe Choral Society began in 1917, when Dr. Karl Muck, then conductor of the Symphony, requested an audition of Brahms' "Song of Destiny" and Bach's motet, "I Wrestle and Pray" . . . that Dr. Muck listened from behind a curtain, his presence unknown to the singers . . . that he immediately engaged the group to sing in Symphony Hall?

DO YOU KNOW THAT the supremacy of Boston's Symphony in the early 20th Century was matched by that of its critics . . . that newspaper readers could simultaneously enjoy the reports of three critical giants — Philip Hale, H. T. Parker, and Olin Downes?

DO YOU KNOW THAT, when you're planning investments, The Trust Department of The Merchants National Bank of Boston can provide truly professional assistance — based on long experience and thorough research — and the careful analysis that a well-balanced portfolio demands?



Offices

28 STATE ST.
31 MILK ST. • SOUTH STATION
513 BOYLSTON ST. • 642 BEACON ST.
30 BIRMINGHAM PARKWAY, BRIGHTON

member F.D.I.C.

where the man you talk to *is* the bank

threads in the texture of voice weaving. This makes more understandable Bach's alacrity in re-writing a violin concerto for the clavier. He was concerned with a piece of concerted music as such, and ready to adapt one instrument or another by bringing to bear his skill in shaping the means at hand to the end in view.

The two violin concertos, in A minor and E major, are to be found as Clavier Concertos in G minor and D major respectively. It is a matter of astonishment to those who know the Concerto in D minor for two violins, with its duet of sustained melody in the slow movement, that this Concerto appears also as a concerto for two claviers, in C minor. Albert Schweitzer points out that in the two single violin concertos with which he includes the Fourth Brandenburg Concerto in G major for violin and two flutes, we have just one-half of the works Bach wrote in this combination, in other words, the music which went to Philipp Emanuel Bach, while that which went to Friedemann in equal division was lost. But the lost violin concertos survive in transcribed form in the familiar concertos for clavier in D minor and F major, "while the Concerto in C minor for two claviers points to the existence of a Concerto for Two Violins in the same key."

"The concertos for violin and orchestra," continues Schweitzer, "that have survived are among the works of Bach to which it is useless to

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey SAVINGS BANK
INC-1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

employ the method of analysis; we must put them in the category of which Forkel briefly and eloquently observes: 'One can never say enough of their beauty.' The A minor and E major Concertos are beginning to win a place in our concert halls. Modern audiences are enthralled by the two adagio movements, in which the violin moves about over a basso ostinato. We involuntarily associate them with the idea of Fate. The beauty of the A minor Concerto is severe, that of the E major full of an unconquerable joy of life, that sings its song of triumph in the first and last movements.

"The Concerto for two violins, in D minor, is perhaps more widely known still. It can be played at home, as its orchestral part can be easily transcribed for the piano. Every amateur should know the wonderful peace of the Largo ma non tanto in F major.

"The concerto in E major was regularly given in the Berlin Singakademie even in Zelter's time. This Bach-improver – for such he is shown to be by his revision of the parts and the marks of expression he has added – thought it necessary to have more alternations of solo and tutti than Bach had indicated. Emanuel seems to have performed this concerto in Hamburg, otherwise he would not have had the parts copied so carefully.



STEINWAY

Seven world famous piano virtuosi who will be presented by Aaron Richmond in Symphony Hall this season. All use the Steinway piano exclusively. Pictured left to right are: Byron Janis, Gina Bachauer, Leon Fleisher, Emil Gilels, Artur Rubinstein. Lower: left to right: Robert Casadesus and Witold Malcuzynski.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

"In modern performances of the two concertos for single violin the orchestra is generally too large. This becomes unpleasantly noticeable when the basso ostinato in the middle movements is played in an intolerably heavy style by half a dozen contrabasses and twice as many cellos. The accompanying piano is usually omitted, without regard for those hearers who are conscious of gaps in the passages where only the violin and the bass are playing. Ysaÿe plays these concertos in captivating style, even though at times he modernises them too much; but his habit of having the general bass performed on a harmonium is inexplicable either on historical, or logical, or musical grounds."

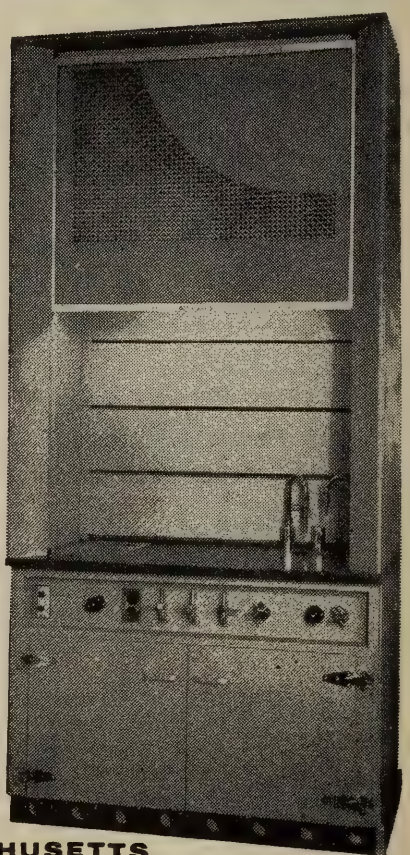
• •

Sir Hubert Parry, writing of the two violin concertos, notes that "the functions of the orchestra are not so subordinate as in the clavier concertos. Both the concertos for violin solo, in A minor and E major are, as a matter of fact, works of the most delightful quality. They are cast on the Italian lines, with quick movements first and last and a slow movement in the middle, and the style is simple, direct, and melodious. The quick movements are essentially practical in their relation to an average audience, and the slow movements are of supreme beauty and interest. In the latter Bach adopts his favourite device of using char-

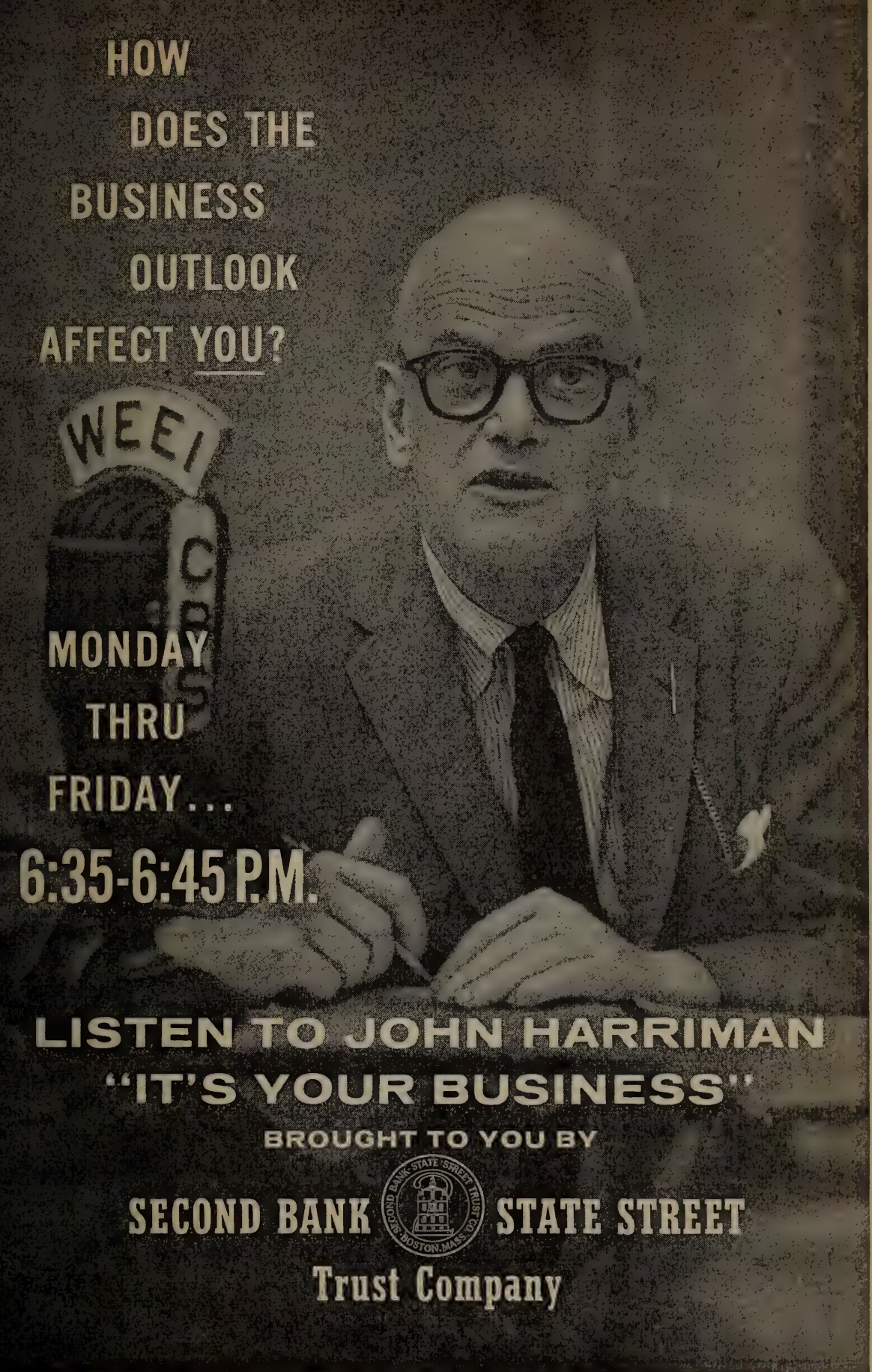
For Consultation on Design
of your Science Laboratory

A. B. Stanley
Company Incorporated

Furniture for
Science
Laboratories



230 BOYLSTON STREET (Route 9)
CHESTNUT HILL 67 (Newton), MASSACHUSETTS
Telephone DEcatur 2-2112


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK STATE STREET
Trust Company

MEMBER F.D.I.C.

acteristic figures in the accompaniment, which in these cases are given mainly to the basses. It is worth while to note their kinship in this particular with the wonderful slow movement of the Italian concerto. But in both the present instances Bach's cue is definite and special, and gives the scheme a distinct character of its own. What was most probably in his mind was to make the subject which is given to the basses a kind of text or psychological entity which recurred persistently in the manner of what the French call happily an 'obsession' to which the violin solo constantly discourses in answer, as though arguing the contention of the basses from different points of view. The slow movement of the E major concerto might even be compared with the 'dialogues' in the cantatas, or perhaps even more aptly with the slow movement of Beethoven's concerto in G. The great fascination which such movements exercise over people who are not essentially musical (as well as over those who are musical as well as poetical) lies in the fact that the form is psychological rather than essentially musical. The form is of the spirit rather than the letter. Bach spent a great part of his life feeling his way in this direction, and never till his last days quite made up his mind whether the usual mechanical view of form (the view based on distribution of keys and themes), or the view which puts the psychological scheme in the forefront, was the right one. But it is in his

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

A la variazione

The many varied services of the United States Trust Company meet every kind of personal or commercial need. You'll find the service you want for your particular banking requirements at the United States Trust Company.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



direction...

that skillfully unites every musical element
in the Boston Symphony Orchestra has its counterpart in the
progressive leadership which the Boston Insurance Group
brings to more than 8,000 Independent Insurance Agents
throughout the U.S., its Territories and Canada. These Agents
rely on the knowledge, interest and experience of **Boston** men
in 68 "Local Home Offices" to help them bring complete,
modern insurance protection to every **Boston** policyowner.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT "SERVES YOU BEST"

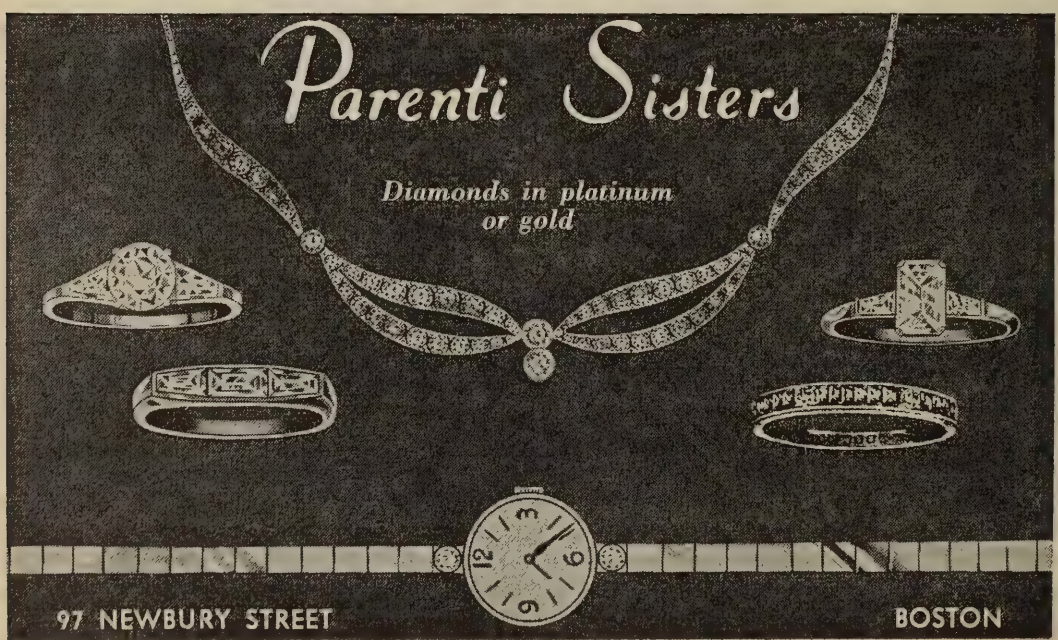
Equitable Fire Insurance Company, Charleston, South Carolina
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

wonderful slow movements that he reveals the actual intention to use music as the vehicle of psychological concepts, and touches the fringe of the question, which was due to excite so much attention a century and a half later, of program music. The adagio movement in the violin concerto in E is particularly illuminative in this sense, and has even a dramatic character, owing to the very definite manner in which the dialogue is carried on."

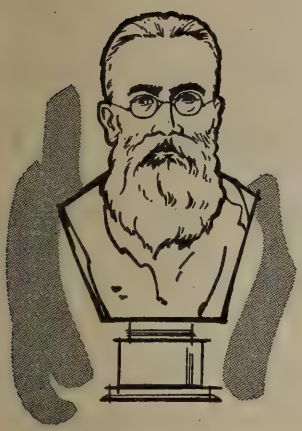
[COPYRIGHTED]

Aeolian-Skinner Organ Company

Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
Joseph S. Whiteford, President and Tonal Director



IN 1872 . . .



. . . Nikolay Rimsky-Korsakov witnessed the successful production of his first opera, *The Maid of Pskov*, and was appointed a professor in the Conservatory at St. Petersburg. It was the beginning of a distinguished 36-year career as a teacher-composer.



. . . New England Life witnessed and took part in the reconstruction of Boston after the near total destruction of the Great Fire. By now the company's representation was nationwide, its reputation established. Today the company lists over 300 offices throughout the nation, ranks in the first 15 among 1375 life companies in the United States.

NEW ENGLAND
Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

CONCERTO FOR VIOLIN AND ORCHESTRA

By ALBAN BERG

Born in Vienna, February 9, 1885; died there, December 24, 1935

Berg completed his Violin Concerto on August 11, 1935. It was first performed in Barcelona on April 19, 1936 by Louis Krasner, to whom the score is dedicated. Mr. Krasner also performed the concerto in Vienna, Paris, London, Stockholm, Florence and Boston within a year. The Paris performance by the Orchestre Philharmonique on November 26, 1936 was conducted by Charles Munch. The Boston performance (the first in America) was by the Boston Symphony Orchestra on March 5, 1937. Serge Koussevitzky conducted and presented the work in New York on the March 11 following.

The orchestra required consists of 2 flutes and 2 piccolos, 2 oboes and English horn, alto saxophone, 3 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 2 trombones, tuba, timpani, bass drum, cymbals, small drum, tam-tam, gong, triangle, harp and strings.

THE score is inscribed "To the Memory of an Angel" (*"Dem Andenken eines Engels"*). An accidental circumstance caused Alban Berg to write his only concerto. A tragic circumstance conditioned the result and hastened its completion.

In the spring of 1935, Louis Krasner approached Berg in Vienna with a suggestion that he write a violin concerto. The composer did

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

HIRE A
Cadillac
LIMOUSINE
from
ROBIE *Cadillac* **RENTING SERVICE**



434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company

come visit New England's enchanting
new bower of designer millinery



see our exclusive
CONTINENTAL COLLECTION
in a spacious new setting

the Rose Salon

A beautiful new salon—created for your leisurely choice. A perfect setting for reproductions of the world's most beautiful millinery. Here you'll find the most famous fashion names of America and the continent including: Paulette, Svend, Columbier, Emme', Chanda, Lemington.

JORDAN'S ROSE SALON—SECOND FLOOR—MAIN STORE D-200

BOSTON—FRAMINGHAM—PEABODY

not at first respond to the idea. He had never worked in a form with a prominent solo instrument. The opera *Lulu* still lay uncompleted on the table, and he told the violinist not to expect a concerto in less than a year. For several months his thoughts did not take definite shape. In May there came to him the affecting news of the death in Vienna of a friend to whom he was tenderly devoted, Manon Gropius, eighteen years old, who was the daughter of Walter Gropius and his wife, the widow of Berg's ardently admired friend, Gustav Mahler. Manon had died in April after a long illness resulting from poliomyelitis which she had contracted in Venice in the previous spring. She had had to suffer torturing pain and had endured it with great fortitude. The concerto took hold of Berg's imagination as a sort of "requiem for Manon."

The composer, who was in the habit of lingering for years over the details of his intricate scores, now worked under an intensive impulse. He wrote the concerto at "Waldhaus," his country house at Auen, near Velden on the Wörthersee, directly across the lake from Pörtschach, the idyllic spot where, as it happened, Brahms scored his own violin concerto, where also he wrote his symphony in the same key – the Second. Such was Berg's absorption in the music that he worked upon it consistently from morning to night with hardly a pause. When six weeks had passed he was able to write on July 16 to Louis Krasner, the violinist who had commissioned the piece: "Yesterday I brought the

BOOK CLEARING HOUSE
423 BOYLSTON STREET • CO 7-1600 • BOSTON 16
BOOKS ON ALL SUBJECTS (including latest technical and scientific)
Largest Selection of Paper Books
RECORDINGS (stereo and monaural) FOR ALL TASTES
Phone and Mail Orders Invited

Le Petit Pigalle
58 WESTLAND AVENUE
French Food at its Best
Open Sunday — Closed Monday
Lunch 11:30 - Dinner 5:30 - 9
Imported Wines and Beers
NEW DINING ROOM
Visit Café Pigalle 9 p.m. to midnight
CI 7-9370

Café Pigalle
58 WESTLAND AVENUE
A Little Bit of France
in the Heart of Boston
9 p.m. to Midnight
(Closed Mondays)
Finest in French Pastries and Specialties
Croissant Brioches
Imported Wines and Beers
Visit Le Petit Pigalle
for Lunch and Dinner
CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

composition of the violin concerto to its close. If you are perhaps astonished, I am still more so. I have never in my life worked with such constant industry, and I have taken increasing joy in it. I hope, indeed I believe, that this work has come out well." Berg was here referring to the sketch of the score. The complete score was ready before another month had passed. While the composer was finishing the last details of the orchestration, a blood infection resulting from the bite of an insect developed into what proved to be a fatal illness. Close to midnight between December 23 and 24, Alban Berg died. He had been in a state of poor physical health, aggravated by asthma. Indeed, most of his life had been a struggle with illness.

There are two parts, and each of these is in two sections. The first part opens with an introductory Andante, and is largely expository. Based on a succession of fifths, it suggests the violin's open strings. It leads into an Allegretto, a scherzo-like movement which introduces a Viennese waltz theme and a lilting Carinthian folk song. It has been said to recall the lightness and gaiety of Manon. The second part is wrought upon a cadenza for the soloist, which in the opinion of Richard Capell in the *London Telegraph* has an "unmistakable significance: it is the living creature's struggle with death."* The music is relieved

* The subject of the concerto has inescapably reminded Mr. Capell of Schubert's song, *"Tod und das Mädchen."*



LUNCHEON
Served Monday through Friday
11 to 3
The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

by an intermezzo; it rises to an intense climax and then gradually subsides. The final Adagio is the elegy. The solo instrument introduces an old chorale of Ahle, *"Es ist genug,"* which Bach used in his Cantata *"O Ewigkeit, du Donnerwort"*†:

Es ist genug!	It is enough!
Herr, wenn es dir gefällt,	Lord, when it pleaseth Thee
So spanne mich doch aus!	From earth my soul release!
Mein Jesus kommt:	My Jesus comes:
Nun gute Nacht, o Welt!	And from the world I flee,
Ich fahr' ins Himmelhaus,	In Heav'n shall I find peace.
Ich fahre sicher hin mit Frieden.	I go my way in holy gladness;
Mein grosser Jammer bleibt darnieden.	All grief is o'er, all worldly sadness.
Es ist genug! Es ist genug!	It is enough! It is enough!

Berg takes over Bach's harmonization, and then proceeds with variations upon the melody developed in his own manner. There is an impassioned climax, and a peaceful coda.

• •

At the first performance of the concerto in Barcelona, which was part of the Festival of the International Society for Contemporary Music, the widow of Alban Berg was among the many guests. Anton Webern was announced as the conductor, but resigned from the task as a result of an argument with the orchestral players. Hermann Scherchen con-

† The melody, composed in 1662 by Johann Rodolph Ahle, organist and burgomaster of Muhlhausen, was used by Bach to close his cantata.

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



"Elegance" is the word that expresses it!

From the wonderful Cadillac vocabulary, we have selected "elegance" as the word that most fully characterizes the Cadillac of 1960. The car's new styling is certainly elegant beyond compare. Its new interior luxury provides a feeling of elegance that can be sensed nowhere else in the world of motor cars. And even its new performance—smooth, quiet and effortless—might be summarized as "elegance in motion". We suggest that you visit your Cadillac dealer to see and drive it for yourself. Once you have, we think you will agree that the word is "elegance"—and that the car is Cadillac!

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

ducted, and at the close held up the score that the applause might be directed toward the music and its composer, who had been dead less than four months.

It was observed with interest that Alban Berg, the avowed disciple of Schoenberg and faithful exponent of his twelve-tone system, whose opera *Wozzeck* had won far more public attention than any single work of Schoenberg, reverted in his last complete score, composed at fifty, to such time-honored tonal anchors as the common triad, the perfect fifths of the violin's open strings, and the square-cut cadences of a Bach chorale. If the music was aided in the general understanding by these episodic consolations of conservatism, its "program" aided it more; as might have been expected, it became at once the object of fond public sentiment. People were touched by the thought that this leading figure among those who have avowedly derived from Mahler poured his sorrow at the unexpected death of a step-daughter of Mahler into tonal release. Then there was the inevitable association of the work with his last illness. It was recalled that Mozart's *Requiem* was also a commissioned work with thoughts of death "mysteriously" preceding its composer's passing. Ernest Newman issued an appeal in the *Sunday Times* for a reasonable and unbiased judgment: "The human race



***KLM** is proud to be the Airline*
preferred by the
BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



being incurably sentimental," the circumstances under which it was composed "were bound to make it a good work. . . . If Berg had had the foresight to die leaving it unfinished, it would automatically have become a masterpiece. The sooner it is removed from the sphere of romantic sentimentality into that of æsthetic reality, the better for it and for us."

This writer, it should be noted, was by no means questioning the emotional basis of the music itself. On the contrary, he discerned in it a genuine work of art, motivated by something other than technical precept, and for that reason worthy to be appraised with a special and unbiased care as perhaps an "historic document" in the still-to-be-written rake's progress of "atonalism" (this term was pointedly rejected by Reich in favor of "twelve-tonalism").

In his article on the new violin concerto ("Tonality and Atonality," *Sunday Times,* May 10, 1936), Mr. Newman attempted to show that "atonality" is a fallacy as an artistic principle, something which has "functioned in a sort of vacuum"; that Alban Berg, being an artist of sound instincts, had drifted increasingly toward tonality in *Wozzeck,* the *Lyrical Suite, Lulu,* and the Concerto; that he may go down in history as a well-intentioned pupil of Schoenberg who inevitably broke with his master and in the last analysis contributed to the evolution

The Brown and White Fleet

Boston Cab — **KEnmore 6-5010**

Brighton Cab — **STadium 2-2000**

Brigham Cab — **BEacon 2-5500**

Cleveland Cab — **ASpinwall 7-8700**

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for
Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

of tonalism by "having simply added an ingredient to the Strauss-Mahler cup."

There were others, too, who have pointed out plain capitulations toward tonality in the Concerto: the emphasis upon what are the basic notes of the violin, tuned in fifths; the plain emergence of major and minor triads, the use of a chorale with Bach's own harmonies. Willi Reich, a staunch but soberly reasoned champion of Berg, demonstrates in his analysis of the Concerto, printed elsewhere in this publication, that these phenomena were the quite natural results of Berg's development of the matter in hand, and no forfeiture of twelve-tone principle. Herr Reich answered Ernest Newman's article on the Concerto point by point, and this reply, not gaining access to the columns of the *Sunday Times,* found its way into the Viennese musical pamphlet "23" (November 10, 1936).

"You claimed," wrote Reich, "that Berg in his last works 'was moving further and further away from the out-and-out atonalism of his master Schoenberg,' and therefore the conception of those works was a denial of avowed principle. The possibility of reaching tonal results exists in *every* compositon; Berg made use of it in *all* his works.

"You tried by comparing statements of Berg in 1912 and 1924 with

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Cultured pearl and
ivy leaf circle pin
in fourteen karat gold
$35
Earrings to match $30

Prices include tax

Long's Chestnut Hill
Boston
Northshore



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES
110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

his way of thought in his last years to set up a contradiction between the theorist and the working artist. Neither in his musical works nor in his writings, nor in his spoken words, is there any evidence that he composed anything contradictory to his artistic convictions. There is rather in his whole production a strict adherence to those principles of musical form which he learnt from Schoenberg and further developed in the light of his individuality."

Ernest Newman made the point of stylistic inconsistency in the treatment of a chorale melody alternately in the traditional and the "atonal" manner. Reich answered: "In no sense has Berg taken a 'melody' of Bach and set it by turn to a tonal and an atonal harmonization. He brings in the chorale after the introduction by means of the solo violin strictly in the original Bach harmonization and later imposes this upon his own harmonization, which evolves from the general underlying twelve-tone series. (The Chorale chosen by Berg owes its choice to no accident. Quite apart from the symbolic idea of the text there lies between the melody and the intruding twelve-tone series a close and artfully contrived cohesion, and that part wherein the harmonization of the tonal and 'atonal' are in direct juxtaposition is

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall





A few generations ago you might not have had the time or energy to enjoy a visit to Symphony Hall. Household duties would have commanded more of your time, taken more hours from your day — every day.

Today, electricity has helped to change all that, and the future promises even more ease and speed in doing your day's work — new ways to Live Better Electrically.

Discover for yourself how today's electrical appliances can give you more and more time to enjoy the finer things of life *now*. Why not drop in at the Edison Shop nearest your home and see the wonderful array of appliances.

BOSTON EDISON COMPANY

deeply thought and integral with the entire work.)"*

It was an apparently unrepentant Newman who brought up the subject once more on the occasion of the second London performance, for he still applied the words "atonality" and "compromise" to the Berg of the Violin Concerto. The controversy was between an objective critic who approached his subject theoretically, even categorically, and an intimate friend of the late composer who spoke from the music itself with a closely sympathetic, if not wholly impartial, view.

Willi Reich wrote: The compromise "between tonality and atonality" which Newman insists upon finding in the concerto "is not a compromise, let me hasten to add, deliberately calculated by Berg, but one forced upon him by his rich musical faculty and by the very nature of music as a language.

"There is a good deal in the score of the concerto that may strike the casual hearer, at first, as being atonal, but is really nothing of the kind. It is simply a further subtilisation of the *'Tristan'* chromaticism: passage after passage can be analysed out along these lines. Berg's

* Mr. Krasner, who discussed many details of the score with its composer, substantiates this statement. Having noticed that the whole tone sequence A, B, C-sharp, D-sharp which are the notes of the opening phrase of Ahle's chorale with its striking feature of the raised fourth, is identical with the last four notes of the series as used in the first part of the concerto, he asked Berg whether this occurrence was not an intentional anticipation of the chorale. The composer answered that it was not only unintentional, but quite fortuitous. While he was at work upon the first part, he had not even found this melody, but was searching the literature of chorales for one which would both appeal to him and suit his specific purposes. Finding *"Es ist genug,"* he realized at once that it fitted with almost uncanny aptness into his twelve-tone scheme.

for superb footwear by master craftsmen



Joseph Antell

Boston **Wellesley**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. For clean, fragrant and lustrous hair, use the Breck Shampoo best suited for your particular hair condition.

The Three Breck Shampoos are now marked in color for easy identification.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

harmonic procedure is as logical as Wagner's; he shades off into finer and finer chromaticisms, but at the back of them all is the same set of primal tonal relationships that was at the back of the innovations — so startling in their own day — of *'Tristan.'*

"When I was writing about the concerto last year I said that it was likely to prove a historical document. By that I meant that a future day will probably see it as a turning-point in modern developments. It was evident from the beginning that out-and-out atonalism would not work, at any rate all at once: there would have to be a slow interfusion of the more utilisable of the new elements with the firmly fixed logic of the older musical language. The great interest of the concerto, for me, is the mass of evidence it affords that this interfusion was silently taking place in the mind of Berg, who was the one product of the Schoenberg school who was capable of bringing a fine imagination to work upon what in the hands of his less-gifted colleagues was only theory unrelated to vital practice. His death at the age of fifty is truly an irreparable loss to music; had he lived another ten or fifteen years, he would probably have solved many of our most perplexing problems for us."

[COPYRIGHTED]

The New England Conservatory

A COLLEGE OF MUSIC

JAMES ALIFERIS, *President*

Thurs., Nov. 12, 8:30 P.M.

Symphony Orchestra Conservatory

JAMES DIXON, *Conductor*

Soloist: HOWARD GODING, *Pianist*

SCHUBERT — MOZART

RICHARD HERVIG — ELGAR

Tues., Nov. 24, 8:30 P.M.

A Cappella Choir

RICHARD ROSEWALL, *Conductor*

J. C. BACH — DVOŘÁK

BRITTEN — FINE

Both concerts, Jordan Hall. Tickets without charge at Box Office or by writing to the Dean, enclosing self-addressed stamped envelope.

290 Huntington Ave., Boston 15

Stop & Shop Gourmet Quiz for Early Comers

1. What is chili?
   a. an Eskimo's igloo b. a spice c. a fur d. a South American country
2. Which of the following grows on trees?
   a. butternuts b. whiffles c. shoes d. barnacles
3. What is beet sugar?
   a. tired sugar b. sugar made from beet juice c. brown sugar d. crumpled cash
4. Stop & Shop All-Butter Coffee Cake is laced with
   a. rum b. crunchy pecans c. doilies d. coffee beans

ANSWERS:
1) b. a spice 2) a. butternuts 3) b. sugar made from beet juice 4) b. crunchy pecans

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT

STOP & SHOP SUPER MARKETS

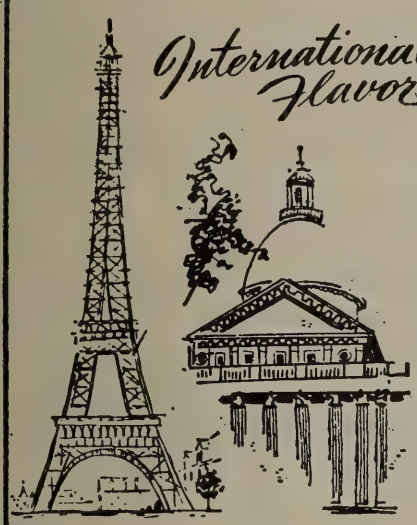
(Continued from page 4)

Mahler's widow relates how Manon at "twelve or thirteen," while her family was living in Vienna, was found to have a twin likeness with an American girl named Kathy Scherman.

"Manon did not understand English. I first heard about her double in America when Mr. Schuster [the publisher] visited us on Semmering. We sat on the big porch, the mountain chain before us, watching the deer that came out of the woods at dusk to graze and play on our lawn. When Manon appeared, herself as frail, graceful, and shy as a young deer, our guest told us of his friends in New York, Harry and Bernardine Scherman, whose little daughter looked so much like mine.

"Manon's photograph crossed the Atlantic; a charming one of Katharine Scherman came back. The girls began a lively correspondence. I never read their letters, but I know they wrote in French, having no other language in common. They wrote much about their cats—they both adored cats, and in some way identified themselves with them—and, among other pictures, they exchanged some showing Manon with a Siamese and Katharine with a Persian. They made an effort to tell each other what it was like to be a girl in Vienna and in New York, with the result that they came to know a good deal about each other. It warmed my heart to see these two beautiful children make friends over three thousand miles of land and sea."

Later, while in Venice, Manon was stricken with polio. She barely survived the attack, was taken with difficulty to Vienna, and was confined to a wheelchair. She had marked acting ability, and actors who were among her many devoted friends would divert her by rehearsing parts with her. The end came in April, 1935.



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

ENTR'ACTE

ALBAN BERG'S VIOLIN CONCERTO

By Willi Reich

A chorale verse in a violin concerto of Alban Berg is a new thing in the annals of music, and the novelty is increased when it serves not only as the motto for the general spirit of the work, but when it becomes the determining factor in its form through an alliance with the harmonization of J. S. Bach. Yet there soars above the technical problems of this concerto the tragedy of human destiny, under the impulse of which the artist has composed a moving Requiem, never suspecting that it was to become his own death music. A deeply affecting experience, the sudden passing of a young girl who had endured anguished suffering with the sweet resignation of an angel. The tragedy of a beautiful character, Manon Gropius, daughter of Alma Maria Mahler, came as a clear vision, inspiring the music. Such are the spiritual sources, the "program" which resulted, not in a symphonic poem, but a concerted piece in the manner of absolute music.

Free invention within the narrow confines of form is the earmark of Alban Berg's art, and the essential characteristic of the Violin Concerto. From the gently surging *andante* introduction, there are slowly disengaged mounting melodies, which gradually lapse into the fluctuating motion of the opening. As if rising from the unknown, the *Allegretto-scherzo* which closes the first part pictures the lovely girl in two passing



A Distinctive Selection of
Imported Gifts and Fine Antiques

CARRIAGE TRADE

164 Newbury St., Boston COpley 7-9137

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: *Telephone:* HAncock 6-5050

trio-like episodes – the one tenderly dreaming, the other a lively folk tune of native character. A brief pause, and a turbulent passage introduces the second part, which is conceived as a free, restless, and stormy cadenza for the violin. The music drives its demonic and irresistible course, relieved only by a short and peaceful intermezzo, to the catastrophe. Heavy laments and sharp outcries are heard in the orchestra; then, over a long organ point, a gradual falling away. At this poignant moment there is suddenly introduced by the violin solo the grave chorale of J. S Bach, derived from J. R. Ahle: *"Es ist genug! So nimm, Herr, meinen Geist."* The wood winds, in an organ-like choir, answer each strophe with the original harmony of the classical prototype. Then there begin artful variations in which the original choral melody always lingers, the *"misterioso"* rising from the bass, while the solo violin adds a moving elegy. The death song grows more distinct, the soloist visibly takes the lead of the whole body of violins and violas, drawing them intensely into unison with its voice, then gradually detaching itself. A fleeting recollection of the lovely girl's image, and the chorale, in acid harmonization, and mingled with a tender melody of the solo violin, brings the tragic work in coda-fashion to its close.

If the formal plan of the Concerto was conditioned chiefly by its program idea, it prompted no less the inner structure of the music

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston *Telephone: COmmonwealth 6-5101*

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

and the technical handling of the concerted instruments, in which Berg, in the most ingenious fashion, kept his score in conformity with the strict uses of twelve-tone technique. The violin, by virtue of its perfect fifths, is considered the "tonal" instrument *par excellence.* A glance at the first half of the following basic series (*Grundreihe*) on which the whole course of the music in the concerto devolves, shows these essentials:

G B-flat D F-sharp A C E G-sharp B C-sharp D-sharp F

The underlined notes correspond to the open strings of the violin and thus possess a special sonority; they also become the ingredient within the series of a number of major and minor chords, and the middle notes of augmented and diminished fifth triads. In fact the work contains numerous phrases of pure major and minor tonalities, predetermined by the structure of the series; they are here introduced, however, as borrowed citations used in special episodes which nevertheless come strictly within the principles of twelve-tone technique. One of these episodes occurs in the introduction, consisting of improvisations of the soloist upon the open strings. The second part of the series, based on the whole-tone scale, produces a tonality of quite a different sort which becomes more pronounced as the beginning of Bach's Chorale melody coincides with the whole-tone scale. Since the tonal relations remain inherent in all the transformations of the series, the whole structure yields not only a close thematic texture through the use of the twelve-tone technique, but also a kind of harmony which invests the work — in all its fullness of vision — with a symmetry of pure classicism.



Café Florian

CONTINENTAL COFFEE HOUSE

85 NEWBURY

Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT

AMERICA HAS ADDED A BRILLIANT ARTIST TO THE SELECT CIRCLE OF SUPREME VIOL
VIRTUOSOS. HE IS THE INIMITABLE ISAAC STERN AND HE RECORDS EXCLUSIVELY F
COLUMBIA RECORDS.

Modern:

BARTÓK: Concerto for Violin—with Leonard Bernstein conducting the New York Philharmonic.
ML 5283 MS 6002

PROKOFIEV: Violin Concertos Nos. 1 in D Major and 2 in G Minor—with the New York Philharmonic, Dimitri Mitropoulos and Leonard Bernstein, conductors.
ML 5243

Classic:

MOZART: Concerto No. 3 in G Major for Violin and Orchestra, K. 216 •
HAYDN: Concerto No. 1 in C Major for Violin and String Orchestra—with the Columbia String Orchestra, Alexander Zakin, cembalist. ML 5248

Romantic:

SAINT-SAËNS: Introduction and Rondo Capriccioso •
RAVEL: Tzigane •
WIENIAWSKI: Concerto No. 2 in D Minor for Violin and Orchestra—with the Philadelphia Orchestra, Eugene Ormandy, conductor.
ML 5208

LALO: Symphonie Espagnole in D Minor • **BRUCH:** Concerto No. 1 in G Minor for Violin and Orchestra—with the Philadelphia Orch., Eugene Ormandy, conductor.
ML 5097



THE SOUND OF GENIUS IS ON
HIGH-FIDELITY RECORDS BY COLUMBIA

ANOTHER BOOK ON MOZART

*The following review of "Mozart and His Times" by Erich Schenk is intended to establish a custom in these pages of drawing attention to any new book on a musical subject which seems to be of special interest or importance.**

ANY new book on the thoroughly covered subject of Mozart faces one question: "Why?" Mr. Schenk anticipates this in his Foreword: "This book is a reply to the prevailing opinion that our knowledge of Wolfgang Amadeus Mozart's life is complete and that to this chronicle nothing new can be added." The author, who holds the chair of musicology at the University of Vienna, has supported his answer with a full-length biography which actually adds something "new." This, like every biography of Mozart, is based on the letters. Strangely enough, writers have taken the letters pretty much on their face value while applying their scholarship to the music itself in books from one to six volumes. It is true that Mozart in his letters has unwittingly told his own story in a direct and intimate way that makes any literary virtuosity rather superfluous. The fact remains that there are gaps in the letters, particularly in the later ones, and that there are numberless references to people and happenings which, familiar to the recipient, remain strange to the present-day reader. Mr. Schenk has obviously delved into every archive in Vienna and has similarly penetrated Salzburg, Paris, and Prague, and come up with information

* *Mozart and His Times* by Erich Schenk was published by Alfred A. Knopf on October 26 in an English translation by Richard and Clara Winston. The book has 452 pages, with good illustrations.

Montgomery-
Frost-
Lloyd's
Co., inc.
OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .
HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505
We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry
Partial or Complete Contents of Estates Purchased

to enliven some well-trodden paths. The record and identity of Mozart's friends, colleagues or patrons are amplified in many cases. An example is the "mysterious" stranger referred to by Jahn as "a tall, thin, grave-looking man, dressed from head to toe in grey" who brought Mozart the anonymous commission for the *Requiem*. He has been referred to repeatedly since as the "steward" of Count Walsegg. Mr. Schenk identifies the man as "Anton Leitgeb, son of the mayor of Vienna, Andreas Leitgeb, and owner of a gypsum factory at Schottwien near Count Walsegg's estate. The Count may often have turned to him for help in legal matters. Leitgeb is known to have been an active music-lover who played several instruments and participated in the Count's musicales. As long as he lived he refused to say anything about his mission to Mozart. Leitgeb's portrait which has been recently discovered . . . shows a grave countenance, cold, calculating eyes, thin lips pursed haughtily." Count Giuseppe Affligio, the Viennese impresario who refused to produce *La finta semplice* by the thirteen-year-old Mozart, later suffered bankruptcy, was found running a gambling table in Milan, made his way to Barcelona and a new fortune in the theatre. In 1779 he was convicted of forgery in Florence and condemned to life servitude in the galleys. These are among many instances where the story is filled out with background.

Mozart's "Times" in the title refers to his social surroundings in Salzburg, Paris or Vienna and, wisely, does not treat such world events as wars and revolutions. Mozart's exclusively musical life was scarcely touched by these except for an occasional momentary inconvenience. Schenk digs up some interesting points. He attributes the first plan for *The Marriage of Figaro* not to Mozart but to Schikaneder, who had offered to the newly established National Theatre in Vienna his



BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
11 Large Supermarkets
WATERTOWN MT. AUBURN
NEWTONVILLE BROOKLINE
WELLESLEY STONEHAM
MEDFORD PORTER SQUARE
CHESTNUT HILL NORWOOD
AUBURNDALE

own translation of Beaumarchais's play. "The work was rehearsed, but at the last moment was cancelled on direct orders from the Emperor." He corrects other statements that have been repeated from book to book. Anecdotes, also much repeated, which are traceable to a single unreliable source can, of course, do no more than come up for speculative judgment. He accepts the tale that Mozart composed the overture to *Don Giovanni* on the night before the first performance. As for the rumor that Mozart "was offered an appointment by the King of Prussia and refused it only out of consideration for Vienna and the Emperor Joseph," he concludes that it "is based on no evidence whatsoever." He believes that the estrangement between father and son through the Vienna decade has been much exaggerated. He has consulted modern medical opinion on several points, and believes that Mozart in his last months suffered from "uremic irritation of the brain."

Emily Anderson's three-volume translation of the letters has good but inadequate footnotes. Schenk's book has few footnotes, for it is in effect a prodigious annotation of the letters. A reader of the letters would be in clover with Schenk at his right hand. J. N. B.

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. **EXport 6-2224**
Members of Piano Technicians Guild





Piracy . . .

on the high C's

(A LOVE STORY)

Radio Shack, as many of you know, has developed over the years its own branded line of high-fidelity products, the REALISTIC line; amplifiers, speakers, tuners, and so forth. Last year we introduced a new item called the Realistic ELECTROSTAT-3, an add-on type of speaker which is called a tweeter because it reproduces (tweet) the high (tweet) notes only . . . not the low (woof) or even the middle (wiff?) ones.

Our story might have ended here, but fate had other notions. A certain "consumer type magazine" — one mustn't specify *which* for terrifyingly complicated reasons — fell absolutely head over galleys with the Realistic Electrostat-3 because of its luscious tintinabulation and also its low price of $27.50. It was love at first sound.

To say the Electrostat-3 began to SELL is as classic an understatement as to say that Freud had a few ideas of passing interest. Kookie . . . the Electrostat-3 went into orbit! From November, 1958, through June, 1959, although we increased the work force from 9 people to nearly 70, Radio Shack was unable to deliver the tweeter from stock. The line formed on the right, the left, everywhere. Hell hath no fury like $27.50 scorned. Scorned is, of course, absolutely the wrong word, but just try telling that to a *customer!*

Matters were considerably worsened at this juncture by the appearance, in certain shops, of other tweeters which claimed to be the "best buy tweeter" but weren't. Unfortunately these imposters looked exactly like our precious little (red hot) baby (ummm-ah!), had the same $27.50 price and the same advertising claims. Our lawyers huddled, but — as it sometimes is with things at this kind of bar — it has turned out to be a long time between drinks. We dissected each and every would-be-Electrostat and have yet to find one that comes even close to the real McTweeter. Fair warning, however! Psuedo-E-3s still abound, so don't take any wooden tweeters!

At present the Realistic Electrostat-3 may be bought without waiting at all three Radio Shacks in Boston and New Haven; also in New York City at Hudson Radio and Masters by virtue of a franchise granted by us to the former. No one else — anywhere — can advertise or sell this wonderful instrument.

Regardless of your present speaker situation you can *add* the Electrostat-3 and hear "highs" you've never heard before. Whether you're monaural, stereo, or just naturally secretive, the Electrostat-3 will tickle your treble and diddle your canary as never before in the history of sound. If your present speaker is (harrumph) obsolete, you can buy the Electrostat-3 *built in* to a complete full-range system known as the Electrostat-4 and requiring nothing to be added for immediate operation but your down payment of $5.00.

And now let's see what we've got here . . . a love story . . . piracy on the high C's . . . conference with counsel . . . *locus in quo* tweeter may be obtained . . . double shot of sales pitch . . . be honest, now, aren't a thousand words better than one picture?

RADIO SHACK CORPORATION

SYMPHONY NO. 3 IN A MINOR, "SCOTTISH," *Op.* 56

By FELIX MENDELSSOHN-BARTHOLDY

Born in Berlin, February 3, 1809; died in Leipzig, November 4, 1847

This symphony was finished January 20, 1842, and first performed at the Gewandhaus concerts in Leipzig on March 3 following, the composer conducting. The first performance in this country was by the Philharmonic Society in New York, George Loder conducting, November 22, 1845. The first performance in Boston was by the Academy of Music at the Melodeon, November 14, 1846, G. J. Webb conducting.

The instrumentation includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.

The score is inscribed as "composed for and dedicated to Her Majesty Queen Victoria of England." It was published in 1843.

IN THE spring of 1829, Felix Mendelssohn, promising pianist and composer of twenty, visited England, played with the Philharmonic Orchestra in London and conducted it, was entertained by delightful people, and enjoyed himself thoroughly. In July he undertook a tour of Scotland with his friend Carl Klingemann. The people and the landscape interested him. He wrote of the Highlanders with their "long, red beards, tartan plaids, bonnets and feathers, naked knees, and their bagpipes in their hands." The moorlands intrigued him too, and when fogs and rains permitted, the sketchbook was brought out and put to good use. Mendelssohn was an insatiable tourist, and if the camera had been invented would surely have otherwise committed landscapes to memory.

He wrote home of the Hebrides and the Cave of Fingal — also of the Palace of Holyrood, then a picturesque ruin, in which Mary of Scotland

W. W. WINSHIP INC.

Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

Sharon MEMORIAL PARK

"The Man Who Cares, Prepares"

EXECUTIVE OFFICE

20 KILBY STREET, BOSTON

RIchmond 2-3890



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

had dwelt. "In the evening twilight we went today to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door; up this way they came and found Rizzio in that little room, pulled him out, and three rooms off there is a dark corner, where they murdered him. The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found today in that old chapel the beginning of my Scottish Symphony." There follow sixteen measures which were to open the introduction of the first movement. These measures have also been attributed to the incident that, returning to the inn at Edinburgh, Mendelssohn there listened to a plaintive Scotch air sung by the landlord's daughter.

In this way Mendelssohn carried out of Scotland two scraps of melody that were to be put to good use — this one and the opening measures of the "Fingal's Cave" Overture. Smaller works for piano, and for voice, were also suggested by Scotland.

It would be a mistake, of course, to look for anything like definite description in this score, or for that matter in any symphony of Mendelssohn. He did not even publish it with a specific title, although he so referred to it in his letters. There have been attempts to prove the symphony Scottish in character. George Hogarth, who was beside Mendelssohn as he attended the "competition of Pipers" at Edinburgh, testified that "he was greatly interested by the war tunes of the different clans, and the other specimens of the music of the country. . . . In this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music — solemn, pathetic, gay, warlike — is familiar to every amateur."

The trouble with Mr. Hogarth's statement is that most hearers, certainly the German ones, have not followed him so far. An enthusiastic

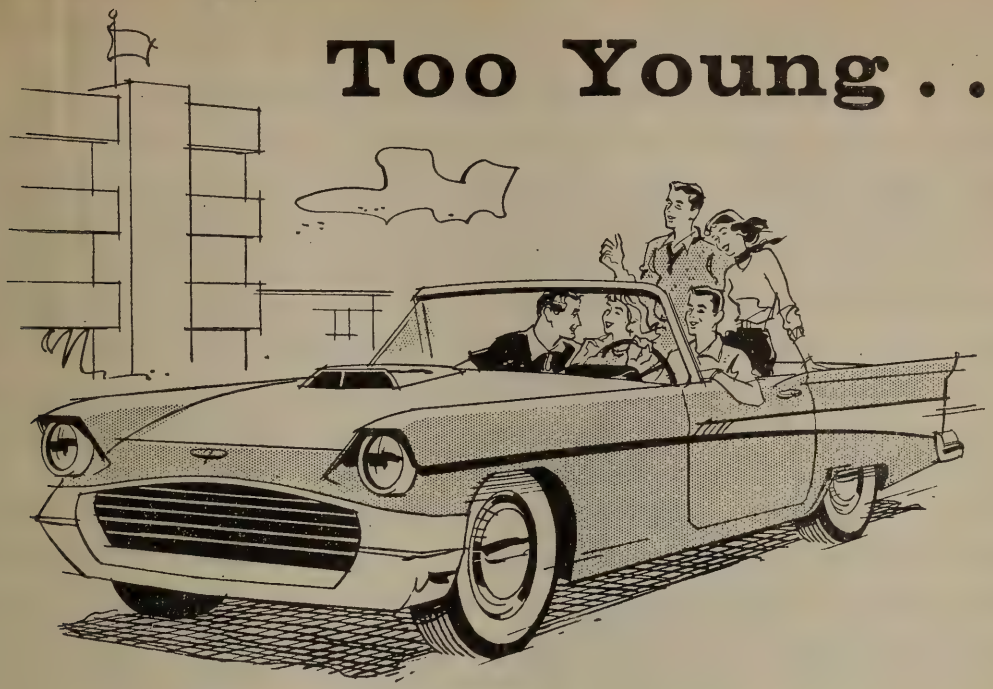
Since 1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Too Much . . .

Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

Britisher would tend to make much of such thematic resemblances; but, after all, a folkish tune in the British Isles or Germany can have much in common, and by the time Mendelssohn has in his own way developed through a dozen measures the quasi jig-like 6-8 of the first movement or the theme of the scherzo in which one can possibly discern "national character," any truly Scottish jauntiness seems to have departed. German writers, in a day given to imaginative flights, went far afield from the Scottish scene. Ambrose was reminded by the "violent conflicts" in the Finale (which someone else likened to the gathering of clans) of "a roaring lion with which we might fancy a young Paladin in knightly combat. . . . And then the airy, elfish gambols of the Scherzo — we cannot help it, we invent a whole fairy tale of our own to fit it, a tale of the genuine old German stamp, something like the Sleeping Beauty of the Woods, or Cinderella, or *Schneewittchen.*"

It is probably nearer the truth that the thoughts of the young German were swarming with musical images in the summer of 1829, images which took on a passing shape, a superficial trait or two from what he heard in a strange land. An indefatigable sight-seer, he must have found the raucous drones produced by brawny males in skirts less a matter for musical inspiration or suggestion than an exotic curiosity. It took an islander such as Chorley to find and stress characteristic Scottish intervals in the Scherzo of the symphony. Mendelssohn, who took

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $5.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast ** – Affiliates of WQXR, New York

pleasure in affixing a picturesque name to a symphony, particularly in the light chatter of his letters, probably had no serious descriptive intentions. He hated "to explain" his music, so it is reported, and would turn off the elaborate word pictures of others with a joke. When Schubring went into a transport of fantasy over the *"Meeresstille"* Overture, its composer answered that his own mental picture was an old man sitting in the stern of the boat and helping matters by blowing into the sail. "Notes," wrote Mendelssohn in a letter from Italy, "have as definite a meaning as words, perhaps even a more definite one." But that meaning, precluding words, would also preclude anything so concrete as a particular landscape or nation.

In the winter of 1830–31, while he was enjoying himself in Rome and Naples, themes which had occurred to him on the earlier journey had grown into rounded and extended form. The *Fingal's Cave* Overture then occupied him, and two symphonies "which," he wrote, "are rattling around in my head." But the *Italian* Symphony took precedence over the other, and even when that was in a fairly perfected condition, the *Scottish* Symphony seemed to elude him. He had good

• PIANOS
• RADIOS
• ORGANS
• MUSICAL TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

intentions of presently "taking hold" of it, but the Italian sunshine scattered his thoughts. "Who can wonder that I find it difficult to return to my misty Scotch mood?" The *"schottische Nebelstimmung"* was to bear fruit in the by no means uncheerful minor cast of the music. Another score, the *Reformation* Symphony, also in an unfinished state, was in his portmanteau at this time. This, with his earlier C minor Symphony and the later *"Lobgesang,"* were to comprise all of his works in this form.

He carried the *Italian, Scottish,* and *Reformation* symphonies about with him for years, endlessly reconsidering, polishing, touching up, before he was ready to take the irrevocable step of publication. Had the symphonies been numbered in the order of their composition, they would have been as follows: first, the C minor (1824), second the *Reformation* (1830–32), third the *Italian* (1833), fourth the *Song of Praise* (1840), and last the *Scottish* (1842). But the *Italian* and *Reformation* symphonies were withheld from publication until after his death, and thus attained the numbering Fourth and Fifth. By this circumstance the *"Lobgesang"* was published second in order, the *Scottish* third, and they were so numbered.

Mendelssohn at last dated the manuscript of his *Scottish* Symphony as completed January 20, 1842, and on March 3 made it publicly

Albion Metcalf

TEACHER OF PIANO

pupil of

TOBIAS MATTHAY OF LONDON

AND DAME MYRA HESS

FACULTY, PHILLIPS ACADEMY, ANDOVER

If you have difficulty expressing what you feel,

If your keyboard facility is hampered by muscular tenseness,

Why not try Matthay principles, the scientific analysis of all music-making functions?

Tues., Fri. – 33 Newbury St., Boston	CO 6-2391
Mon., Wed., Thurs. – Phillips Academy	GR 5-2216
Sat. – 16 Longview Road, Reading	RE 2-1123

Upon request your name will be added to the recital invitation list.

known, conducting it at a Leipzig Gewandhaus concert. It was several times repeated there, and played in Berlin, where Mendelssohn then dwelt in the service of Friedrich Wilhelm IV of Prussia. In June, Mendelssohn visited England again and conducted the work at a Philharmonic Concert (June 13), when it was much applauded. The audience at this time was not informed of any connection between the "new symphony" and Scotland. Mendelssohn, summoned to an audience with Queen Victoria, played to her and the Prince Consort, and asked her to sing in return. Compliments were interchanged — in all sincerity, for the royal couple were delighted with their German visitor, and he, in his turn, wrote that she had sung "really quite faultlessly, and with agreeable feeling and expression." Mendelssohn asked the permission of the British Sovereign to dedicate his symphony to her, "for the English name would suit the Scottish piece charmingly."

• •

"The several movements of this symphony," according to instructions printed in the original edition, "must follow each other immediately and not be separated by the usual pauses" (each movement, however, closes upon its tonic chord).

The main body of the first movement, like the slow introduction, is

"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800



NATHAN MILSTEIN

"That great rarity – the prodigy who matures young and still *develops* in later years" (Irving Kolodin – *Saturday Review).* "Milstein . . . must be classed among the great violinists of all times." *(Review of Recorded Music)* "A refinement of phrasing and a subtlety of perception rare among interpreters at any time, a virtuosity that could set a hall ablaze! A master virtuoso!" (Taubman, *N.Y. Times).* Hear this world-renowned master of the violin – exclusively – on Capitol Records.

Performances you'll want to keep on Capitol RECORDS ***"the surest sign of the finest sound"***

Just released in honor of Milstein's 30th season in America:

The Art of Milstein
(including the Tchaikovsky Violin Concerto;
Beethoven "Spring" Sonata, and five short works) *PBR-8502**

BRAHMS:
Violin Concerto in D Major
with the Pittsburgh Symphony Orchestra, William Steinberg, conducting *P-8271*

GOLDMARK:
Violin Concerto in A Minor
with The Philharmonia Orchestra, Harry Blech, conducting *P-8414**

GLAZOUNOV:
Violin Concerto in A Minor

DVORAK:
Violin Concerto in A Minor
with the Pittsburgh Symphony Orchestra, William Steinberg, conducting *P-8382**

**also available in Full Dimensional Stereo*

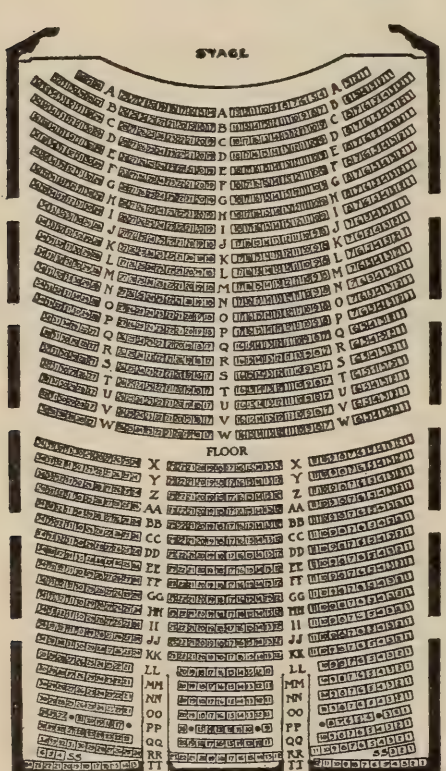
in A minor, a lively 6-8 rhythm opening with its first theme given to the strings and oboes pianissimo. A transitional passage assai animato introduces the second theme in E minor, played by the clarinet while the first violins combine the first theme with the new one. There is the usual procedure of development, restatement and coda, and, to close, a repetition of a few measures from the introduction.

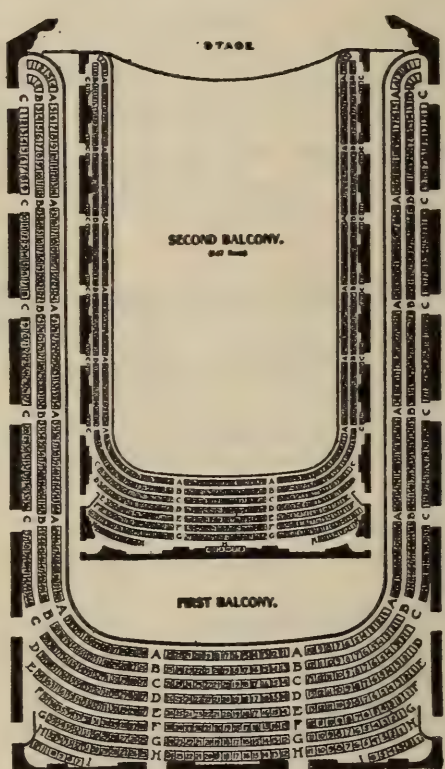
The second movement, vivace non troppo, in F major 2-4, is in effect a scherzo and was so named in the earlier edition, although, like each movement in this symphony, it follows the sonata form. The second subject is but briefly developed.

The third movement, adagio, in A major 2-4, discloses its first theme in the tenth measure as the first violins play *cantabile*. A march-like passage introduced by the wood winds intervenes before the second theme in E major is introduced by the first violins with pizzicato accompaniment.

The Finale, allegro vivacissimo 2-2, restores the tonality of A minor. The first theme is at once introduced by the violins over violas, bassoons and horns, and the second (in E minor) by oboes and clarinets after a transitional episode for the full orchestra. The movement is developed at length and closes with a sonorous allegro maestoso assai, A major 6-8. This Finale was once compared to "a gathering of the clans," perhaps on account of the tempo indication allegro guerriero which stood on the earlier edition but which was later changed.

[COPYRIGHTED]





The Trustees of

The Boston Symphony Orchestra, Inc.

and

Mr. Aaron Richmond

announce

The only New England appearance in
their world tour of

THE VIENNA PHILHARMONIC

conducted by

HERBERT VON KARAJAN

Wednesday Evening, November 18, 1959
at 8:30 P. M.

Symphony Hall, Boston

. . . *Program* . . .

MOZART:.....EINE KLEINE NACHTMUSIK

BRUCKNER:.....EIGHTH SYMPHONY

TICKETS REMAINING AT $4, $6, $8 AND $10
ARE NOW ON SALE AT THE BOX OFFICE



THIS BOOKLET . . .

sets forth the investment policy, and describes the investment organization, of one of the nation's first trust companies.

Individual investors and those responsible for managing the funds of foundations, corporations, educational and charitable organizations may find it of particular interest. For a copy, write to—

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 Franklin Street, Boston 6, Mass.

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Sunday Afternoons at 3

The remaining concerts in this series will be as follows:

JANUARY 10
WILLIAM STEINBERG, *Guest Conductor*

JANUARY 31
RUGGIERO RICCI, *Violin*

FEBRUARY 28

MARCH 13
GARY GRAFFMAN, *Piano*

APRIL 3

BALDWIN PIANO RCA VICTOR RECORDS

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066
	Violin Concerto (HEIFETZ)	LM-1992
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228
BLOCH	"Schelomo" (PIATIGORSKY)	LM-2109
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111
	"Prelude to the Afternoon of a Faun"	LM-1984
	Three Images	LM-2282
DUKAS	The Apprentice Sorceror	LM-2292
ELGAR	Introduction and Allegro	LM-2105
FRANCK	Symphony No. 1 in D minor	LM-2131
IBERT	"Escales" (Ports of Call)	LM-2111
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221
	Violin Concerto (HEIFETZ)	LM-2314
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984
	"Mother Goose" Suite	LM-2292
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239
	Serenade for Strings	LM-2105
WAGNER	Excerpts, "Tannhäuser," Tristan," "The Ring" (EILEEN FARRELL)	LM-2255
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

RUTH SHAPIRO
PIANIST – TEACHER
35 LANCASTER TERRACE
BROOKLINE, MASSACHUSETTS
Telephone *BE* acon 2-3985

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

SEATS NOW AT BOX-OFFICE

AARON RICHMOND *presents*
in the Boston University Celebrity Series:

This Mon. & Wed. Eves. (Nov. 9 & 11) **JOHN HANCOCK HALL**
The Sensation of the Brussels Fair
BAYANIHAN
PHILIPPINE NATIONAL DANCE THEATRE — COMPANY OF 50

Fri. Eve., Nov. 13 • **JORDAN HALL**
World-Famous Balladeer and Folk Singer
RICHARD DYER-BENNET

Sun Aft., November 15 • **SYMPHONY HALL**
ARTUR RUBINSTEIN
STEINWAY PIANO

Fri. Eve. & Sat. Mat., Nov. 20-21 • **JORDAN HALL**
World-Famous Flamenco Guitarist
CARLOS MONTOYA

Sun. Aft., Nov. 22 • **JORDAN HALL**
BUDAPEST STRING QUARTET
Mozart D minor, K. 421: *Prokofieff* B minor, Op 50:
Mendelssohn D major, Op. 44, No. 1
Seats now also for Sun. Aft., Jan. 10
All-Beethoven: F major, Op. 18, No. 1: F major, Op. 135: E minor, Op. 59, No. 2

Sun. Aft., Dec. 6 • **SYMPHONY HALL**
ROBERT CASADESUS
Bach Italian Concerto: *Haydn* A-flat major Sonata No. 10:
Beethoven C minor Sonata, No. 32, Op. 111: works by *Ravel, deSeverac, Chabrier*

Thur., Fri., Sat. Eves & Sun. Mat., Dec. 10, 11, 12, 13
JOHN HANCOCK HALL
INBAL
Dance Theatre of Israel
Mail Orders Now: $4, $3.50, $3, $2.50, $2 (enclose self-addressed stamped envelope)

Fri. Eve., Jan. 22 • **SYMPHONY HALL**
MOSCOW STATE SYMPHONY
KIRIL KONDRASHIN, *Conductor*
GALINA VISHNEVSKAYA, Soprano Bolshoi Opera, *Soloist*
Mail Orders Only: Floor: $6.50 (Sold Out), $5.50, $4.50, $3.50, $3
1st Balc.: $6.50, $5.50, $4.50; 2nd Balc.: $3.50, $3
(Enclose self-addressed stamped envelope.)

She teaches science -- at the piano



In all the current concern over education, one great rock of strength has been overlooked. It is the contribution that America's 300,000 piano instructors have made to the total teaching strength and cultural advance of our nation.

For millions of children, the first exposure to pure intellectual discipline has come through piano study. According to a New York Times article, children who enjoy music rate higher scholastically, have a more active imagination and greater qualities of leadership.

New teaching methods make piano study a source of fun as well as satisfaction and your child learns more...in less time. The opportunity for your child's musical development is beautifully described in a new booklet, "Pattern for your Child's Achievement." For a free copy, you are invited to come in, write or phone us today.



160 BOYLSTON STREET, BOSTON

Baldwin

BALDWIN GRAND PIANOS • ACROSONIC VERTICAL PIANOS • HOWARD SPINET PIANOS • HAMILTON STUDIO PIANOS • BALDWIN ELECTRONIC ORGANS • ORGA-SONIC SPINET ORGANS •



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

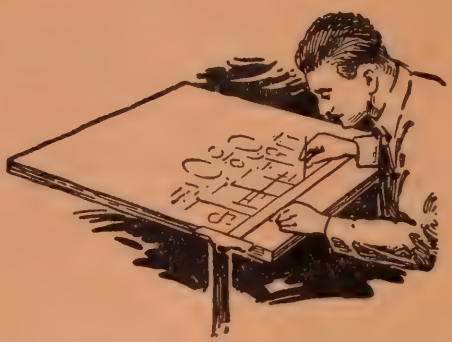
• b •

SEVENTY-NINTH SEASON

1959-1960

Sunday Afternoon Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.
ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN
J. DEANE SOMERVILLE



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

Without obligation on your part, we would be happy to act as your insurance architects. Please call us at any time.

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST

in association with

OBRION, RUSSELL & CO.

When You Think of Insurance . . . Think of us!

108 Water Street **Boston 6, Massachusetts**

LA fayette 3-5700

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

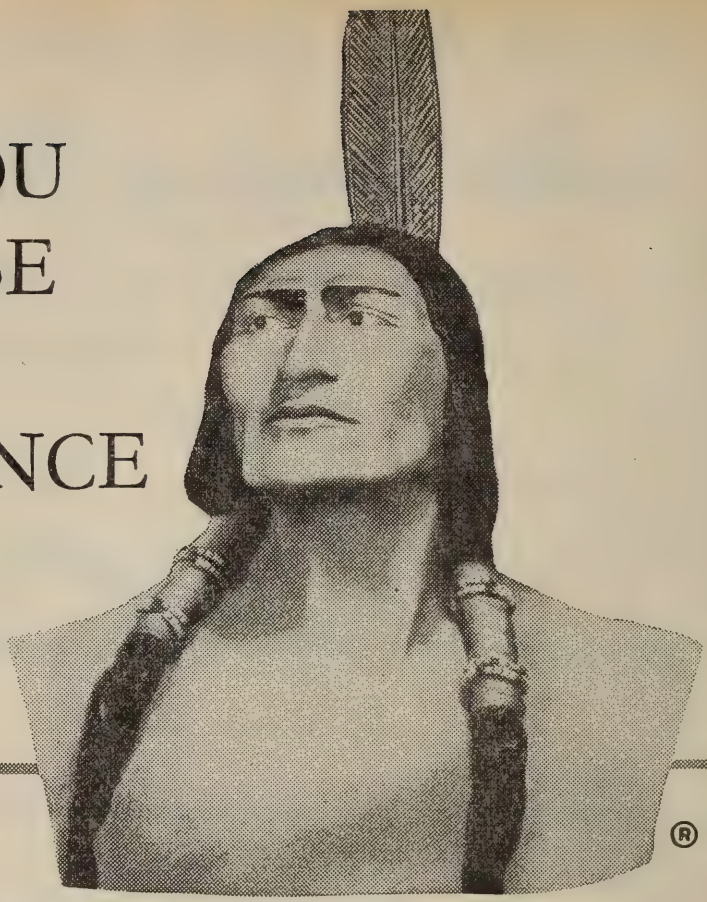
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program 7

NOTES

Haydn (Symphony in E-flat) . . 9
Strauss ("Tod und Verklärung") . 18

ENTR'ACTES

Haydn's Orchestra in London (*Reginald Nettel*) 26
Don Pablo (*Norman Cousins*) . . 36
Gustav Mahler and his First Symphony (*Bruno Walter*) . 44

NOTES

Mahler (Symphony in D major, No. 1) 48

Symphoniana

EXHIBITION OF PHOTOGRAPHS

An exhibition of photographs is in the gallery and will be shown this week and next. Four Boston artists are represented: Nick Dean, John Brook, Paul Caponigro and Fred Stone. Art galleries which represent painters and sculptors likewise show the work of these photographers, Mr. Dean in the Nova Gallery, Mr. Caponigro in the Spiral Gallery, and Mr. Brook in the Kanegis Gallery.

• •

WILLIAM STEINBERG

William Steinberg, who is making his first appearances here this week as guest conductor of the Boston Symphony Orchestra, has been the regular conductor of the Pittsburgh Symphony Society since 1952.

Born in Cologne, Germany, August 1, 1899, he showed an interest and talent for music as a boy, studying violin, piano, and trying his hand at composition. He became a violinist in the Cologne Municipal Orchestra under Hermann Abendroth, who gave him his first instruction in conducting. Graduating from the Conservatory of Cologne in 1920, he became the assistant to Otto Klemperer at the Cologne Opera and in

Hurwitch BROS.



experienced resorters . . .

the costume that's virtually a way of living at resorts everywhere . . . blossom-sprinkled silk surah dress and matching cashmere sweater. 89.95

other dress and sweater combinations from 29.95

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON

To

Our Many Friends

a Very

Joyous New Year



416 Boylston St.
Boston 16, Mass.
KEnmore 6-6238

54 Central St.
Wellesley, Mass.
CEdar 5-4530

1924 became the first conductor. In the following year he conducted the Opera at Prague and was soon made its director. It was in 1927 that he married Susanne Jicha, a first singer of the Prague Opera Company. In 1929 he went to Frankfurt and became the general music director of the Opera there, conducting also the State Opera in Berlin. In 1933 the Nazi government deprived him of activity in his native country and he went to Palestine. There he became a co-conductor of the Israel Philharmonic with Bronislav Huberman. It was with this orchestra that he visited the United States and conducted a number of its concerts on tour. In 1938 he was established in New York, conducting the NBC Symphony and numerous orchestras as guest. He was appointed the conductor of the Buffalo Philharmonic in 1945 and in 1952 took his present position in Pittsburgh. In 1958 he became a co-conductor of the London Philharmonic.

• •

AARON COPLAND TO TOUR WITH THIS ORCHESTRA

Charles Munch has invited Aaron Copland to join the Boston Symphony Orchestra as guest conductor on the Orchestra's Far Eastern tour which will open on May 1 in Osaka, Japan. Mr. Copland will share the conducting responsibilities on the six- to eight-week tour with Dr. Munch, the Orchestra's Music Director, and Associate Conductor Richard Burgin. The tour, the Orchestra's third foreign trip, will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.



Filene's French Shops

Boston





A Monte-Sano coat

is always new in shape,

exciting in fabric,

rich in color

Prophetic pace setter from a magnificent winter collection . . . the stained glass plaid reefer dipped in glowing colors illuminated by the sun shining through cathedral windows . . . in richly textured mohair tweed.

The French Shop's coat collection, from $125.

The Monte-Sano coat collection, from $250.



To the lawyer

who stands convicted by his family of overwork

"I understand, Dad, but how about *next* Saturday?" . . . "That's all right, dear, I'll just tell the Browns that something came up."

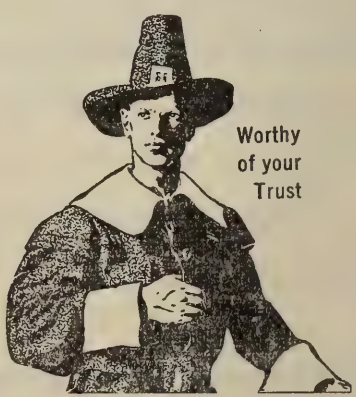
Is "something" *always* coming up when you'd like to spend some time with your youngsters or take your wife out for an evening? If that "something" involves personal problems or paperwork regarding your investments, we hope you will let Old Colony give you a helping hand.



Next time you're in the Bank, pick up a copy of "Investment Management." Better yet, let us send you one: It explains how Old Colony can relieve you of this personal burden at most modest fees.

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:30

OLD COLONY
TRUST COMPANY
One Federal St., Boston 6, Mass.



Allied with THE FIRST NATIONAL BANK OF BOSTON

Second Program

SUNDAY AFTERNOON, JANUARY 10, *at* 3:00 *o'clock*

WILLIAM STEINBERG, *Guest Conductor*

HAYDN ..... Symphony in E-flat, No. 99

I. Adagio; Vivace assai
II. Adagio
III. Minuetto (Allegretto)
IV. Vivace

STRAUSS ..... "Tod und Verklärung," Tone Poem, *Op.* 24

INTERMISSION

MAHLER ..... Symphony in D major, No. 1

I. Langsam. Schleppend wie ein Naturlaut
II. Kräftig bewegt, doch nicht zu schnell
III. Feierlich und gemessen, ohne zu schleppen
IV. Stürmisch bewegt

BALDWIN PIANO RCA VICTOR RECORDS



sun savoir-faire

— everywhere at

R.H. Stearns

Boston • Chestnut Hill

SYMPHONY IN E-FLAT MAJOR, No. 99

By JOSEPH HAYDN

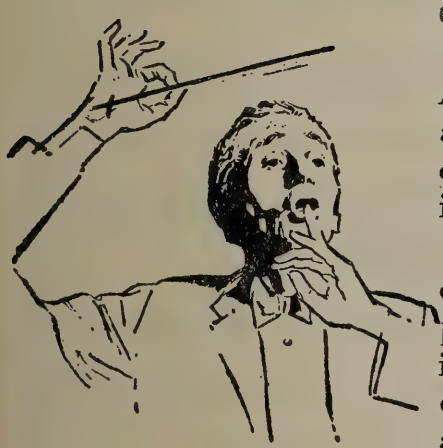
Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

This symphony began the second series of six each which Haydn composed for the Salomon concerts in London. It was conducted there February 10, 1794.

The first performance in Boston was by the Harvard Musical Association on February 1, 1872, Carl Zerrahn conductor. The Symphony was performed at the Boston Symphony concerts on January 30, 1886, under Wilhelm Gericke, and by Dr. Koussevitzky, October 22, 1926, February 21, 1936 and December 3, 1937. Richard Burgin conducted it November 19–20, 1948.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

IN VIENNA, in 1793, Haydn composed this Symphony in preparation for his second visit to London and added five more (Nos. 100–104) to be introduced at the second series of six concerts under the management of Johann Peter Salomon. This one was duly performed at the opening concert in the Hanover Square Rooms on February 10, 1794. The concert was announced as follows in the morning papers:



sotto voce

A conductor and 103 musicians interpret a delicate passage with expert finesse. But *quietly*, so that each note can speak for itself.

Here at Rockland-Atlas, every officer in our Trust Department is a specialist in his particular field, be it investments, administration, or operations. Their *harmonious* cooperation with testators, beneficiaries and attorneys marks the Rockland-Atlas trust relationship.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Mr. Salomon most respectfully acquaints the Nobility and Gentry, that his FIRST CONCERT will be on MONDAY next, the 10th Instant.

PART I.

Grand Overture, Rosetti
Aria, Mr. Florio, jun.
(being his first Performance at these Concerts.)
New Concerto, Piano Forte, Mr. Dussek.
Scena, Madame Mara.

PART II.

New Grand Overture, Haydn.
Aria, Madame Mara.
New Concerto, Violin, Signor Viotti.
Scena and Duetto, Madame Mara and Mr. Florio.
Finale.
Dr. Haydn will direct his Compositions at the Piano Forte.

The reviews were ecstatic. The critic of the *Morning Chronicle* wrote: "This superb Concert was last night opened for the season, and with such an assemblage of talents as make it a rich treat to the amateur. The incomparable Haydn, produced an Overture of which it is impossible to speak in common terms. It is one of the grandest efforts of art that we ever witnessed. It abounds with ideas, as new in

TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford

DO YOU KNOW...

THAT seats for the Boston Symphony's 20th Season, 1900-1901, were sold at public auction . . . that the bidders' interest was greatly stimulated by the fact that this was the Orchestra's premiere season in Symphony Hall . . . that the highest bid—$1120 for two first balcony seats—came from the agent of an unnamed music lover whose identity was the subject of the most intense speculation . . . that the buyer was subsequently revealed as none other than the flamboyant Mrs. Jack Gardner?

DO YOU KNOW THAT the great but eccentric pianist, Vladimir de Pachmann, once performed the entire Chopin F Minor Concerto in Symphony Hall while squinting doggedly at the score on the piano rack—which was upside down . . . that Conductor Wilhelm Gericke, enraged by this behavior, pointedly snubbed de Pachmann at the close of the performance . . . whereupon the pianist turned and bowed, not to the conductor, but to the piano?

DO YOU KNOW THAT "La Mer" of Debussy was the subject of a spirited controversy by Boston critics when it was first performed by the Orchestra, under Dr. Karl Muck, in 1907 . . . that one critic quipped, "It was terrible while it lasted," and another dubbed the work "Le Mal de Mer" . . . that, on one occasion, Dr. Muck, who had been impatiently awaiting Paderewski's emergence from his dressing room, said loudly, "Tell the King of Poland I am waiting for him!"

DO YOU KNOW THAT, when you're planning investments, The Trust Department of The Merchants National Bank of Boston can provide truly professional assistance—based on long experience and thorough research—and the careful analysis that a well-balanced portfolio demands.



Offices

28 STATE ST.
31 MILK ST. • SOUTH STATION
513 BOYLSTON ST. • 642 BEACON ST.
30 BIRMINGHAM PARKWAY, BRIGHTON

member F.D.I.C.

where the man you talk to *is* the bank

music as they are grand and impressive; it rouses and affects every emotion of the soul. — It was received with rapturous applause."

The *Sun* reported on February 11 that "the grand instrumental trial of last night was a New Overture by HAYDN, a composition of the most exquisite kind, rich, fanciful, bold, and impressive." The "New Overture," which was the E-flat Symphony, was repeated a week later.

This was the first of Haydn's symphonies in which he used clarinets (he also used them in Nos. 100, 101, 103 and 104). He had used clarinets in his *lira* concertos and *notturni*. Karl Geiringer writes: "How well the master understood the possibilities of this wind instrument is shown in the very first bars of the score. The sonorous chalumeau register of the clarinet provides an effective bass for the stringed instruments. Daring modulations give this introduction a decidedly modern character. In the main section of the movement the second subject is of greater significance than the first, and a similar romantic preponderance of the subsidiary idea may be noted in the following adagio, which is one of the deepest and most stirrring pieces written by Haydn. As in the preceding symphony, the mood changes completely with the beginning of the minuet. This scherzo-like movement and still more the finale employ all the devices of instrumentation and counterpoint to create pictures of uncontrollable gaiety."

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

As almost without exception in his London symphonies, Haydn opens this one with a reflective and free adagio, no pompous or ceremonious portal, but tender and mysterious, foreshadowing Beethoven. The principal difference, in this case, is that instead of leading the hearer by a subtle transition into the main body of the movement, Haydn dismisses the introductory mood with not so much as a gesture, as he breaks into the sprightly theme of his vivace assai. The second theme is for violins and clarinet, an instrument which takes its place in these later symphonies. The development progresses through chameleon-like modulations with a wit and daring which almost equals the whimsical fancy and legerdemain of the finale. The adagio, in G major, opens with a theme for the first violins, cantabile, which is ornamented with passages in the woodwinds, the flutes predominating. The second theme is inseparable from the elaboration of sixteenth notes upon which its sustained songfulness subsists. This is a slow movement of lyric intensity with aspects of nineteenth-century romanticism, and there is a passage in stormy triplets which again almost makes one exclaim "Beethoven!" There is a lusty minuet, allegretto,

ONLY *the* STEINWAY



Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

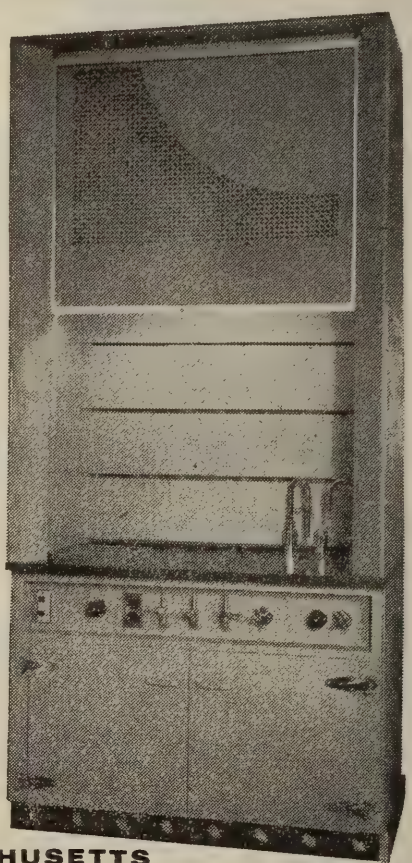
based upon a simple descending chord of E-flat. In the trio the oboe, cantabile, is combined with the strings. The final rondo, vivace, brings a more independent and distinct use of the various woodwind voices. There is the characteristic pause of suspense upon the main theme, slowed to adagio and played by the first violins, before the coda.

[COPYRIGHTED]

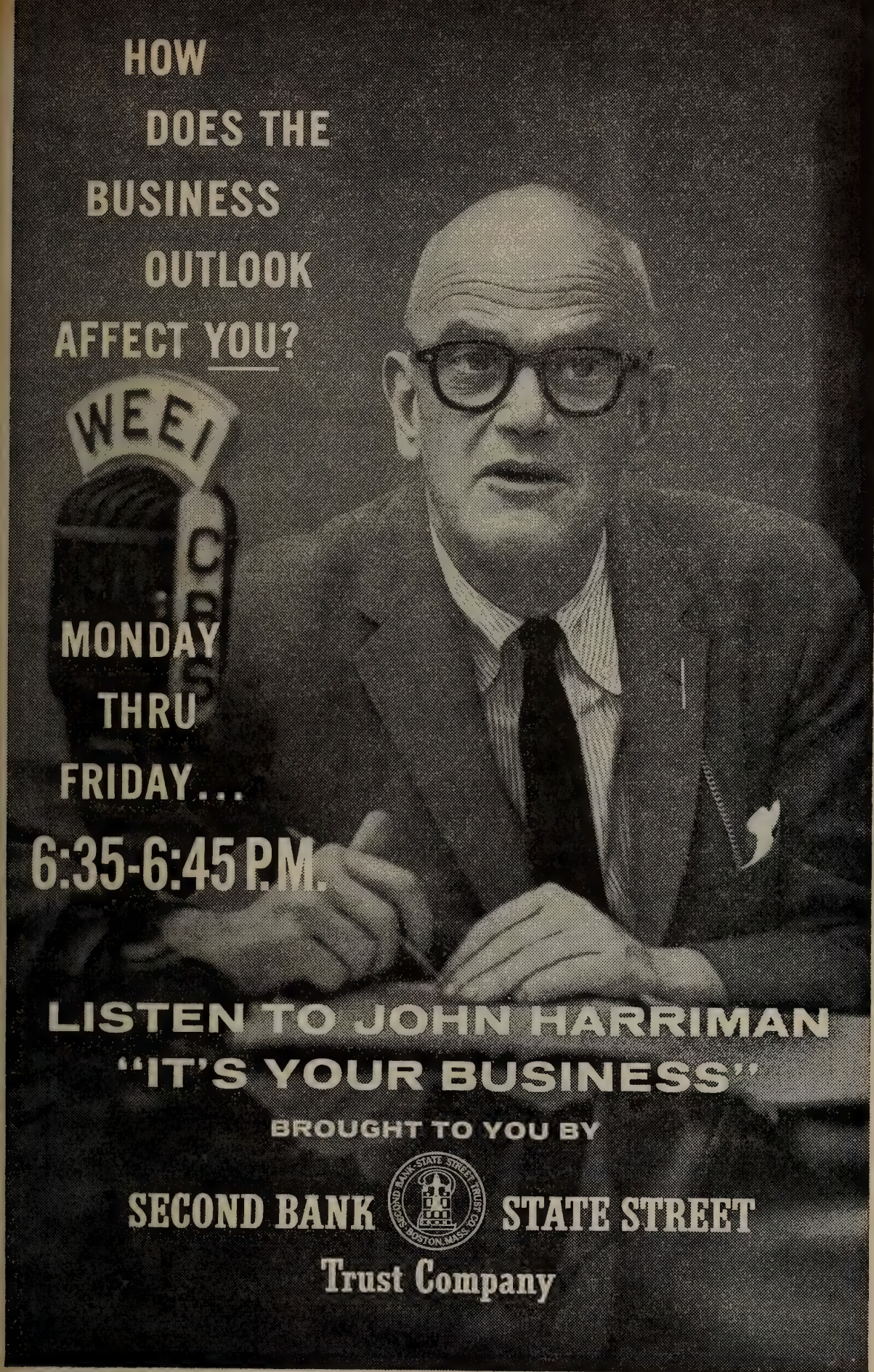
For Consultation on Design
of your Science Laboratory

A. B. Stanley Company *Incorporated*

Furniture for Science Laboratories



230 BOYLSTON STREET (Route 9)
CHESTNUT HILL 67 (Newton), MASSACHUSETTS
Telephone DEcatur 2-2112


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

"TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE POEM, *Op.* 24

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

Tod und Verklärung was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his *"Burleske"* was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced it at the Boston Symphony concerts, February 6, 1897.

The tone-poem is dedicated to Friedrich Rösch and scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 harps, gong, strings.

WHEN *Death and Transfiguration* first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "program music." The verses, it was

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Molto tranquillo

It's a wonderful feeling of peace and satisfaction to know that you have planned well for the security of your family's future — through an estate program with the United States Trust Company.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



tone...

in a violin enables the player's artistry to complement the maker's craftsmanship. The modern insurance protection enjoyed by millions of Boston Group policyowners throughout the U.S., its Territories and Canada also is the result of a joint contribution of talent. The dedication of more than 8,000 Independent Insurance Agents to their clients' needs is complemented by the alert leadership and complete service facilities which **Boston's** network of 68 "Local Home Offices" provides to help them bring modern insurance protection to you.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT

Equitable Fire Insurance Company, Charleston, South Carolina

Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analysts forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of *"Musik als Ausdruck."* Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon program music with the *Aus Italien* which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *Macbeth, Don Juan,* and *Tod und Verklärung,* all within the space of four years.*

• •

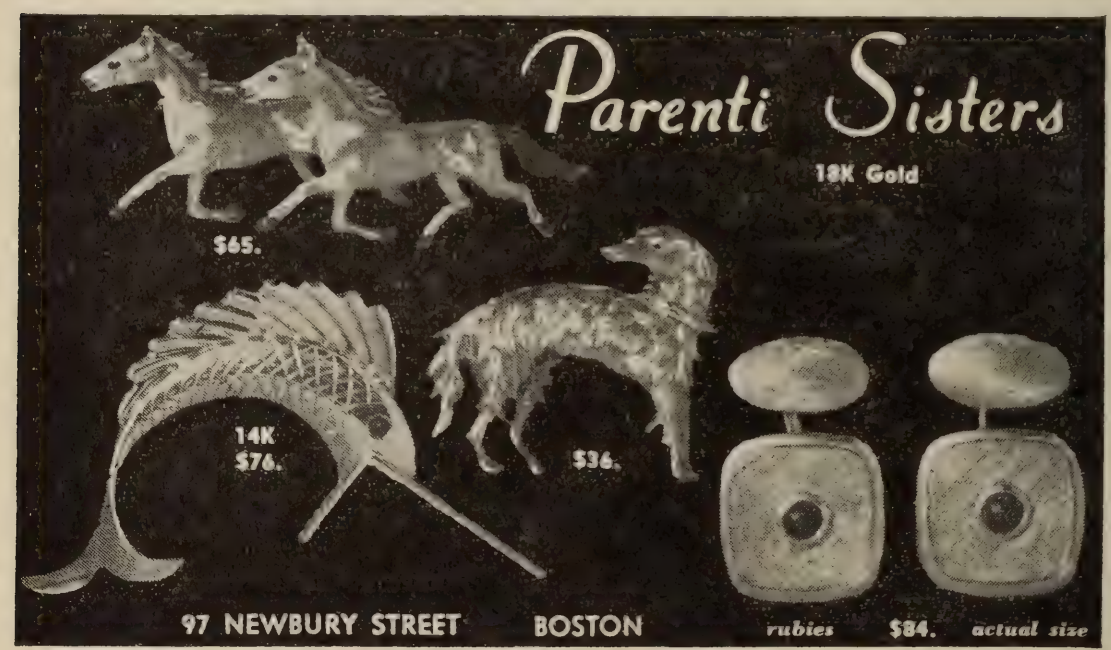
The work divides naturally into four parts:

1. In a dark room, silent except for the ticking of the clock, is a dying man. He has fallen asleep and is dreaming of childhood.

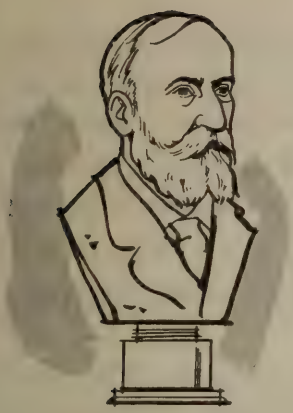
* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *Aus Italien*, is the connecting link between the old and the new methods."

Aeolian-Skinner Organ Company

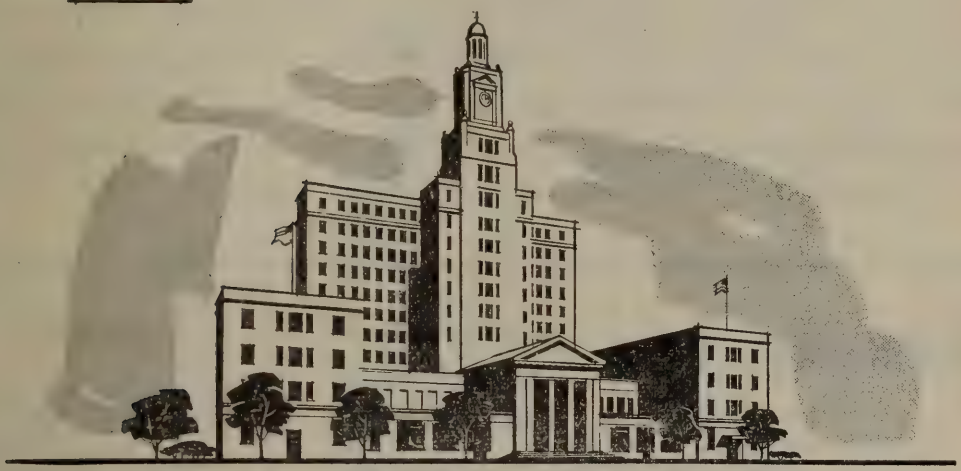
Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
Joseph S. Whiteford, President and Tonal Director



IN 1835...



...Charles Camille Saint-Saens was born in Paris. Forty-two years later his greatest work, *Samson et Dalila*, was presented at Weimar and won him international acclaim.



... mutual life insurance was born in America when New England Life was awarded its charter by the Mass. State Legislature. Murals in our Copley Square Home Office show the charter-signing ceremony as well as other significant early American scenes. Visitors are always welcome.

NEW ENGLAND

Mutual **LIFE** Insurance Company
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

2. The struggle between life and death begins anew.
3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, *"Welterlösung, Weltverklärung":* "World-redemption, world-transfiguration."

The poem of Alexander Ritter has been paraphrased as follows:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

But death will not long grant its victim sleep and dreams. Ominously it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.

Weary with struggling, bereft of sleep, in the delirium of fever he sees his life unrolled before him, stage by stage. First, the dawn of child-

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

HIRE A
Cadillac
LIMOUSINE
from
ROBIE *Cadillac* **RENTING SERVICE**



434 Newbury Street, Boston
KEnmore 6-6823

95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company



From our exquisite spring and summer collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

hood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act – this is the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path: if he deems the goal at hand, a voice of thunder bids him halt – "Let each hindrance be thy ladder," he thinks. "Higher, ever higher mount!" And so he climbs, and so he pushes on, breathless, with holy zeal. All that his heart had ever longed for, he seeks still in death's last sweat – seeks, but never finds! Though now he sees it more and more plainly; though now it looms before him, he can not yet embrace it wholly, nor put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell, enshrouds the vision with the pall of night.

But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven greets him: Deliverance, Transfiguration!

[COPYRIGHTED]



BOOK CLEARING HOUSE
423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16
BOOKS ON ALL SUBJECTS (including latest technical and scientific)
Largest Selection of Paper Books
RECORDINGS (stereo and monaural) FOR ALL TASTES
Phone and Mail Orders Invited

Le Petit Pigalle
58 WESTLAND AVENUE
French Food at its Best
Open Sunday — Closed Monday
Lunch 11:30 - Dinner 5:30 - 9
Imported Wines and Beers
NEW DINING ROOM
Visit Café Pigalle 9 p.m. to midnight
CI 7-9370

Café Pigalle
58 WESTLAND AVENUE
A Little Bit of France in the Heart of Boston
9 p.m. to Midnight
(Closed Mondays)
Finest in French Pastries and Specialties
Croissant Brioches
Imported Wines and Beers
Visit Le Petit Pigalle for Lunch and Dinner
CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON **RCA VICTOR RECORDS** EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

HAYDN'S ORCHESTRA IN LONDON

(Quoted from "The Orchestra in England" by
REGINALD NETTEL — *Jonathan Cape, London)*

WHEN Haydn arrived in London in 1791, he stepped out of an environment where he had been a superior kind of domestic servant into one where he was a "good commercial risk." All the familiar forces of competitive business were brought to bear by his employer Salomon on his potential value as a popular composer of the best type. He was advertised in the newspapers, overwhelmed with social introductions, and accepted into learned associations with honor. His personal reactions to this strange life have been related by numerous biographers; they show him to be a man of simple tastes and simple honesty, seeking to escape from the noise of London streets and the distractions of innumerable social functions to the seclusion necessary for his work of composition, but drawn back again constantly by his associates in order to satisfy the public demands for his appearance.

It was not all unbiased, this honor paid to Haydn; Salomon had agreed to pay him £50 for each of twenty performances, and had to



JOHN MASON BROWN
***Lecture:* "Seeing Things"**
Tuesday, February 16, at 11 a.m. in John Hancock Hall
Tickets: $3.20 and $2.65 including tax at
THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

make a profit for himself after defraying all other expenses. In addition, Haydn was to have the proceeds of two benefit concerts at each of which £200 was guaranteed to him. It was not to be expected that business rivals would make Salomon's task an easy one, yet the course of events shows that the fight was decided by a conflict of artistic and social forces rather than by purely financial interests.

London's musical supporters were divided into two groups — the conservative and the progressive. The former centered round the Concert of Antient Music and the Italian opera, which had now been transferred to the Pantheon, after the destruction by fire of the King's Theatre in 1789; the progressive faction centered round the Professional Concert, and Salomon. Gallini, who had tried to persuade Haydn to write an opera for a new opera house he was to open in the Haymarket, came into the fight as a business competitor of Salomon, involved willy-nilly in the social and artistic complications of the affair, but having to make the best bargain he could in his own financial interests.

King George III was a staunch supporter of the Concert of Antient Music; the king, too, held the view that a second opera house was unnecessary, so the Lord Chamberlain refused Gallini a license. This in turn frustrated Salomon's plans, for he had engaged two of Gallini's vocalists, Cappelletti and David, for his first Haydn concert. Cappelletti and David were under contract to Gallini not to sing in public before the opening of the new opera house, and Gallini held them at first to this contract. Salomon had therefore to postpone Haydn's first

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



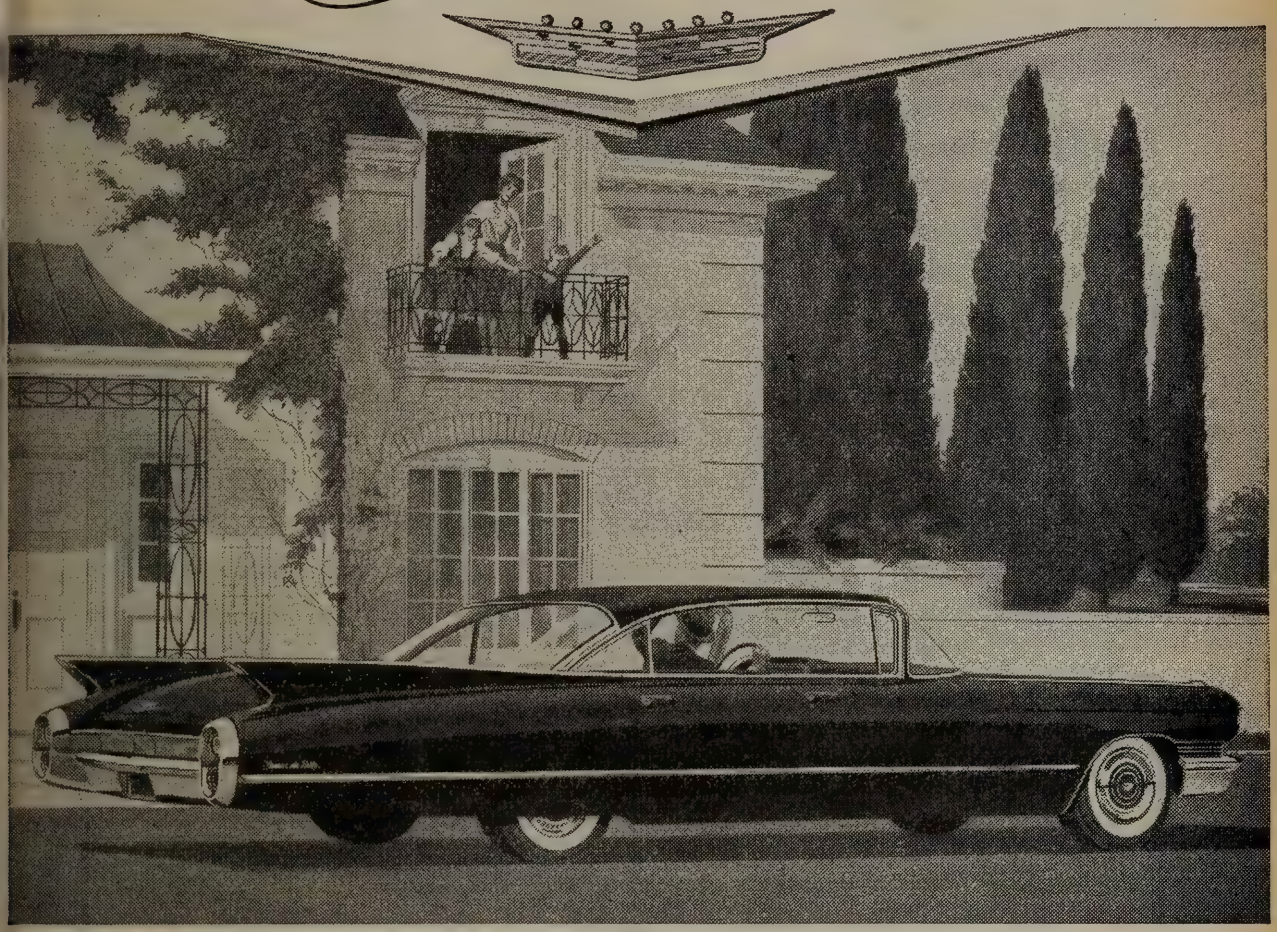
The Columbian National Life Insurance Company

Boston Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



Wonderful way to launch a decade!

Wouldn't it be thrilling to ride into the sixties with a new Cadillac car of your own?

Cadillac's new styling will set the pace in automotive design for years to come. Majestic and elegant, it has already won acclaim everywhere.

Its performance represents a rewarding departure from the past . . . so smooth, so quiet, so effortless and level in ride that it must be personally experienced to be fully understood and appreciated.

And, of course, careful design, quality materials and painstaking craftsmanship give it unduplicated dependability and endurance.

So if you're looking forward to the wonderful decade ahead—think how much more exciting it could be in the company of a 1960 Cadillac. See and drive it very soon.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

symphony concert until these singers should be available. Meanwhile Salomon's opponents made the most of the delay. The newspapers jibed at German musicians who came to this country with a great flourish of trumpets to "charm the money out of the pockets of John Bull." They did not hesitate to suggest that Haydn had met with little recognition in his own country, and would probably prove inferior to such players as Cramer and Clementi. Gallini, finding himself opposed by Salomon's enemies, made common cause with him; he applied for a licence for "entertainments of music and dancing" instead of opera, released David from his contract so that he could appear on March 11th "whether the Opera House was open or not" and engaged Haydn, Salomon, and his orchestra to appear at concerts in his new premises. So, after much delay, Haydn was allowed to prove his worth to the public.

Salomon's orchestra for the Haydn concerts was of good strength, varying in size from thirty-five to forty players, led by Salomon himself, with Haydn presiding at the keyboard. This orchestra, playing in the Hanover Square Rooms, which measured ninety-five feet by thirty-five feet, was the largest Haydn had ever had at his disposal.* The opening

* Larger orchestras had played Haydn's symphonies, e.g. the "Oxford" Symphony was written for the Concert Spirituel (60 players), but Haydn did not conduct it in Paris.



KLM is proud to be the Airline preferred by the

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



concert used an orchestra of 16 violins, 4 violas, 3 cellos, 4 basses, flutes, oboes, bassoons, trumpets, and drums, for the Symphony in D, No. 93, which was enthusiastically received, and the slow movement encored, greatly to Haydn's satisfaction, for such an honor was rarely given to an instrumental movement.

There was good reason for the honor. Apart from the merit of the symphony, there was the quality of its performance, which Haydn had striven to bring up to the standard of his own orchestra at Esterhaz. Whether he did this or not will never be known, but Dies records in his *Biographische Nachrichten von Joseph Haydn* how the composer behaved at his first rehearsal with the Salomon orchestra. The first three notes were played much too loudly for Haydn, who promptly stopped the orchestra and called for less tone. Three times he did this without getting a satisfactory result. Then Haydn heard a German player whisper in his own language to his neighbor: "If the first three notes don't please him, how shall we get through all the rest?" Haydn gave up trying to explain in speech, borrowed a violin, and demonstrated the tone he wanted to be produced. After that he had no more trouble with the passage. . .

The cost of maintaining a private orchestra and a composer able to produce up-to-date music on request was considerable. So long as

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

Haydn and Mozart were experimenting with strings, harpsichord, two oboes and two horns, the resources at their disposal were ample, and Haydn was exceptionally fortunate under Prince Nicolaus Esterhazy, for he was able to add flutes, trumpets, and drums, bringing his orchestra up to a total of twenty-six players. The time came, however, when the technique of orchestration reached maturity under these masters; the harpsichord was no longer necessary to hold together the harmonic structure of an orchestral composition, for the full choir of strings was balanced by a full choir of wood-wind and brass. . . .

Haydn's contribution to symphonic progress lay in his flexibility of expression. The use of wood-wind instruments was at last freed from the conventional splitting up of forces into *concertino* and *ripieno,* as they had been in the *concerti grossi.* Now the instruments intermingled in ever-varying proportions, acting sometimes as soloists and the next moment blending with the others in the instrumental choir. The long singing style of Haydn's slow movements, ornamented in a style that relied on variation of solo tone-colors far more than on the flexibility of the players' digital technique, was the feature that attracted most the attention of the Londoners, but later admirers have thought more of Haydn's spirited rustic finales, his harmonic surprises

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



GUARD RINGS OF RUBIES, EMERALDS OR SAPPHIRES

in plain colors or combined with diamonds in platinum,

Left: Emerald and diamond braided design ring **$600**

Right: Sapphires alternating with diamonds **$325**

Bottom: Sapphire ring **$125**
With rubies **$200**

Prices include tax

Chestnut Hill, Northshore, Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

and his transformation of the stately minuet into the jocular scherzo. The twelve Salomon symphonies are the foundation of the popular modern conception of a Haydn symphony: they, almost alone of his symphonies, are remembered.* Yet their superiority over his earlier works in this form is so marked that the decline of his apprentice and journeyman efforts before the splendor of his master works is no cause for surprise. In them and the last symphonies of Mozart the glory of the eighteenth century shone at its brightest. The urge for formal perfection had been satisfied, but in the moment of this satisfaction a new need had become evident. It had been there all the time, but the intellectual fashions of an "age of reason" had obscured the end to which their search for formal perfection was aimed.

* And, of course, the "Oxford" Symphony.

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California— for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

DON PABLO

By NORMAN COUSINS

(Quoted from the "Saturday Review," December 12, 1959)

SAN JUAN, P.R.

PABLO CASALS is regarded by the people of Puerto Rico as one of their leading assets, along with one of the most attractive climates in the world, a bountiful sun, a view on the sea, and a congenial system of taxation. They know him as one of the great men of his age — not just for his musicianship but for his warmth as a person and as a citizen-at-large of the Twentieth century.

Don Pablo lives with his wife in an attractive villa near the sea on the outskirts of San Juan. The fact that he is now eighty-three and is not in the best of health may have caused him to reduce his concerts and his public appearances but he still works intensively with his music; he is still very much a part of the world. He sees and feels no separation between human creativity and human freedom.

Music helps to express the human spirit, helps to knit man together and make him whole. But the habitat of society must have a wholeness, too, if it is to serve man well. Therefore, there must be no disconnection between the arts of man and his institutions.

Don Pablo is a giant among men in spirit and creative stature, but physically he is delicately built, almost frail. He is buoyantly sym-

for superb footwear by master craftsmen



Joseph Antell

Boston **Wellesley**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

pathetic in manner, managing to involve himself very quickly in the concerns or problems of his friends or visitors. His responses are unhurried, genuine, full. He was showing some of his original music manuscripts by Bach, and he remarked that Bach meant more to him than any other composer.

This was only one of several things he had in common with Schweitzer, I observed.

"My good friend Albert Schweitzer shares with me the belief that Bach is the greatest of all composers," Don Pablo said, "but we like Bach for entirely different reasons. Schweitzer sees Bach in complex architectural terms; he acclaims him as a master who reigns supreme over the great and diverse realm of music. I see Bach as a great romantic. His music stirs me, helps me to feel fully alive. When I wake up each morning I can hardly wait to play Bach. What a wonderful way to start the day."

If Bach was his favorite composer, what piece of Bach, then, was his favorite composition?

"Strangely, it is not a piece by Bach," he said. "There are many compositions by Bach that I cannot live without, but the piece that means the most to me was written not by Bach but by Brahms. Here, let me show it to you. I have the original manuscript."

The New England Conservatory
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

BACHELOR AND MASTER OF MUSIC
In All Fields
ARTIST'S DIPLOMA
In Applied Music

Performing Organizations
SYMPHONY ORCHESTRA
CHAMBER ORCHESTRA
SYMPHONIC WIND ENSEMBLE
OPERA • ORATORIO CHORUS
A CAPPELLA CHOIR
CHAMBER SINGERS

Member, New England Association of Colleges and Secondary Schools
Charter Member, National Association of Schools of Music
For information regarding admission and scholarships, write to the Dean.

290 Huntington Ave., Boston 15

Stop & Shop Gourmet Quiz for Early Comers

1. What is a chive?
   a. a cha-cha step b. onion c. relish d. symptom of measles
2. What is Egg in a Frame?
   a. fried egg and bread b. still life of a hen's family c. thug behind bars d. a scrambled canvas
3. A turkey is dressed when it's
   a. fully clothed b. ready for roasting c. fancy-feathered d. de-feathered
4. 18 months of aging is required for:
   a. a young debutante b. a driver's license c. an old-fashioned cocktail d. Stop & Shop real sharp cheese

ANSWERS:
1) b. onion 2) a. fried egg and bread 3) d. de-feathered 4) d. Stop & Shop Real Sharp Cheese

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT
STOP & SHOP SUPER MARKETS

He took down from the wall, where it had been framed behind glass, one of the most valuable music manuscripts in the world now in private hands — Brahms's B-flat Quartet.

"Interesting, how I happened to acquire it," he said. "Many years ago, I knew a man who was head of the Friends of Music in Vienna. His name was Wilhelm Kuchs. One night in Vienna — this was before the war — he invited several of his friends for dinner, myself included. He had what I believe may have been the finest private collection of original music manuscripts in the world. He also owned an impressive collection of fine musical instruments — violins by Stradivarius and Guarnieri, among them. He was wealthy, very wealthy; but he was a simple man and a very accessible one.

"Then the war came. He was in his eighties. He had no intention of spending the rest of his old age under Nazism. He moved to Switzerland when Hitler moved into Austria.

"After the war, I went to see him in Switzerland. He was then more than ninety. I was eager to pay my respects. Just seeing him again, this wonderful old friend who had done so much for music, was to me a very moving experience. I think we both wept on each other's shoulder. Then I told him how concerned I had been over his collec-

14th Season

NEW ENGLAND
OPERA THEATER

BORIS GOLDOVSKY
Artistic Director

presents

VERDI'S Rigoletto

MOZART'S Cosi Fan Tutte

January 21 - 30

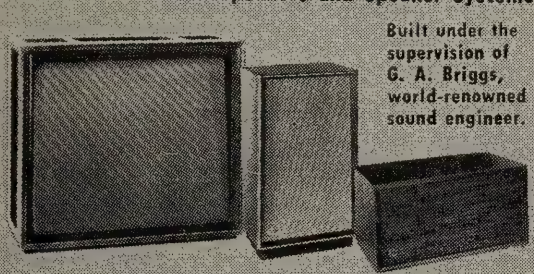
WILBUR THEATER
Boston

• •

Phone reservations BEacon 2-4245

Tickets at Wilbur Box Office
after January 17

STEREO/HIGH FIDELITY NOTE:
This is the
Wharfedale
Loudspeakers and Speaker Systems



Built under the supervision of G. A. Briggs, world-renowned sound engineer.

There is a Wharfedale system admirably suited to your own stereo and room requirements. Wharfedale speakers are preferred because they eliminate stridency and reproduce music naturally, without electronic, mechanical or acoustical coloration.

The Wharfedale line includes full range, bass and treble speakers, plus 2- and 3-way speaker systems.

Available in Boston at:
LAFAYETTE RADIO
110 Federal Street
THE LISTENING POST, INC.
161 Newbury Street
RADIO SHACK CORPORATION
730 Commonwealth Avenue
and other high fidelity dealers

A quality endorsed component of British Industries Corp. (BIC)
GARRARD • LEAK • WHARFEDALE • RJ • RIVER EDGE

tion of manuscripts. I had been terribly apprehensive that he might not have been able to keep his collection from falling into Nazi hands.

"My friend told me there was nothing to worry about; he had managed to save the entire collection. Then he went and got some items from the collection — some chamber music by Schubert and Mozart to begin with. Then he placed on the table before me the original manuscript of the Brahms B-flat Quartet. I could hardly believe my eyes. I stood transfixed. I suppose every musician feels that there is one piece that speaks to him alone, one which he feels seems to involve every molecule of his being. This was the way I had felt about the B-flat Quartet ever since I played it for the first time. And always I felt it was mine.

"Mr. Kuchs could see that when I held the B-flat Quartet manuscript in my hands, it was a very special and powerful emotional experience.

" 'It is *your* Quartet in every way,' Mr. Kuchs said. 'It would make me happy if you would let me give it to you.' And he did.

"I couldn't thank him adequately then, but I did write him a long letter telling him of the great pride and joy his gift had brought to my life. When Mr. Kuchs replied, he told me many things about the history of the B-flat Quartet I had not known before. One fact in particular stood out. It is that Brahms began to write the Quartet just nine months before I was born. It took him nine months to complete it. We both came into the world on exactly the same day, the same month, the same year."

As Don Pablo spoke, he seemed to relive the experience. His features, unmarred by any hard lines, were so expressive that his words seemed merely to confirm the image. Indeed, his face had the dramatic power of a full Ibsen cast.

I asked Don Pablo whether any other individual compositions had special meaning for him.



• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

"Many pieces," he said, "but none that I felt owned me and expressed me as much as the B-flat Quartet. Yet, when I get up in the morning, I can think only of Bach. I have the feeling that the world is being reborn. Nature always seems more in evidence to me in the morning. And when I come back from my walk I always sit down at the piano and play Bach – generally the *'Wohltemperirte Klavier.'* Here is the passage I like."

He went over to the piano and began to play. I had forgotten that Don Pablo had achieved proficiency on several musical instruments before he took up the cello. He hummed as he played, then said that Bach spoke to him here – and he placed his hand over his heart.

"There is one other piece I must tell you about. This one, too, has special meaning. I think it is the piece I would like most to hear again during my last moments on earth. How lovely and moving it is. The second movement of Mozart's Clarinet Quintet."

Don Pablo played it. His fingers were thin and the skin was pale but they belonged to the most extraordinary hands I had ever seen. They seemed to have a wisdom and a grace of their own. When he played Mozart, he was clearly the interpreter and not just the performer; yet it was difficult to imagine how the piece could be played in any other way.

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston Telephone: COmmonwealth 6-5101

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

After he got up from the piano, he apologized for having taken up so much time in our talk about music instead of discussing the affairs of the world. I told him I had the impression that what he had been saying and doing was most relevant in terms of the world's affairs. In the discussion that followed, there seemed to be agreement on the proposition that the most serious part of the problem of world peace was that the individual felt helpless.

"The answer to helplessness is not so very complicated," Don Pablo said. "A man can do something for peace without having to jump into politics. Each man has inside him a basic decency and goodness. If he listens to it and acts it, he is giving a great deal of what it is the world needs most. It is not complicated but it takes courage. It takes courage for a man to listen to his own goodness and act on it. Do we dare to be ourselves? This is the question that counts — and not, must a man be helpless?"

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. **EXport 6-2224**
Members of Piano Technicians Guild



Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



Haydn: Symphony No. 94 in G Major, "Surprise"

Handel: Water Music Suite (arr. Harty)
available in Monophonic and Full Dimensional Stereo . . . . . *(S)P-8495*

Strauss: Suite from "Der Rosenkavalier"
Monophonic P-8423
available soon in Full Dimensional Stereo

the world's great artists are on Capitol RECORDS

GUSTAV MAHLER AND HIS FIRST SYMPHONY

By BRUNO WALTER

(Reprinted from the program of the Philharmonic Orchestra of Los Angeles)

IT WAS in June, 1894, that a cry of indignation rose from the musical press in Germany. Gustav Mahler's First Symphony had been performed at the Music-Festival in Weimar and had aroused a hurricane of excitement. I remember my passionate interest at reading those furious attacks against the violent work, particularly against the third movement, the grotesque funeral-march and the eruptive Finale. I instinctively felt that this kind of attack could have been caused only by a most important and original work. The reports fascinated me and there was nothing I desired more intensely than to hear the symphony, to know the man whose imagination had produced something so new as this funeral march.

Destiny granted me the fulfillment of this wish. In September of the same year I stood – a young musician of eighteen years – in the office of the Hamburg Opera House where I had been engaged as a "coach" and there entered the room with hasty steps a strange personality: a man (not tall) lean, with oblong ascetic face, the extremely high and steep forehead framed by waves of black hair, fiery deep eyes behind spectacles – the very image of the poet E. T. A. Hoffmann's demoniacal "Kapellmeister Kreisler" (musically immoralized by Schumann's "Kreisleriana").

His looks, his words, his gestures and behaviour corresponded perfectly to the picture my imagination had formed of the author of such a fantastic Symphony. So I recognized Mahler – then first conductor of the Hamburg Opera – and I felt I finally had met genius alive:

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

one of the great masters who until then had spoken to me only by their works had entered my life in person.

In a minute my shyness disappeared before the very friendly way he addressed me and talked to me. The rather inaccessible, vehement, unpredictable man showed from the beginning only kindness and benevolence to me. He took interest in my talent, he introduced me gradually into his creative realm. I could take part in the glowing spiritual life of this great Faustian nature that was so eager to embrace whatever man had thought and felt, and so began a friendship between the great master and the young musician that lasted until Mahler's death in 1911.

The majority of the people who came in touch with him felt embarrassed in his strong and imposing presence, despite the kindness which belonged to the basic structural features of his being. The abrupt changes in his moods did not help to make them feel more comfortable. He was subject to inner disturbances which suddenly interrupted his tranquillity of mind and his talk. An expression of suffering which appeared on his face was so impressive that silence spread over the whole room.

These drastic changes from serenity to gloom and the vehemence of his temperament had often an intimidating effect, even on persons near to him. The reason for these strange moods was that the undercurrent of creative activity, with its haunting visions and thoughts, was stronger within him than his participation in the actual happenings of the moment and further, that his character combined contrasts of friendliness and severity, naïveté and wisdom, melancholy and humour, and so one always had to expect from him the unexpected.

In later years, of course, the vehemence diminished and his mood



BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
11 Large Supermarkets
WATERTOWN MT. AUBURN
NEWTONVILLE BROOKLINE
WELLESLEY STONEHAM
MEDFORD PORTER SQUARE
CHESTNUT HILL NORWOOD
AUBURNDALE

was often as described in his song *"Ich bin der Welt abhanden gekommen"* ("I am lost by the world"). Born romanticist and loving son of nature, he lived under the spell of her mysteries and more and more his life was dominated by one longing: he sought God. From his Second Symphony every work was an expression of his hopes, doubts, despair, visions, longing. But the First Symphony is not yet dictated by such feelings. In that confession of an exuberant youthful heart speaks the romanticist.

The first movement originally was named "spring and no end," gay as the second with its Austrian-Moravian dance-motives. Between the second and third movements we have to imagine the shock of a tragic event, from which originates that spectral-grotesque funeral march, a unique sound of despair, the deep hopeless night which is made still darker by the lightnings of irony and scorn.

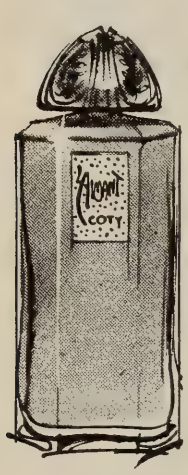
Then he unleashes the tempest of the Finale, a wild eruption, a life-and-death-struggle leading to a triumphant conclusion. And I am sure that this final triumph after a long struggle will prove symbolic for the fate of Gustav Mahler's work in its totality.

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: Telephone: HAncock 6-5050



Nothing makes a woman more feminine to a man

L'AiMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax



*ANSWERING**
*THE GIFT QUESTION***
*WITHOUT A QUIZ****

*All answers known in advance. **All questions known in advance. ***We have a way of fixing things without quizzes.

Last year at this time we told you how Radio Shack sells more LP albums of Handel's "Messiah" than all our rivals put together. This was not meant to be taken literally as meaning that we'd acquired a messianic complex, although we *have* been singularly blessed this year with good friends and good business. Obviously the reason we do so splendidly with "The Messiah" on disks is that our prices are lower and we always have it in stock. Now that there's a "Messiah" for stereophiles as well as monophiles—*Hallelujah! Hallelujah!*—we have set our sights on such expanded volume this season that instead of requesting we're *insisting* that you give one of our "Messiahs" to someone this Christmas regardless of your other commitments.

However, our basic (all right: *base*) purpose today is to delineate certain other Radio Shack bargains and, as an added feature, to suggest someone worthy of each gift. An ancient Senator once said: "Beware of added features," but it is clear now that he was referring to the $64,000 Challenge and not, as first supposed, to our addenda.

8-Transistor Radio, $29.95. This is an exclusive Radio Shack importation in genuine leather and cannot be equalled at one ruble under $50. Ideal for Ted Williams to hear the rest of the game on after Stephens goes to left in the 6th.

40-Watt Stereo Amplifier, $79.50. Another Radio Shack exclusive; can't be duplicated under $139.95 because we're the Houdini's of hi-fi. Give one to the Sheriff of Cambridge — one channel for Harvard, one channel for Radcliffe, excellent separation.

Miniature f3.5 35mm Camera, $13.97. At least half what you'd expect to pay, and if anyone else in Greater Trafficjam can match this bargain we'll eat the lens, element by element, in Kenmore Square or the bottleneck of your choice. Recommended for Foster Furcolo—he'll want to catch the expression on "Salty's" face if he decides to run against him.

Battery-Operated H-O Train Set, $5.99. An excellent toy for the operating scale-model set. Can't give it to John Robert Powers—he likes the full size. But how about railroader Alpert as a small token of commuter esteem?

Krazy Klok, $5.88 plus tax. An electric clock whose numbers read the wrong way, hands run counterclockwise, yet keeps perfect time. Give one to Mayor-elect Collins as a constant reminder that things in Boston are perfectly mad . . . also maddeningly imperfect.

Stromberg-Carlson Coaxial Speaker, $39.95. Chrome and red hi-fi 15″ loudspeaker that sells everywhere for $99.95 except at Radio Shack. Give two for stereo to Prof. Jules Wolffers of B. U. for reviewing both sides of the record. Also give a pair to Sen. Wayne Morse for sounding off at both parties.

40-Cup Electric Percolator, $17.99. The carton says $39.95, so you'll look extra lavish; the truth will be our little secret. One each to Bruin goalies Simmons and Lumley, for seeing so many flying saucers and stopping so few.

800X Microscope, $9.95. Our own "i-beam" with the built-in substage light, excellent for comparing cigarette filters, western and eastern cranberries, etc. Satellite expert Dr. Fred Whipple might like one for closer scrutiny of that Russian picture of the other side of the moon. Is it valid? To us it looks like something Kraft sells ready-sliced.

Limitations of inclination prevent us from exploring other creative gift possibilities — such as giving one of our *24-Light Twinkling Christmas Tree Strings ($1.79)* to every Harvard player who played against Yale, then taking one *away* from every Harvard player who played against Brown.

Radio Shack's most positive concept of the season is to convince you it is not a shop devoted solely to long-haired technicians and short-haired music lovers. True: we cherish their patronage, enjoy their company. But we also have much to please cooks, clock-watchers, grandparents, various species of carpenter, PTA members, unshaved men, careful children, and all ye faithful who cannot open cans without extravagant ($14.99) devices. If you personally know (or know of) such a person, kindly pass along this easily-memorized 19-word motto: A Gift From Radio Shack Is Usually Something That Lasts The Whole Year, Always Something That Costs You Less.

RADIO SHACK CORPORATION
167 WASHINGTON STREET, BOSTON 8, MASS.
730 COMMONWEALTH AVENUE, BOSTON 17, MASS.

SYMPHONY NO. 1 IN D MAJOR
By GUSTAV MAHLER

Born in Kalischt in Bohemia, July 1 (or 7), 1860; died in Vienna, May 18, 1911

Completed probably in 1888, Mahler's First Symphony had its initial performance at Budapest, November 20, 1889. It was performed in Hamburg in the autumn of 1892, and through the efforts of Richard Strauss at Weimar, in June, 1894. The symphony was heard in Berlin as part of a Mahler program, March, 1896.

The first performance in the United States was at a concert of the Philharmonic Society of New York, December 16, 1909, Mahler conducting. The symphony was introduced at the concerts of the Boston Symphony Orchestra on November 23, 1923, when Pierre Monteux conducted. Dimitri Mitropoulos conducted it January 31, 1935, Richard Burgin on November 6, 1942 and October 28, 1955.

The orchestration requires 4 flutes (with 2 piccolos), 4 oboes, English horn, 3 clarinets, 2 clarinets in E-flat, bass clarinet, 3 bassoons, contra-bassoon, 7 horns, 4 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, triangle, tam-tam, harp, and strings.

The symphony was published in 1898. The printed score showed considerable revision, and the entire omission of a second movement, "A Chapter of Flowers."

WHEN Mahler sketched out the vast proportions of his First Symphony, he was a youthful idealist of soaring artistic ambitions and little recognition. He had written much, but his music lay in manuscript, unperformed. He had lit his torch from Wagner and Bruckner, steeped himself in the romancers of Germany's past — her poets and philosophers. But while his head was in the clouds, his feet were planted before the conductor's desk of one provincial theater and another, where there fell to him the "second" choice of operas by Lortzing or Meyerbeer. When he had the opportunity to conduct Wagner and Mozart at Olmütz, he could not bring himself to "profane" their music with the sorry forces at his disposal. That Mahler profited by his conductorial apprenticeship is indicated by the detailed command of orchestration shown in this symphony; also by his sudden success and popularity as conductor when the opportunity came to

W. W. WINSHIP INC.
Established 1776
Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience
BOSTON
WELLESLEY • NORTHSHORE

Sharon
MEMORIAL PARK
"The Man Who Cares, Prepares"
EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-3890



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

him in Leipzig in 1884. Mahler probably worked upon his First Symphony in the years 1883 and 1884, when he was second conductor at Cassel. The *"Lieder eines fahrenden Gesellen"* ("The Songs of a Journeyman," voice and orchestra) were also written about this time, and one of them found its way into the symphony.

His duties as conductor were far from inspiring. Where his heart lay is indicated by a pilgrimage to Bayreuth, where he was deeply moved by the disclosure of "Parsifal," and another to Wunsiedel, to sense the landscape of Jean Paul Richter. Having become a conductor of outstanding fame through engagements at Leipzig and at Prague, Mahler became Director of the Royal Opera at Pesth in 1888, and in 1889 had the opportunity to perform his symphony at a Philharmonic concert (November 20), before a public which had come to admire and respect his abilities in the highest degree. It must be reported that, with every good will towards their conductor, the Hungarian audience found the symphony perplexing.

It was with later experience that Mahler learned to abhor "programs" for his symphonies. This one was first heard with fanciful titles sanctioned by the composer. At the original Budapest performance, it was named as a "Symphonic Poem in two parts." Mahler, hoping perhaps to induce an understanding of his emotional approach, gave out a title for the subsequent performances in Hamburg and Weimar: "The Titan," referring to the novel of that name by Jean Paul, and these indications of the movements:

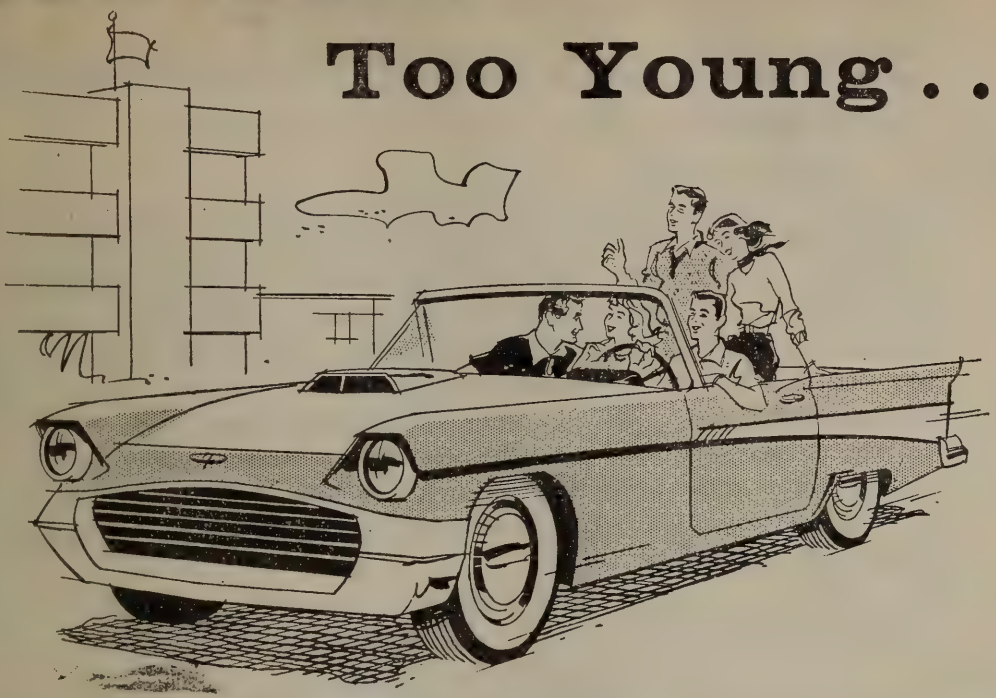
Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

Since 

1832

J. S. WATERMAN & SONS
FUNERAL SERVICE

Too Much . . . Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

"PART I. Days of Youth. Youth, flowers and thorns.

1. Spring without end. The introduction represents the awakening of nature at early dawn. [In Hamburg, it was called 'Winter Sleep.']
2. A Chapter of Flowers. [This movement, an *andante,* was omitted altogether after the Weimar performance.]
3. Full sail! (Scherzo.)

PART II. *Commedia umana.*

4. Stranded. A funeral march *à la* Callot. [At Weimar it was called 'The Hunter's Funeral Procession.'] The following remarks may serve as an explanation, *if necessary.* The author received the external incitement to this piece from a pictorial parody well known to all children in South Germany, 'The Hunter's Funeral Procession.' The forest animals accompany the dead forester's coffin to the grave. The hares carry flags; in front is a band of Gypsy musicians and music-making cats, frogs, crows, etc.; and deer, stags, foxes, and other four-footed and feathered denizens of the forest accompany the procession in comic postures. In the present piece the imagined expression is partly ironically gay, partly gloomily brooding, and is immediately followed by
5. *Dall' Inferno al Paradiso (allegro furioso),* the sudden outbreak of a profoundly wounded heart."

Mahler, composing, no doubt, in a spirit of romantic fantasy, probably wrote down such word images as occurred to him, in something of the free and ranging mood of Jean Paul, who, describing the intoxicating idealism and godlike virtue of his hero, could catch up a

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $3.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast

** – Affiliates of WQXR, New York

listener sufficiently attuned into a sympathetic transport. It was a state of mind in which Jean Paul, a Callot engraving, and a naïve French canon could merge into a single musical episode without inconsistency. Mahler had cause to learn that the general understanding was not so fancy free and pliable. There are those who must have the full story, if there is any hint of one. If there is a funeral march they demand the full particulars – and ask, "Who is being buried?"

Bruno Walter, a Mahler apostle early and late, thus describes the First Symphony in his sympathetic book on Gustav Mahler*:

"I should like to call the *First Symphony* Mahler's *Werther.* In it he finds artistic relief from a heart-rending experience. He does not illustrate in sound that which he had experienced – that would be 'program music.' But the mood of his soul, engendered by memory and present feeling, produces themes and influences the general direction of their development without, however, introducing itself forcibly into the musical issue. In that manner, a compact composition

* *Gustav Mahler,* by Bruno Walter, translated by James Galston. Greystone Press, N.Y., 1941.

• PIANOS
• RADIOS
• ORGANS
• MUSICAL TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

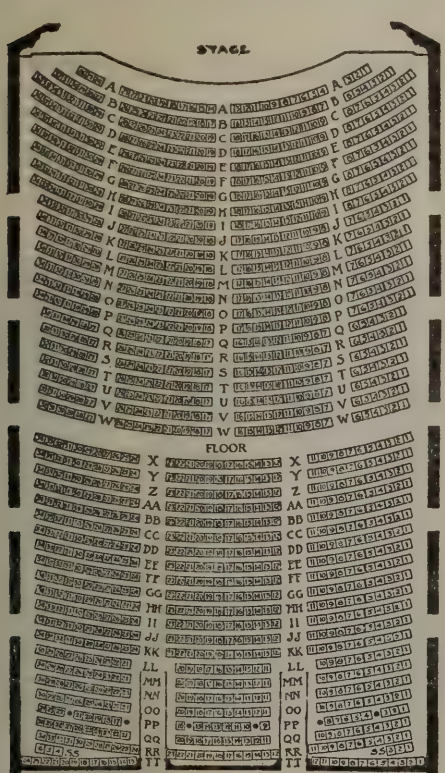
President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

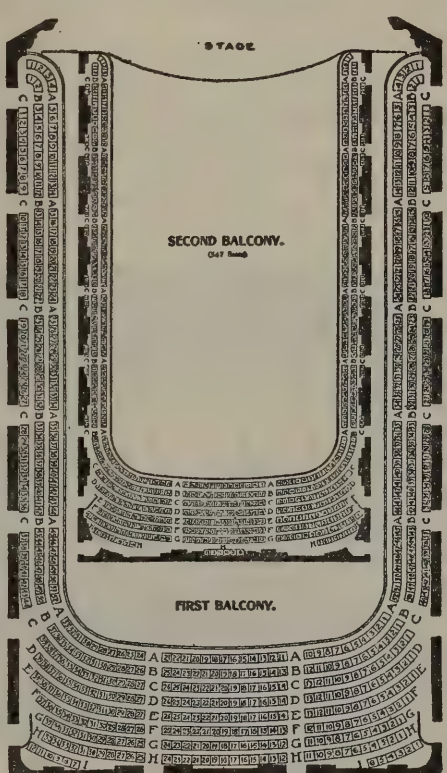
is born which, at the same time, is an avowal of the soul. It is not my intention to speak individually of the separate parts of the symphony.

"The brilliant first movement, with its youthful fervor, and the vigorous scherzo, with the charming trio, need no explanatory words and, in fact, could not be benefited by them in view of their musical abundance.

"The third movement, however, was, at the time, a new sound in music and its importance justifies a discussion. In the *Funeral March in the Manner of Callot* and the following finale the spiritual reaction to a tragic occurrence is transformed into music. In it the young composer relieves himself of his experience. In the vehemence of his emotions, Mahler was not conscious of his daring in expressing gloomily brooding despair and biting pain by this spectrally prowling canon, or by that music full of brazen derision and shrill laughter. The composition bears the imprint of ingenious inspiration, novelty, and unreserved veracity, and we need not be surprised at the fact that the first performance caused a great deal of perplexed wonderment. In the fourth movement, the raging vehemence of Mahler's nature breaks forth and, with relentless force, gains a triumphant victory over life.

• •





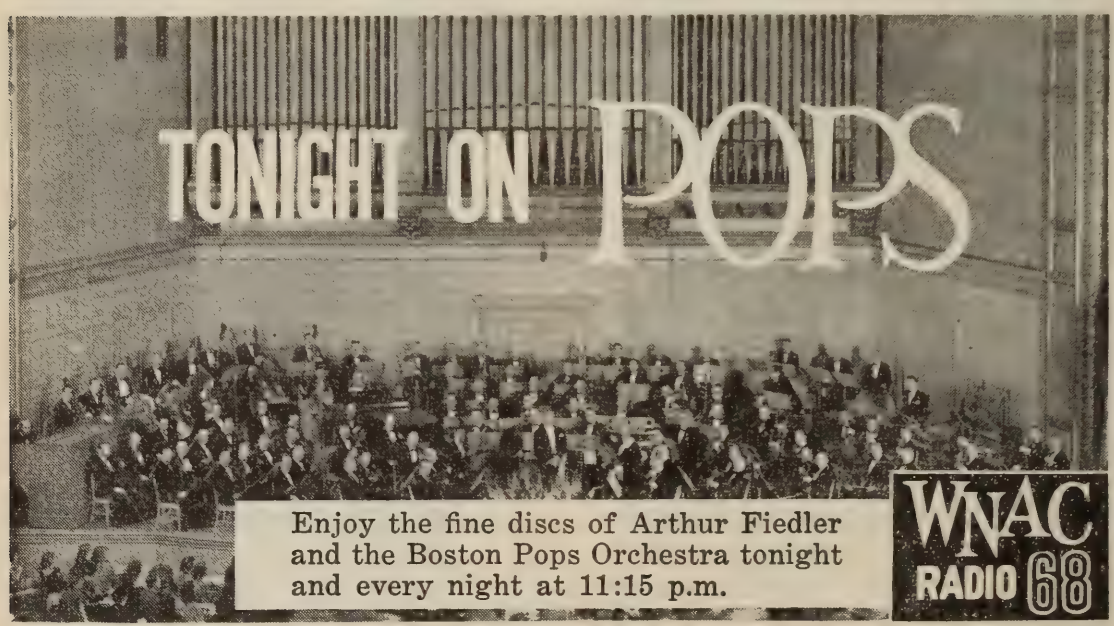
"Approximately in December, 1909 – that is, in the last year but one of his life – Mahler wrote me from America after a performance of the *First:* '. . . On the other hand, I was quite satisfied with this youthful sketch. How strangely I am affected by these works whenever I conduct them! A burning and painful sensation is crystallized. What a world this is that casts up such reflections of sounds and figures! Things like the funeral March, and the bursting of the storm which follows it, seem to me a flaming indictment of the Creator. . . .'

"This shows how the elemental power of expression of this music was able deeply to affect the composer after an interval of a number of years during which he had not heard it. The symphony has the typically unique power which the youthful work of a genius is able to exert by means of its superabundance of emotions, by the unconditional and unconscious courage to use new ways of expression, and by the wealth of invention. It is alive with musical ideas and with the pulse-beat of fervent passion."

• •

"Here is art," wrote Paul Stefan of the First Symphony in his "Gustav Mahler," "understandable in images, but still, at least in intention, severely symphonic. A 'program' is unnecessary. Apart from the digressions of the last movement, the work is not more difficult for hearers than for players, and one which stimulates a genuine interest in Mahler. It arouses a desire to become acquainted with his other works.

"How beautiful the introduction is, suggesting the melancholy of the Moravian plains over a long-sustained A, down to which the minor theme in oboe and bassoon dreamily sinks! Thereupon the upstriving fanfare of the clarinets; the fourth becomes a cuckoo-call



in the wood wind, a lovely song in the horns; then, still over the pedal A, a gradual rolling movement, first in the divided 'celli and basses, like the reawakening of the earth after a clear summer's night. The tempo quickens, the cuckoo's call becomes the first notes of the first *Lied eines fahrenden Gesellen: 'Ging heut' morgen über's Feld'* ('O'er the fields I went at morn'). The whole melody, here in symphonic breath, is sung softly by the strings, turns into the dominant, mounts in speed and strength, sinks back *pianissimo,* and is repeated. An actual repeat-sign; save in the scherzo-form, there is only one other example of this in Mahler, in the Sixth Symphony. A kind of development-section follows, but it really rather confirms the theme. The leap of the fourth now becomes a fifth, developed melodically through major and minor; the 'awakening' is repeated, the harp taking the tune; once again D major over the pedal A. A new tune in the horns; modulation, livelier play of the motives, with many an unrelated succession of ideas. Suddenly, in the wood wind, a theme of the last movement, immediately followed by a Brucknerish climax, on whose summit is heard the introductory fanfare, then abruptly the horn-theme and the fourths of the commencement. Then comes a kind of *reprise,* altered as Mahler nearly always does in later works

"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

THE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

(preferably shortened, not recommencing with the beginning!). Merrier still, ever livelier until the end; always in the principal key. The *Lied eines fahrenden Gesellen* fixes the entire character; no secondary theme, scarcely a development. But the music, dewy fresh, strikes the goggles from the nose of the peering critic. There follows a merry, dancing scherzo, an Austrian *Ländler* like those of Bruckner and Schubert, exquisitely harmonized and scored. A horn leads into the oldentime Trio. The *fahrender Gesell* has discovered a hidden village where people are happy as of yore. But precisely this merry-making recalls his own sad flight from love. After a long pause begins the third part with the rugged canon *'Frère Jacques.'** Muted drums beat out the 'fourth'; it sounds like the rhythm of a grotesque funeral *à la* Callot. A muted double-bass begins, a bassoon and 'cello follow, then bass tuba and a deep clarinet. An oboe bleats and squeaks thereto in the upper register. Four flutes with the canon drag the orchestra along with them; the shrill E-flat clarinet quacks; over a quiet counterpoint in the trumpets the oboes are tootling a vulgar street-song; two E-flat clarinets, with bassoon and flutes, parodistically pipe wretched stuff, accompanied by an *m-ta,* in the percussion (cymbals attached to the big drum, so as to sound thoroughly vulgar) and in the strings (scratched with the sticks). Discordant everyday life, which never lets go its hold. Then harps and wind take up a soft D, treat it as dominant, add the major third of G, and the violins sing the lay of the sheltering linden-tree. — Deliverance: *'Da wusst ich nicht wie das Leben tut, war alles, alles wieder gut.'* ('Then knew I not how life might be, and all again was well with me.') But the barrel-organ canon straightway starts up again, dies away finally and leads directly into the last movement. Raging, a chromatic triplet rushes downward, a theme from the development of the first movement announces itself, everything ferments and fumes, clinging fast to the key of F minor. Over a pedal on D-flat, the 'cello movement and the 'fourth' motive from the first part now sound triumphantly in D major. This relationship and similarity of the themes in different movements is still more emphatically developed by Mahler than by his predecessors. An even louder climax, where seven horns must be heard above everything, even the trumpets. They sound like a chorale from paradise after the waves of hell. Saved!"

* French nursery songs have apparently formed no part of the erudition of the German musical scholars. Ludwig Scheidermair, in his analysis (1902), seems to regard the theme as original with Mahler, remarking that it "suggests Mozart." Locating the theme, commentators have failed to remark on the grotesque character Mahler has given the bright tune by casting it in the minor mode, and introducing it in the double-bass, at a solemn pace.

[COPYRIGHTED]

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198*
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233*
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066*
	Violin Concerto (HEIFETZ)	LM-1992*
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228*
BLACKWOOD	**Symphony No. 1**	**LM-2352***
BLOCH	**"Schelomo" (PIATIGORSKY)**	**LM-2109**
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274*
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111*
	"Prelude to the Afternoon of a Faun"	LM-1984*
	Three Images	LM-2282*
DUKAS	The Apprentice Sorceror	LM-2292*
ELGAR	Introduction and Allegro	LM-2105*
FRANCK	Symphony No. 1 in D minor	LM-2131*
HAIEFF	**Symphony No. 2**	**LM-2352***
IBERT	**"Escales" (Ports of Call)**	**LM-2111***
D'INDY	**Symphony on a Mountain Air (HENRIOT-SCHWEITZER)**	LM-2271*
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (HEIFETZ)	LM-2314*
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314*
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237*
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984*
	"Mother Goose" Suite	LM-2292*
	Piano Concerto (HENRIOT-SCHWEITZER)	LM-2271*
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292*
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239*
	Serenade for Strings	LM-2105*
WAGNER	Excerpts (EILEEN FARRELL)	LM-2255*
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109

* Also a stereophonic recording.



A LIFE IS IN HIS HANDS...

In the crisis of an operation, the patient's life depends upon the surgeon's knowledge, skill and experience acquired over a lifetime of specialization.

If a crisis develops in your family's future, your plans should also be administered by specialists. When you appoint Boston Safe Deposit and Trust Company executor and trustee, you can be sure your family's security is in skilled hands. This specialized organization has devoted over 80 years to administering estates and trusts.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Sunday Afternoons at 3

The remaining concerts in this series will be as follows:

JANUARY 31
RUGGIERO RICCI, *Violin*

FEBRUARY 28

MARCH 13
GARY GRAFFMAN, *Piano*

APRIL 3

BALDWIN PIANO RCA VICTOR RECORDS

The Friends of the Boston Symphony Orchestra are an integral part of a family that has created and nurtured orchestral music in this city.

The Orchestra would not command the international position which it does if each member of the family did not continue to fulfill his unique function.

You are invited to become a Friend of the Boston Symphony Orchestra.

The Friends would not exist without the Orchestra. The Orchestra could not exist without the Friends.

THE FRIENDS

of the

BOSTON SYMPHONY ORCHESTRA

Symphony Hall Boston 15



GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE – CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler



Baldwin



"Your piano is superb; it has no equal."

ZINO FRANCESCATTI

SYMPHONY HALL

Sunday Afternoon, January 17, 1960

160 BOYLSTON STREET, BOSTON

Baldwin

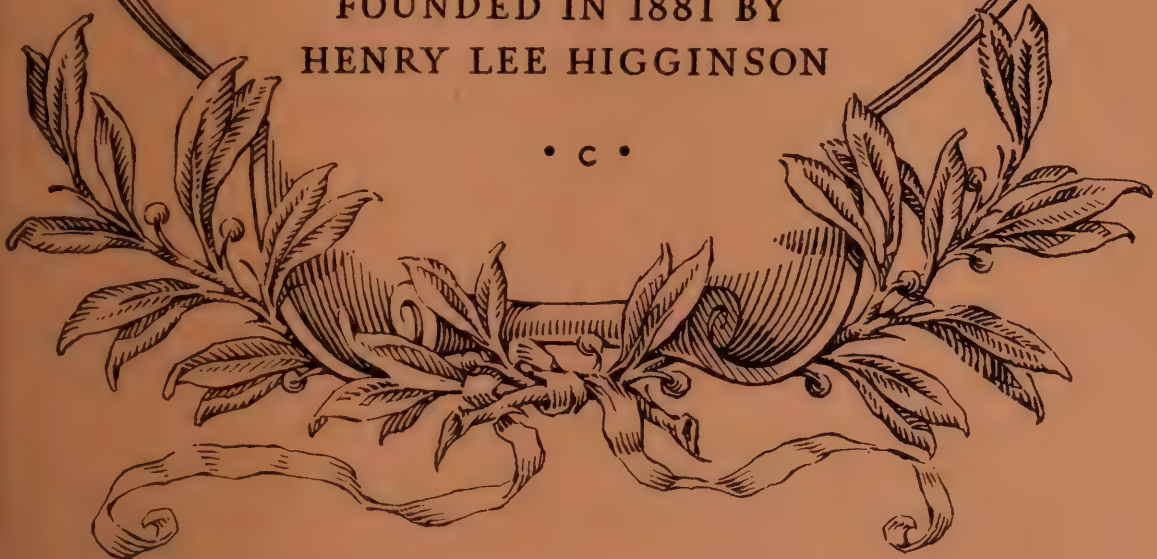
BALDWIN GRAND PIANOS • ACROSONIC VERTICAL PIANOS • HOWARD SPINET PIANOS •
HAMILTON STUDIO PIANOS • BALDWIN ELECTRONIC ORGANS • ORGA-SONIC SPINET ORGANS •



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• C •

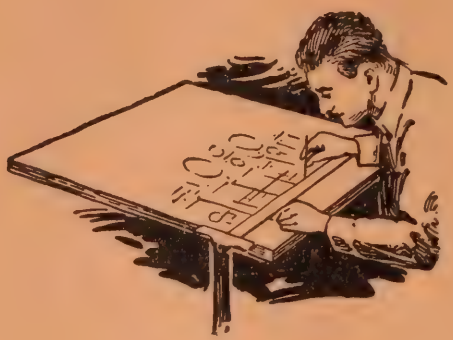


SEVENTY-NINTH SEASON

1959-1960

Sunday Afternoon Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.
ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN
J. DEANE SOMERVILLE



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

Without obligation on your part, we would be happy to act as your insurance architects. Please call us at any time.

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST

in association with

OBRION, RUSSELL & CO.

When You Think of Insurance . . . Think of us!

108 Water Street **Boston 6, Massachusetts**

LA fayette 3-5700

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

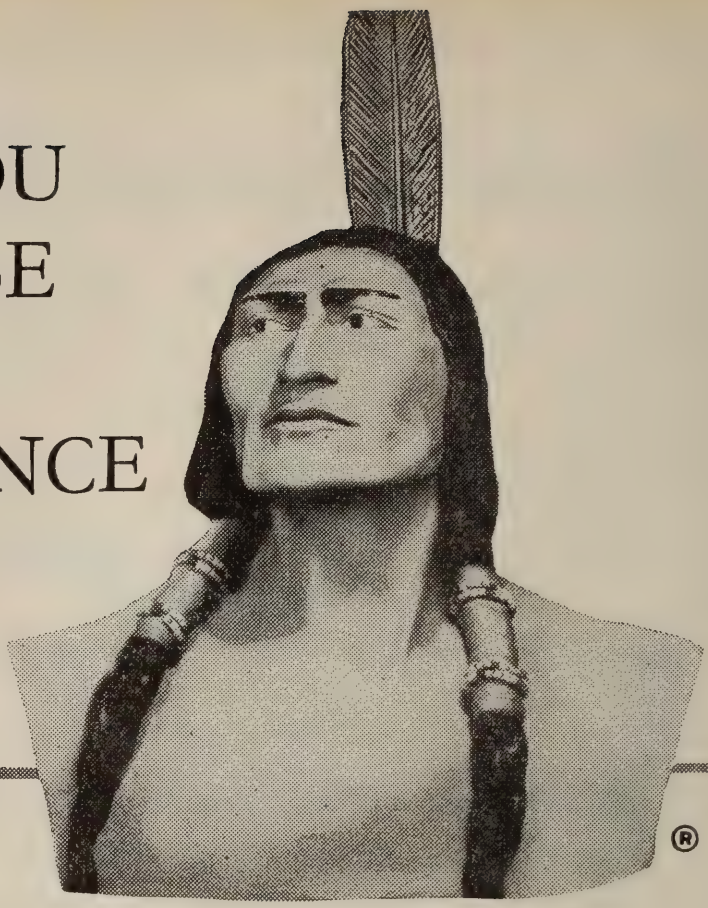
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program 7

NOTES

Schubert (Symphony in B minor) 9

Sibelius (Concerto for Violin and Orchestra) 30

ENTR'ACTES

The Definitive Sibelius? (*J. N. B.*) 36

Thoughts on the Fifth Symphony (*Klaus G. Roy*) . . 45

NOTES

Beethoven (Symphony No. 5) . . 50

Symphoniana

IN THE GALLERY

The exhibitions in the Gallery this week consist of ceramics, colored prints and models. There are plaques by Henry Schwarz of the Museum School, and Ruben Green, who is a member of the viola section in the Boston Symphony Orchestra. The ceramics are loaned by the Boris Mirski Gallery. The exhibition of color prints is loaned by the Print Department of the Boston Public Library under the direction of Arthur W. Heintzelman. They consist of woodcuts, etchings, lithographs and serigraphs by contemporary Italian, French and American artists.

Two scale models of projected buildings are also on exhibition. One, shown by courtesy of the Convention Bureau of the Chamber of Commerce, is for the planned Auditorium in the Prudential Center Development. The other is for a large apartment building now under construction at Beacon and Fairfield Streets.

• •

EXTRA OPEN REHEARSAL

In addition to the series of Open Rehearsals (which are fully subscribed), an extra Rehearsal is announced for next Wednesday evening, February 3, at 7:30.

The program announced for the Friday–Saturday concerts of next week, with Gregor Piatigorsky as soloist, will then be rehearsed.

Tickets are now on sale at the Box Office.

Hurwitch BROS.



experienced resorters . . .

the costume that's virtually a way of living at resorts everywhere . . . blossom-sprinkled silk surah dress and matching cashmere sweater. 89.95

other dress and sweater combinations from 29.95

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



The Culotte

leads the fashion parade southward —ours a hostess pajama of Arnel jersey featuring a softly turned collar and a wide gold belt. White, Green or Red.

Sizes 10-16 **$45.00**

416 Boylston St.
Boston 16
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

RUGGIERO RICCI

Ruggiero Ricci was born in San Francisco, July 24, 1920. He was first taught to play the violin by his father when he was five years old, and a year later became the pupil of Louis Persinger, his principal teacher. At eight he appeared in public, playing Mendelssohn's Violin Concerto, and in the next year gave concerts in New York. At twelve he made a tour of Europe. After serving with the Air Force during the war, he returned to civilian life as a constantly active virtuoso. He has played in the Middle and Far East as a good will envoy of the United States. He has played often in Europe and several times toured Latin America.

Mr. Ricci plays an instrument made in 1734 by Joseph Guarnerius del Gesù of Cremona. It once belonged to the late Bronislav Huberman.

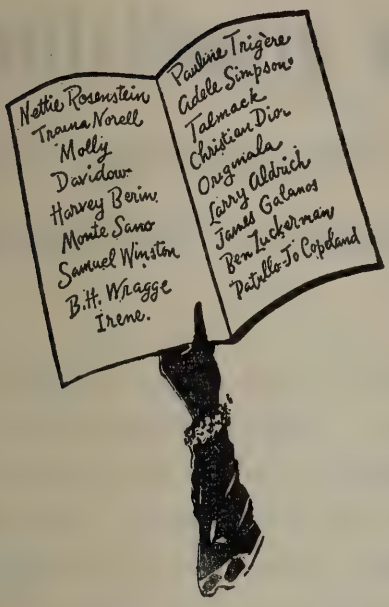
• •

A COMPARISON

Mozart and Beethoven were interestingly compared by the Swiss poet and philosopher, Henri Frederic Amiel (1821–1881). The passage occurs in his diary and was written in 1853:

"Mozart refreshes you, like the Dialogues of Plato; he respects you, reveals to you your strength, gives you freedom and balance. Beethoven seizes upon you, he is more tragic and oratorical, while Mozart is more disinterested and poetical. Mozart is more Greek and Beethoven more Christian. One is serene, the other serious. The first is stronger than destiny, because he takes life less profoundly; the second is less strong, because he has dared to measure himself against deeper sorrows. His talent is not always equal to his genius, and pathos is his dominant feature, as perfection is that of Mozart. In Mozart the balance of the whole is perfect, and art triumphs; in Beethoven feeling governs everything, and emotion troubles his art in proportion as it deepens it."

Filene's French Shops
Boston





A Monte-Sano coat

is always new in shape,

exciting in fabric,

rich in color

Prophetic pace setter from a magnificent winter collection . . . the stained glass plaid reefer dipped in glowing colors illuminated by the sun shining through cathedral windows . . . in richly textured mohair tweed.

The French Shop's coat collection, from $125.

The Monte-Sano coat collection, from $250.



To the new grandfather

who would like to leave a little something to the new heir and score some points on the tax man:

New grandfathers have it made. As if by divine ordination they are suddenly blessed with "ancient wisdom and a twinkling eye." They are free to spoil or ignore as they see fit.

Most new grandfathers accept the responsibility of their estates as willingly as the privilege. Many (in their ancient wisdom) turn to Old Colony for advice on how best to help their new grandchild. Often they are astonished to learn how much they can reduce their own tax bill in the bargain.



If you are a new grandfather — or even an old one — give your lawyer a ring and let's all three of us get together soon. Meanwhile, we hope you will write us for a complimentary copy of "The Living Trust." It may give you some profitable ideas.

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:15

OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.



Allied with THE FIRST NATIONAL BANK OF BOSTON

Third Program

SUNDAY AFTERNOON, JANUARY 31, *at* 3:00 *o'clock*

SCHUBERT . . . . . *Symphony in B minor, "Unfinished"

I. Allegro moderato
II. Andante con moto

SIBELIUS . . . . . Concerto for Violin and Orchestra, in D minor, *Op.* 47

I. Allegro moderato
II. Adagio di molto
III. Allegro ma non tanto

INTERMISSION

BEETHOVEN . . . . . *Symphony No. 5, in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. Allegro; Trio
IV. Allegro

SOLOIST
RUGGIERO RICCI

BALDWIN PIANO

*RCA VICTOR RECORDS



sun savoir-faire

— everywhere at

R.H. Stearns

Boston • Chestnut Hill

SYMPHONY IN B MINOR, "UNFINISHED"

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797;
died in Vienna, November 19, 1828

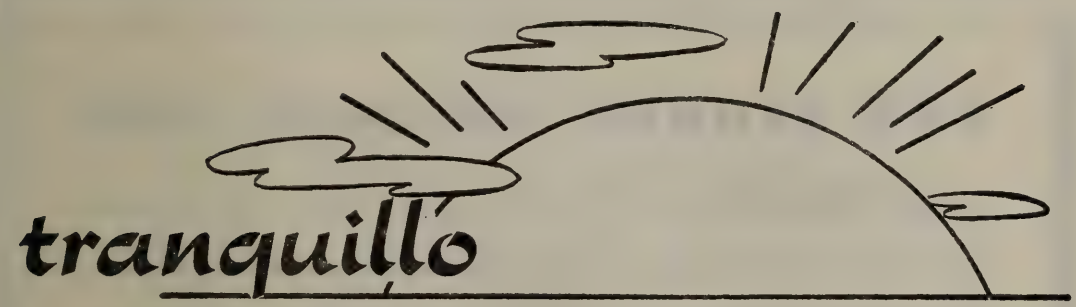
This Symphony, sometimes listed as No. 8,* was composed in 1822 (it was begun October 30), and first performed thirty-seven years after the composer's death. It was conducted by Herbeck at a concert of the *Gesellschaft der Musikfreunde* in Vienna, December 17, 1865.

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

"That incomparable song of sorrow which we wrong every time we call it 'Unfinished.'"—ALFRED EINSTEIN.

THE bare facts of Schubert's "Unfinished" Symphony are soon told. It was on April 10, 1823, some months after he had composed the

* This on the basis that it was the last to be found although it was composed before the great C major Symphony. The posthumous C major has been variously numbered 7, 8, 9, or 10 by those who have variously accepted or rejected the so-called "Gastein Symphony," which has been believed by some to be a lost symphony, and the fragmentary sections for a symphony in E (1821), which Felix Weingartner filled out into a full score. Fortunately the "Unfinished" Symphony, easily identified by its name and key, can be left numberless.



Calm, quiet musical passages relax the mind—lift the burden of day-to-day cares from the listener.

Another way of setting your mind at ease is to let Rockland-Atlas assume the responsibility for handling your investment problems. You'll find that we work diligently, quietly, and with one goal in mind: to benefit you and your family.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department
Main Office: 30 Congress Street, Boston 6, Mass.
Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

two movements, that his friend Johann Baptist Jenger put up his name for honorary membership of the Styrian Music Society at Graz on the grounds that "although still young, he has already proved by his compositions that he will some day rank high as a composer." Schubert gratefully accepted his election to the Styrian Music Society with the following communication:

May it be the reward for my devotion to the art of music that I shall one day be fully worthy of this signal honor. In order that I may also express in musical terms my lively sense of gratitude, I shall take the liberty, at the earliest opportunity, of presenting your honorable Society with one of my symphonies in full score.

Alfred Einstein in his invaluable book, *Schubert, a Musical Portrait,* has deduced that Schubert presented the already composed symphony to Anselm Hüttenbrenner, the director of the Society, in gratitude on receiving from him the diploma of membership, rather than to the Society itself. Mr. Einstein further believed "it is also quite unthinkable that Schubert with all his tact and discretion would ever have presented the Society with an unfinished fragment." From then on, as records indicate, Schubert neither spoke nor thought about it again. Anselm who, like his brother Joseph, had done much to promote a recognition of Schubert, and had attempted (unsuccessfully) to produce

TEN STORES WELCOME YOU

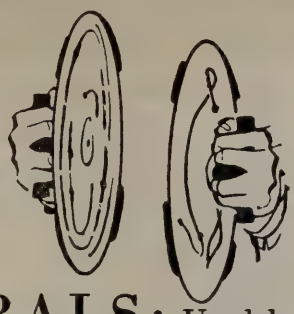
S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford



CYMBALS: Used by the Greeks and Romans in miniature form, these "sounding brasses" reappeared in Europe sometime before 1300 A.D. Curiously, mediaeval musicians refrained from clashing them; instead, they were delicately touched together to produce a bell-like tone, much as a modern triangle is struck. During the Renaissance, they fell into disuse—partly, at least, because they were a favored instrument of the Ottoman armies which then threatened central Europe. But by 1680 cymbals were in cautious and sparing use again, providing exotic effects in German operas. A century later, the Turkish Janissaries had ceased to be a threat, and music "a la Turque" was all the rage among the Classical composers. This called for cymbals, often played by the bass drummer for economy's sake. By 1800, they had become a full-fledged member of the orchestra—as, indeed, they are today.

COMPANY BANKERS:... are the men your company talks to at The Merchants... and they *are* the bank. We're proud of the mutually beneficial associations that spring up between our company bankers and the firms they serve—and of the sound counsel and prompt action our officers give their customers. These men help companies in many ways: with loans, with guidance, with answers, with good ideas on money matters. Could a "company banker" at The Merchants help your firm, too?

The MERCHANTS NATIONAL BANK of Boston

FOUNDED 1831

MEMBER F.D.I.C.

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

his friend's latest opera *Alfonso and Estrella* at Graz in this year, seems to have done nothing at all about the Symphony. It lay stuffed away and unregarded among his papers for many years, whence it might well have been lost and never known to the world. In 1865, in his old age, and thirty-seven years after Schubert's death, he delivered it to Johann Herbeck for performance by the "Friends of Music Society" in Vienna.

The world, discovering some forty-three years *post facto* a "masterpiece," which, for all its qualities, is but half a symphony, has indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work (which he certainly seems to have been) and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a scherzo that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded expression — a thing of beauty and completeness in itself. The Schubert who wrote the "Unfinished" Symphony was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. There were indeed a few bars of a third movement. Professor Tovey found the theme for the projected scherzo

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey SAVINGS BANK
INC. 1892
22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

"magnificent," but was distrustful of what the finale might have been, for Schubert's existing finales, with the possible exception of three, he considered entirely unworthy of such a premise. There are others who find little promise in the fragment of a scherzo before the manuscript breaks off and are doubtful whether any finale could have maintained the level of the two great movements with their distinctive mood and superb craft.

A theory was propounded by Dr. T. C. L. Pritchard in the English magazine, *Music Review,* of February, 1942, that the symphony was completed and that Anselm Hüttenbrenner, in whose hands the manuscript lay for many years, may have lost the last pages and hesitated to let his carelessness be known to the world. Maurice Brown, in his admirable "Critical Biography" of Schubert (1958), disposes of this by noting that there are blank pages at the end of the manuscript. He further points out that the composer's sketches for the symphony in piano score, which went on Schubert's death, with many other manuscripts, to his brother Ferdinand, consist, as does the full score, of two movements and the beginning of a scherzo. Hüttenbrenner could not have seen this sketch. The double evidence of sketch and score cor-



ONLY *the*
STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

respondingly broken off seems to preclude a completed full score, nor would Schubert have been likely to set aside and so promptly forget a completed symphony at this time. His cavalier dismissal of the uncompleted score from his thoughts is astonishing enough.

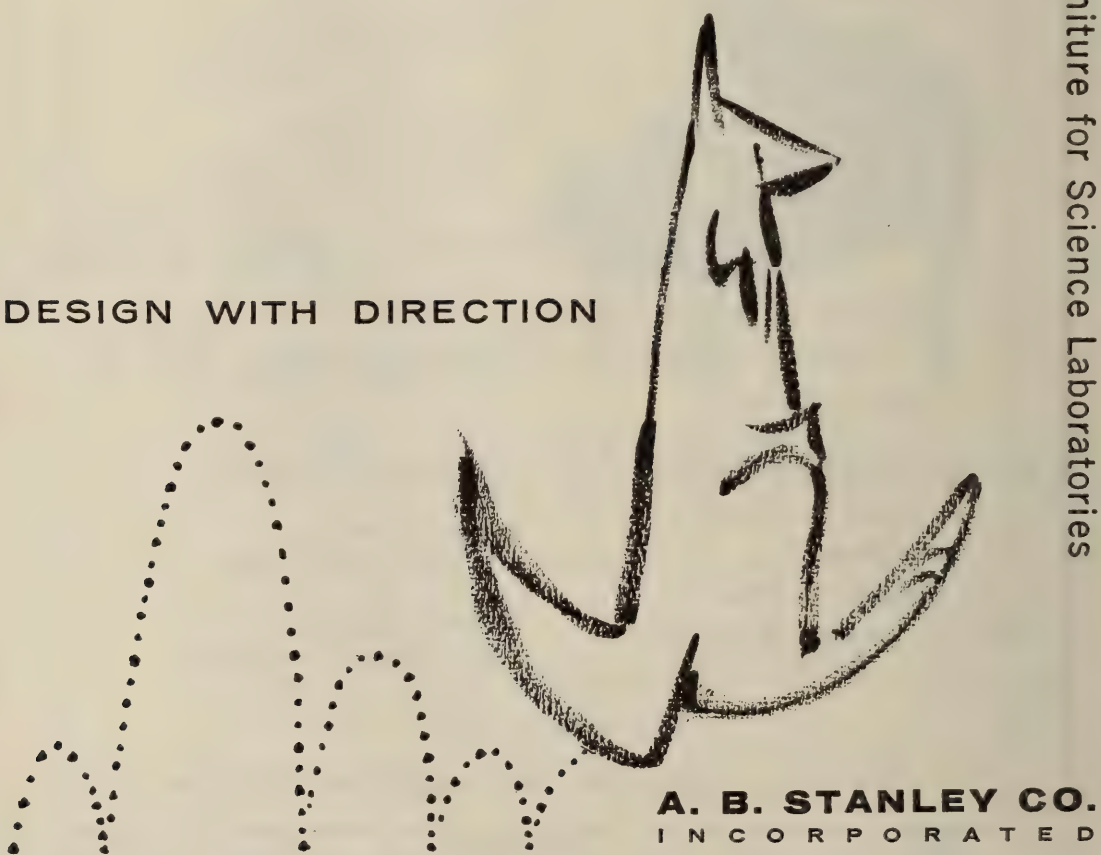
Why Schubert did not finish his symphony, writes Mr. Brown, must remain "one of the great enigmas of music."

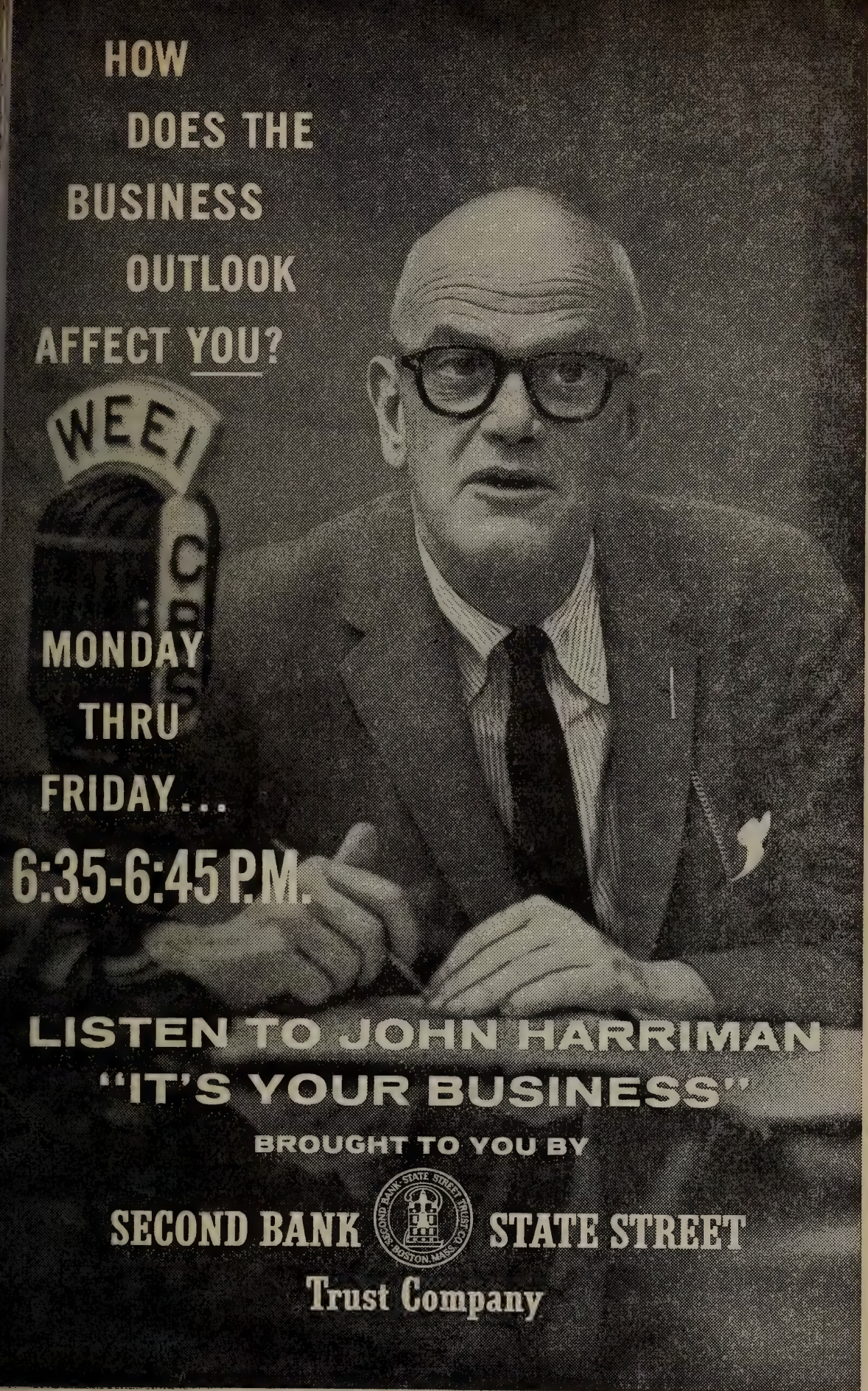
• •

Schubert composed symphonies fluently from his schooldays until the age of twenty-one, when (in 1818) he wrote his Sixth. Like those which preceded it, the Sixth was on the whole complacent and conventional in pattern. Like the Fifth, it was designed for the none too illustrious Amateur Society.* In the ten years that remained of his life he wrote two symphonies in full scoring, so far as is known.

Kreissle von Helborn, writing the first considerable biography of Schubert in 1865, studying his subject carefully and consulting the acquaintances of the composer then surviving, got wind of "a symphony in B minor, in a half-finished state" through Joseph Hüttenbrenner, Anselm's brother. "The fragment," reported Kreissle, "in the posses-

* This was not the *Gesellschaft der Musikfreunde* of which the composer was a member.




HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

sion of Anselm Hüttenbrenner of Graz, is said, the first movement particularly, to be of great beauty. If this be so, Schubert's intimate friend would do well to emancipate the still unknown work of the master he so highly honors, and introduce the symphony to Schubert's admirers."

A worthy suggestion! As a matter of fact, Joseph had done something about introducing the symphony. He had written in 1860, five years before Kreissle's book, to Johann Herbeck, then conductor of the *Gesellchaft der Musikfreunde* concerts in Vienna, informing him that his brother had a "treasure in Schubert's B minor Symphony, which we put on a level with the great symphony in C, his instrumental swan song, and any one of the symphonies by Beethoven." Herbeck did not act on this advice for five years, perhaps because he did not wish to be compelled to play one of Anselm's overtures, which might have been an obligation firmly tied to the Schubert manuscript. Or perhaps he mistrusted this sudden enthusiasm of the Hüttenbrenners, bursting forth after a silence of some thirty years, during which the sheets had lain yellowing and unnoticed in Anselm's cabinet. It is only too evident that the brothers had thought of it as merely one of countless Schubert manuscripts. As the other posthumous symphony, the C major, the "swan song" unearthed by Schumann in 1839 and

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Allegro ma non troppo

Fast, but not so fast that the future is overlooked. And so it is with trust and estate planning. Our Trust officers will be glad to discuss with you and your counsel the broad scope of estate plan services, and demonstrate to you how a program formulated now can secure the future of your estate.

UNITED STATES TRUST COMPANY
Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



arrangement...

enhances a fine horn performance. Your Insurance Agent also depends upon the arrangement provided by Companies he represents to enhance the service he performs for you. Over 8,000 Independent Insurance Agents throughout the U.S., its Territories and Canada rely on the Boston Insurance Group's 68 "Local Home Offices," for an arrangement that brings the advantages of **modern** insurance protection and service to policyowners wherever they live.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT

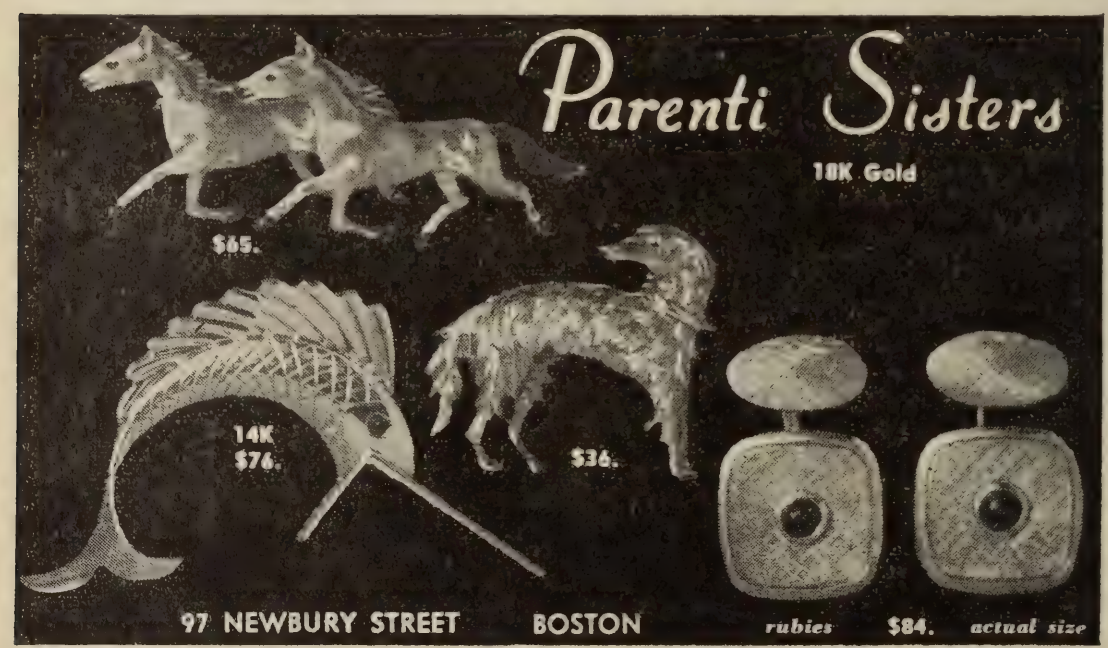
Equitable Fire Insurance Company, Charleston, South Carolina
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

published in 1850, began at last to dawn upon the general musical consciousness, the Hüttenbrenners may have pulled out their old relic and wondered whether by some rare stroke of luck it might prove another such as the C major symphony. A reduction for piano duet by Anselm was brought forth in 1853 and shown to "the initiated" among their friends. But Anselm Hüttenbrenner, an unsuccessful and embittered composer, who had retired into solitude with his own unplayed manuscripts, was plainly "difficult."

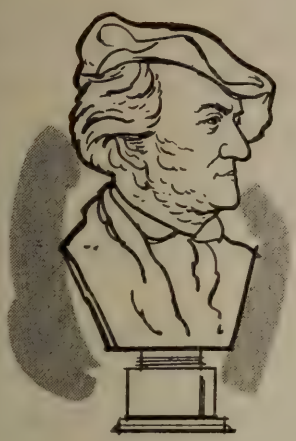
At length, in 1865, Herbeck had occasion to stop at Graz, according to the account by Ludwig Herbeck in his biography of his father Johann (1865). Johann Herbeck sought Anselm, then an old man, eking out his last years in seclusion in a little one-story cottage at Ober-Andritz. Herbeck made his approach cautiously, for the aged Anselm had grown eccentric, and having been so close with his Schubert manuscript in the past, might prove balky. Herbeck sat down in a neighboring inn where, he learned, Anselm was in the habit of taking his breakfast. Anselm put in his expected appearance. Herbeck accosted him and after some casual conversation remarked: "I am here to ask your permission to produce one of your works in Vienna." The word "Vienna" had an electric effect upon the old man who, having

Aeolian-Skinner Organ Company

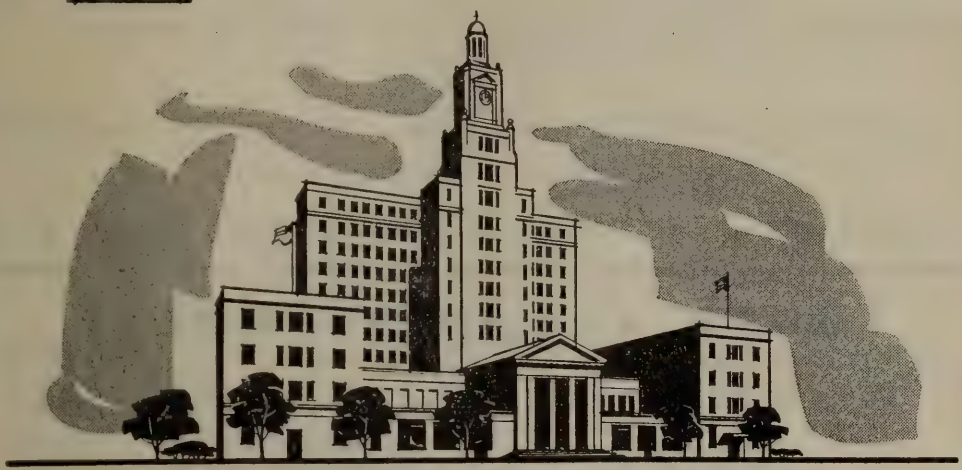
Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC
Joseph S. Whiteford, President and Tonal Director



IN 1865...



...Wilhelm Richard Wagner vindicated the confidence of his patron, King Ludwig of Bavaria, with the first production of *Tristan and Isolde.*



... New England Life vindicated the confidence of its southern policyholders and Confederate soldiers by reinstating their insurance, without medical examination, on the payment of overdue premiums. Today this liberal attitude of New England Life toward its policyholders is reflected in its "better life" policy: the finest combination of guaranteed benefits available at any price.

NEW ENGLAND
Mutual LIFE *Insurance Company* BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

finished his meal, took Herbeck home with him. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was accordingly performed by Herbeck at a *Gesellschaft* concert in Vienna, December 17, 1865. The program duly opened with an overture ("new"), of Hüttenbrenner. The symphony was published in 1867, and made its way rapidly to fame.

Alfred Einstein's Estimate of the "Unfinished" Symphony

(From "Schubert: A Musical Portrait")

"A study of the two completed movements provides the probable

BOOK CLEARING HOUSE

423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16

BOOKS ON ALL SUBJECTS (including latest technical and scientific)

Largest Selection of Paper Books

RECORDINGS (stereo and monaural) FOR ALL TASTES

Phone and Mail Orders Invited

HIRE A

Cadillac

LIMOUSINE

from



ROBIE Cadillac **RENTING SERVICE**

434 Newbury Street, Boston
KEnmore 6-6823

95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company



From our exquisite spring and summer
collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

explanation why Schubert let matters rest at that point. Unlike the C major Symphony, they have never been criticized for their 'heavenly length' — that much-quoted expression of Schumann's. (Schumann's unhappy phrase may have been meant either as a tribute or as an affectionate criticism.) Schubert wrote a superbly integrated sonata movement of extraordinary tension, which, for sheer concentration, can only be matched by the first movement of Beethoven's Fifth Symphony. But so far as this movement is concerned, any comparison with Beethoven is misleading. Among the characteristic features of the 'Unfinished' are its dynamics, but they are fundamentally different from those of Beethoven, the great master of dynamics. Beethoven's mighty orchestral *crescendi* always culminate in correspondingly mighty outbursts. With Schubert these outbursts are shorter, as it were more dangerous, and the contrasts are sharper and more clear-cut. Beethoven is full of pathos; Schubert possessed of a daemon. And the same contrast is apparent in both harmony and melody. Why B minor? It has been suggested with some justification that the answer is to be found in a number of Schubert's B minor songs, all filled with a mysterious or uncanny sense of power — *Der Unglückliche,* for example, or *Der Doppelgänger.* But this first movement springs from a more fathomless source; and the expression of poignant melancholy and the outbursts of despair could be answered only by the innocence of the

BOCA GRANDE PALM BEACH

Ta Saunders INC.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

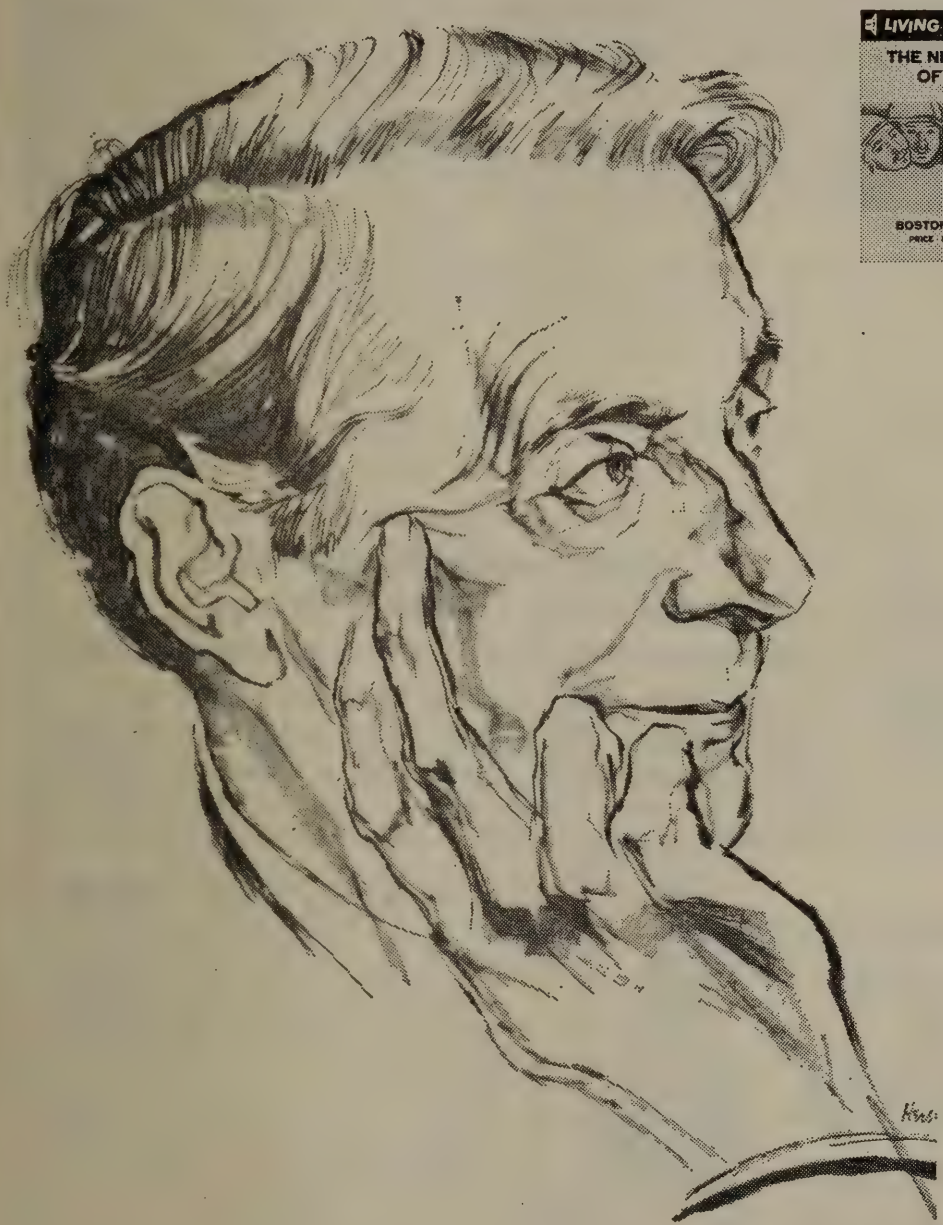
Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

Ländler-like second subject, which ventures with such a brave show of courage into the development. Here once more is a sonata movement that is not simply a 'framework' but, within the letter and spirit of conventional rules, a masterly renewal and vindication of the form.

"The second movement, an Andante (with the subsequent addition of 'con moto') in the simplest binary form with coda, is not, as might be expected, in D major or A major, but in the key of E major, which is lifted far above normality and beyond traditional emotion. One might here suppose the influence of Beethoven to have been at work, in the shape of the Larghetto of his Second Symphony, and once again any comparison would be inadmissible. A better parallel would be the Andante of Schubert's own B major Sonata. Here there is no longer any crescendo or diminuendo, but only the dynamic contrasts between loud and soft; no melodic 'development,' but only the interplay of small or large melodic groups of magical charm and magical euphony. Reference has already been made to the boldness of the harmony in the so-called second subject and in the modulations in the coda. The whole movement, in its mysterious and unfathomable beauty, is like one of those plants whose flowers open only on a night of the full moon.

"It is obvious why Schubert abandoned work on this symphony. He could not 'finish' it, in any sense of the word. The Scherzo, which



JOHN MASON BROWN
***Lecture:* "Seeing Things"**
Tuesday, February 16, at 11 a.m. in John Hancock Hall
Tickets: $3.20 and $2.65 including tax at
THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

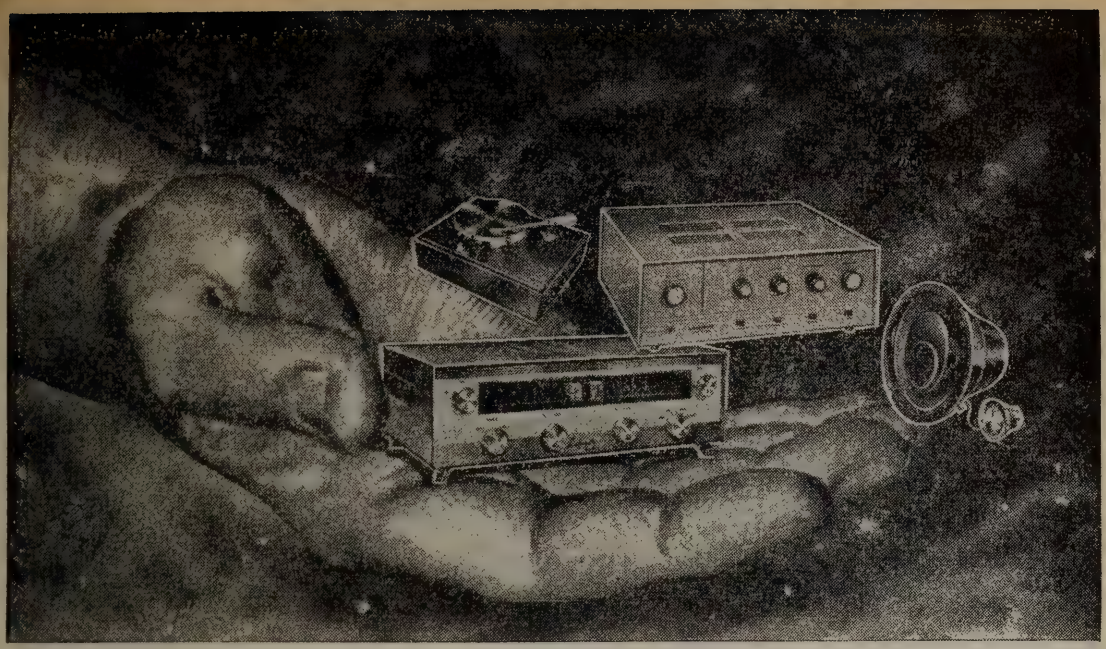
A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

is fairly completely sketched, though in less and less detail (it breaks off after the first section of the Trio), and even orchestrated for its first nine bars, comes as a commonplace after the Andante. In an article entitled 'The Riddle of Schubert's Unfinished Symphony' (*The Music Review,* II, 1 [1941]), Hans Gál has made it abundantly clear that nothing could ever have been fashioned from the material of this Scherzo which could have approached the originality, power, and skill, of the two preceding movements. It is exactly what happened in the case of *Lazarus.* Are we to believe that Schubert was not fully aware of this power? He had already written too much that was 'finished,' to be able to content himself with anything less or with anything more trivial."

[COPYRIGHTED]

Chez Lucien
FRENCH CUISINE AT ITS BEST!
Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2
Formerly with French Line
121 MASSACHUSETTS AVENUE, BOSTON
Imported Wines Telephone Circle 7-8933

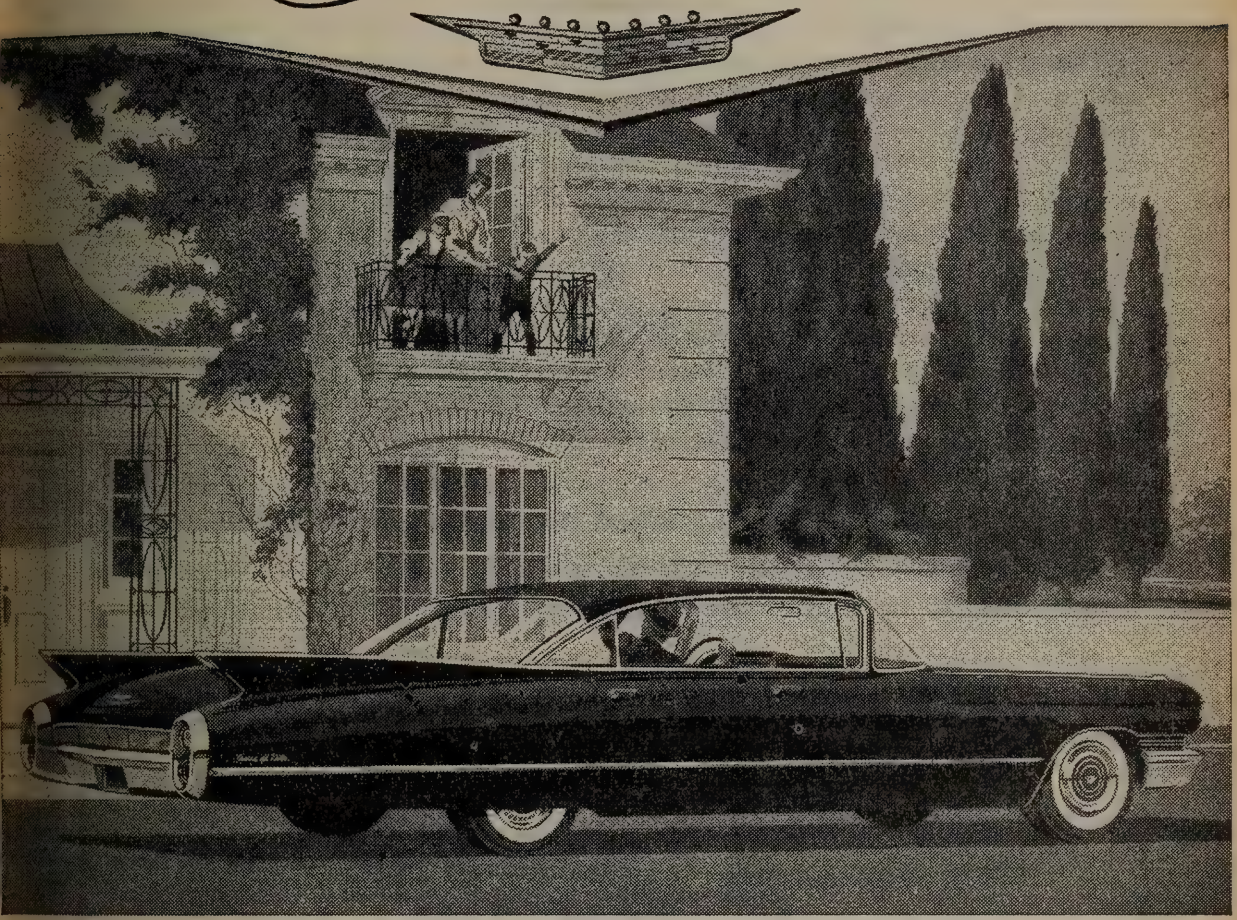
Concentrating on GUARANTEED COST
Life and Accident Insurance — individual and group



The Columbian National Life Insurance Company
Boston, Massachusetts
Member Hartford Fire Insurance Company Group



Cadillac



Wonderful way to launch a decade!

Wouldn't it be thrilling to ride into the sixties with a new Cadillac car of your own?

Cadillac's new styling will set the pace in automotive design for years to come. Majestic and elegant, it has already won acclaim everywhere.

Its performance represents a rewarding departure from the past . . . so smooth, so quiet, so effortless and level in ride that it must be personally experienced to be fully understood and appreciated.

And, of course, careful design, quality materials and painstaking craftsmanship give it unduplicated dependability and endurance.

So if you're looking forward to the wonderful decade ahead—think how much more exciting it could be in the company of a 1960 Cadillac. See and drive it very soon.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

CONCERTO IN D MINOR FOR VIOLIN AND ORCHESTRA, *Op.* 47

By JEAN SIBELIUS

Born in Tavastehus (Hämeenlinna), Finland, December 8, 1865;
died in Järvenpää, September 20, 1957

The violin concerto was composed in 1903, subjected to a considerable revision, and in its later form first played on October 19, 1905, by Karl Halir in Berlin, when Richard Strauss conducted; it was printed in the same year. Maud Powell was the pioneer of the work in this country, playing it first at a New York Philharmonic concert, November 30, 1906, with Theodore Thomas in Chicago, January 25, 1907, and with the Boston Symphony Orchestra under Dr. Muck, April 20, 1907. Miss Powell again played the concerto on March 9, 1912. Since then Richard Burgin has been the soloist at performances under Dr. Koussevitzky on March 1, 1929, February 28, 1930, and February 16, 1934. Jascha Heifetz was the soloist on November 23, 1934.

The concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

It is dedicated to Franz von Vecsey.

SIBELIUS, who in his youth studied the violin and played it on occasion in public before he devoted his efforts entirely to composition, turned once in his life to the concerto as a form. He first intended his



***KLM** is proud to be the Airline*
preferred by the
BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



Violin Concerto for the virtuoso Willy Burmester, who had been concert-master of the orchestra of Kajanus at Helsinki. Whatever the reason may have been, Burmester played the Concerto of Tchaikovsky instead, and Viktor Novacek played the new work in Helsinki on February 8, 1904, Sibelius conducting. Karl Teodor Flodin, a prominent critic who was for years the well-meaning mentor of Sibelius, objected that, having the choice between an orchestral work with an integral obbligato violin part and a traditional display piece, Sibelius had leaned toward the latter alternative. Sibelius, so Harold E. Johnson tells us, accordingly revised his score in the direction of orchestral interest. The version performed by Karl Halir in Berlin, and so published, lies gratefully under the soloist's fingers and favors his musicianship, but it is not the sort of music chosen by a violinist primarily concerned with exhibiting his technical prowess.

The concerto, which followed closely upon the Second Symphony, has been called by Cecil Gray an example of the "cosmopolitan Swedish traditionalism" which was a recurring trait of the early Sibelius, and which was distinct from the "romantic Finnish nationalism" which shaped his tone poems. If this Swedish "passivity" is in many ways a weakness, as compared to the "originality and sturdy independence" of the true Finn, whereof the composer gave plentiful expression else-

The Brown and White Fleet

Boston Cab — KEnmore 6-5010

Brighton Cab — STadium 2-2000

Brigham Cab — BEacon 2-5500

Cleveland Cab — ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

where, nevertheless the assimilative Sibelius, accepting European traditions, could be a "source of strength" by giving them "a fresh lease of life and energy." "Just as the primary quality of the magnificent Town Hall at Stockholm of Ragnar Ostberg consists in its eclecticism of style, its triumphant revivification and revitalization of southern European architectural motives, so in such works as the Violin Concerto, the String Quartet, the 'In Memoriam' of Sibelius one finds a similar rejuvenation of languishing classical motives, an infusion of fresh life and vigor into effete traditions, which is primarily attributable to his strain of northern adaptability and Swedish eclecticism.

"The form is simple and concise throughout, besides being distinctly original. The exposition in the first movement, for example, is tripartite instead of dual as usual, and the cadenza precedes the development section, which is at the same time a recapitulation; the slow second movement consists chiefly in the gradual unfolding, like a flower, of a long, sweet, cantabile melody first presented by the solo instrument and then by the orchestra; and the last movement is almost entirely made up of the alternation of two main themes. This variety, combined with simplicity and concision, of formal structure, constitutes one of the chief attractions of the work.

"It might perhaps be added that the Concerto has occasionally a

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.

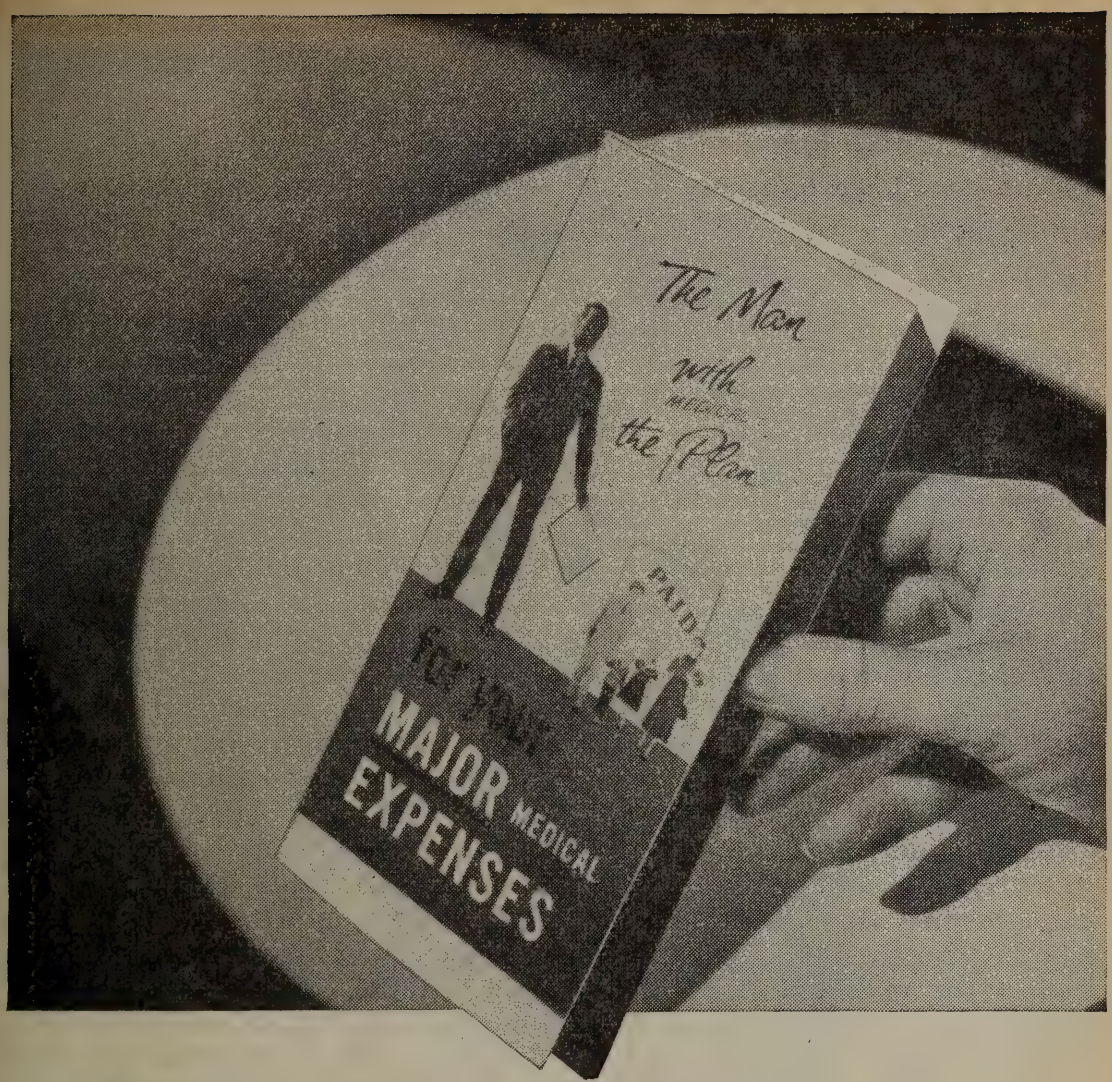


Minton's Ancestral

An *English bone china* pattern with enameled motifs in soft shades of rose and turquoise on the lovely Fyfe swirl shape.

Five-piece place setting
$23.75

At Chestnut Hill, Northshore. Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES
110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

perceptibly national flavour. Some of the thematic material, indeed, notably the B-flat minor episode in the first movement and the second subject of the last, with the characteristic falling fourth in both, is strikingly akin in idiom to Finnish folk-songs of a certain type. Needless to say, however, there is no suggestion here of any deliberate employment of local colour; the resemblance is no doubt entirely unconscious and unintentional."

I. Allegro moderato, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. Adagio di molto, B-flat major, 4-4. A contemplative romanza, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. Allegro, ma non tanto, D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme — it is of a resolute nature — is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking-rhythmic figure is coupled with equally persistent harmonic pedal-points.

[COPYRIGHTED]

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: Telephone: HAncock 6-5050



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

ENTR'ACTE

THE DEFINITIVE SIBELIUS?

ERNEST NEWMAN wrote in his foreword to Karl Ekman's *Jean Sibelius: His Life and Personality* (1936): "I am not contending that this book . . . will be the final biography of Sibelius fifty years hence." His point was that Ekman's book was in the class of an "authorized biography," since it was largely compiled from the composer's own account taken down in direct quotation in a series of all day sessions in the study at Järvenpää. As such, it is valuable as a direct personal revelation. But there is a lack of finality in such a book. Sibelius was then seventy; his last important work, *Tapiola,* was ten years behind him. His mood was pleasantly reminiscent. He spoke gratefully of his more friendly supporters through his career; it was a story told without pique by a courteous gentleman. Ekman wrote as a friend at his side, who could never refer to a negligible work with an impolite adjective. There were significant extracts from letters of Sibelius to his friend and benefactor, Baron Axel Carpelan, describing the progress of the last three symphonies. They are fragmentary, and leave one wondering what else may have been said.

Just half of Newman's mentioned period of "fifty years hence" has now passed, and the time has come for a cooler and juster appraisal of the whole Sibelius, his place in the world of music, the mystery of the

for superb footwear by master craftsmen



Joseph Antell

Boston **Wellesley**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

thirty-two silent years between *Tapiola* and his death in 1957. Such a book, *Jean Sibelius,* by Harold E. Johnson has been published by Alfred A. Knopf.

The two books are valuable, each in its way — the first an intimate, personal picture, which nevertheless makes an outsider — a non-Finn — sometimes a little uncomfortable. The second is an objective, a clarifying book rather than a portrait. Mr. Johnson went to Helsinki as a visitor on a Fulbright Research grant in 1956, when Sibelius, at ninety-one, was in virtual isolation from the world. Before he left Finland, in 1958, his subject had died. The investigator, who had been interviewing the few surviving contemporaries of Sibelius, examining programs and periodicals, now had freer communion with the family, and access to manuscripts. He could correct the chronological list of works and locate a few supposed to have been "lost." The eldest daughter stated flatly that there was no Eighth Symphony, nor any new unpublished score.

The book is a careful compendium of the factual life record, an accounting of all the known works (without detailed analysis). Further than this, it is a summation of the fortunes of the composer's music in each part of the musical world. In his own country Sibelius became the national idol, the first citizen barring none. There he could do no

Stop & Shop Gourmet Quiz for Early Comers

1. **What is a Rome Beauty?**
   a. Gina Lollobrigida b. cooking apple c. the Mona Lisa d. antipasto
2. **How do you pot meat?**
   a. cook it in too much wine b. place it in a crock c. simmer it d. plant it
3. **What is chili con carne?**
   a. Mexican hat dance b. cold beef stew c. kidney beans with meat
4. **Stop & Shop Danish pastry is outstanding because**
   a. it's baked on a Viking ship b. the flavoring is Aquevit c. it's made with creamery butter and consummate skill

ANSWERS:
1) b. cooking apple 2) c. simmer it 3) c. kidney beans with meat 4) c. to taste it is to love it!

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

Fri., Feb. 5 • Jordan Hall

HARPSICHORD RECITAL

"Goldberg Variations"

KARL RICHTER

Internationally famed German concert and recording artist—

Conductor — Ansbach Festival
Munich Bach Choir

Performer — Ansbach Festival
Throughout Europe
Three American Tours

Recordings — London, Decca USA, Deutsche Grammaphon

Tickets: $1.60 - $3.50 at Box-Office

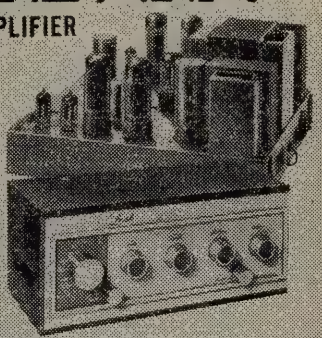
wrong. In Germany and Austria he was at first taken up by conductors as a talented young Northerner of colorful tone poems. As a symphonist he was frowned upon in a land where symphonies had specifications fixed and inviolable – and was soon forgotten. In Italy he was scarcely noticed at all. In France he had passing and scant attention, and in recent years no attention at all except for an occasional critical barb, a dismissal with a phrase. In England he was made much of, invited to conduct and given many opportunities. Such critics as Cecil Gray, Rosa Newmarch, Granville Bantock, Ernest Newman and Constant Lambert went into print to the effect that he was the greatest symphonist of the new century. In America he was eagerly taken up by the various conductors, Koussevitzky not least. Sibelius became a cause and brought the skeptical reactions inevitable in such cases. Through the years of silence at Järvenpää, the old man enjoyed his increasing idolization at home and his regional and less enduring successes abroad. He watched himself become a legend, and enjoyed the reviews (only the favorable ones were shown to him).

Certainly the durability of the works of Sibelius in the musical cosmos is anything but decided. Johnson wisely attempts no final valuation, and is content with quoting various published opinions

For information about
ADVERTISING
in the
Boston Symphony Orchestra
publications
write or call
Advertising Department
Symphony Hall
CO 6-1492

• •

STEREO/HIGH FIDELITY NOTE:
This is the
LEAK
AMPLIFIER



Britain's Finest... for Stereo and Monaural music

Leak is the only stereo amplifier with the infinitesimal harmonic distortion of 1/10th of 1% (0.1%) at full rated power! This means you will enjoy more realistic, satisfying music on both stereo channels... without listening fatigue.

Since the amplifier is the heart of your stereo investment, Leak protects this investment by providing an unconditional five year guarantee on all parts except tubes. No other manufacturer in the high fidelity industry offers you such security.

There is a full range of stereo and monaural amplifiers and preamplifiers ... and a new FM tuner ... all at moderate prices.

Available in Boston at:
LAFAYETTE RADIO
110 FEDERAL STREET
THE LISTENING POST, INC.
161 NEWBURY STREET
RADIO SHACK CORPORATION
730 COMMONWEALTH AVENUE

A quality endorsed component of British Industries Corp. (BIC)
GARRARD • LEAK • WHARFEDALE • RJ • RIVER EDGE

pro and con. His survey gives an interesting perspective on the growth of the composer from a hopeful student in Helsinki to "the great musical solitary." A dramatic moment, showing what genius owes to its environment, came in the year 1889, in Berlin. Sibelius, a music student of twenty-four, had crossed the borders of his own country for the first time and heard Richard Strauss, one year his senior, conduct an impeccable performance of his own *Don Juan*. Sibelius must have been a bit stunned and discouraged at this spectacle of brilliant creative and executive accomplishment, although he would not have admitted his dismay. The contrast could not have been more complete. The two men, even in their early twenties, were fundamentally un-alike, yet each had his own kind of brilliance, innate talent, sensitiveness to beauty, keen ambition.

The real difference was in the background, the surroundings of each. Strauss was saturated with music from boyhood; for professional musicianship was a tradition in his family, and musical activity permeated his country. He had thorough schooling, and orchestras at his disposal. If Strauss had been born and raised in rural Finland, he could never have achieved anything remotely comparable to *Don Juan* at that point. Sibelius had spent his boyhood in a provincial atmosphere of amateur household music-making. When he entered the school of

BIGELOW · KENNARD CO ·

• jewelry • silver • china and glassware

• leather items • clocks • gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

• Caffè Espresso • Imported Teas, Dutch Cocoa • French Parfaits, Sandwiches • Viennese, Italian, French, and Syrian Pastry

ORLEANS COFFEE HOUSE

13 CHARLES STREET

BEACON HILL LA 3-9391

Sunday to Thurs. 4 P.M. to Midnite

Friday & Saturday 4 P.M. to 1 A.M.

Wegelius in Helsinki, he played the violin and also composed chamber music, not because he had any true inclination for that sort, but because no other sort came into his ken. Kajanus had organized an orchestral school in Helsinki in 1883 and established a small orchestra which was later to become the Helsinki Philharmonic; Sibelius could not profit by it, or even attend the concerts, because of a rivalry between the two schools and the loyalty of Sibelius to his master, Wegelius. If Ekman is correct, Sibelius did not even meet Kajanus until he went to Berlin, avid to hear and learn even the rudiments of writing for an orchestra, the medium which was to be his destiny. He picked up in Berlin what crumbs he could about orchestral ways.

He heard Kajanus there conduct his own *Aino* Symphony, based on a Finnish legend, and was at once fired with a desire to put the folklore of his people into music. For a decade he composed tone poems or set texts from the *Kalevala.* These were to establish him speedily in his own country as a national figure. It can be said that a composer in a country where a strong racial character does not yet include a cultivated native music is at a certain advantage. He has the opportunity of the pioneer to develop his own virgin territory; to find in his heart music which shall be of himself and of his people is an exciting prospect. But it is one beset with barriers. As with the case of Mous-

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston **Telephone: COmmonwealth 6-5101**

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

sorgsky, he is surrounded by fumbling amateur effort, or by what is equally unhelpful, instruction from such another country as Germany, with its long established, alien tradition. Sibelius would hardly have profited by attending the conservatories of Berlin or Vienna. The music of Wagner, which impressed him in spite of himself, he could not freely acknowledge and accept – it was too strong, too foreign, too overwhelmingly competent. Sibelius could not have avoided being to some extent touched by prevalent German ways, and later by French impressionism. Throughout his composing years he nevertheless remained staunchly independent. Whether his style was Finnish or personal (a difficult question), it was impervious beyond a certain point to general trends elsewhere.

The *Lemminkäinen* Suite (1895), *Finlandia* and the First Symphony (both of 1899) reveal a triple Sibelius. The first Sibelius will continue to make nationalistic settings and nationalistic tone poems through his active career; the second represents a deliberate attempt at obvious popular appeal; and the third starts upon what is to prove his most intensive and devoted effort – the self-realization of the symphonist. The smaller pieces, piano solo, piano and violin, songs, incidental music for the theatre, are prodigious in number, and mostly tenuous. They are addressed, in the years before his government granted him a

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. **EXport 6-2224**
Members of Piano Technicians Guild



Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



ON

ANGEL





DAVID OISTRAKH

Russia's greatest violinist first appeared before American audiences in person in 1955, when *Time* declared, "No violinist anywhere in the world is David Oistrakh's master." His incomparable technique, his strong melodic sense and tonal warmth underline a basic musicianship which ranks him among the violin masters of our time.

RECORDED IN EUROPE FOR ANGEL RECORDS

Sibelius:
Violin Concerto in D minor, Op. 47
Symphony No. 3 in C major, Op. 52
with the Stockholm Festival Orchestra, Sixten Ehrling conducting — *35315*

Beethoven: Violin Concerto in D major, Op. 61
with the Orchestre de la Radiodiffusion Francaise, Andre Cluytens conducting — *35780**

Prokofiev: Concerto No. 2 in G minor, Op. 63
Mozart: Concerto No. 3 in G major, K. 216
with The Philharmonia Orchestra, Alceo Galliera conducting — *35714**

**also available in Stereo*

regular income, toward supplying the publishers and meeting family expenses. Johnson is puzzled that Sibelius never could repeat the universal success of two pieces, *Finlandia* and the *Valse triste,* despite many attempts, as if there is some mysterious quirk in popular taste. "The *Valse triste,*" writes Johnson, "just happened to capture the public's fancy." To find the true reason one need only lay the one beside his other patriotic rousers, the other beside a succession of *valses lyriques, valses romantiques* and the like. The answer is character versus vacuity.

The seven symphonies have aroused more controversy than any of his works. The first two are more in the nature of the tone poems, strong in color, full-toned, mood music which outside of Finland was connected with the Finnish landscape by enthusiasts who had never seen the Finnish landscape. The Third was spare and elementary by comparison and puzzled the romanticists. The Fourth was both spare and experimental. Its individual harmonies were found puzzling and discouraged some of his adherents. The Fifth again had heroic qualities, but without the earlier Tchaikovskian methods. Its special strength and finely controlled color dawned tardily upon the general consciousness. The Sixth, like the Third, was slight and unassertive. It was now clear that the composer had no intention of capturing popular acclaim by tonal assault. He was still respected in some parts, ignored in others. The Seventh Symphony, in one movement, was the shortest (Johnson considers its original title, *Fantasia Sinfonica,* as more appropriate). It is considered by some the finest of all in workmanship, economy, expressive simplicity. Johnson hazards that the composer of this Symphony and *Tapiola* could have been expected to produce another finely worked score in his Eighth Symphony, which at the time of their completion he actually promised, as if he had at least drafted it. His sudden silence and sensitive avoidance of the subject would indicate that the inveterate reviser who had reworked his last three symphonies was too dissatisfied with his first sketches for this one to allow it to survive.

J. N. B.

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 **BI 4-2505**

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

THOUGHTS ON THE FIFTH SYMPHONY

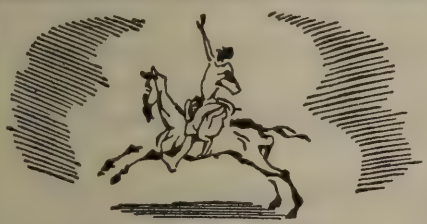
By KLAUS G. ROY

(Quoted from the programs of the Cleveland Orchestra)

BEETHOVEN'S Fifth Symphony is the most powerful work of musical rhetoric in orchestral literature. It does not beg you, the listener, to agree with its message; it does not cajole or attempt to persuade; it demands imperiously that you accept it. Few are skeptical enough to resist; most are convinced immediately that the composer means what he says, and submit to a will stronger than theirs.

What is the "message" of the Fifth Symphony? It is the intrinsic quality of music, its central fact, that cannot be explained in words. Who was it who said that music begins where words stop? Yet it will call forth verbal associations, paint pictures for one hearer, build philosophic structures for another. As E. Robert Schmitz once wrote, "Music should not be accounted for solely in terms of tonal structure." That is certainly true even of "absolute" music. If pressed for the meaning of the Fifth Symphony in human terms, one might conceive it as an almost pagan challenge: "I am the master of my fate." The musical language itself, through its melodies and rhythms, stirs up feelings in us which we know from interior and personal experience: those of conquest, of overcoming, of triumph. But if we were to try to make a piece of literal program music out of the symphony, we should fail miserably in comprehending the overwhelming artistic structure of the work, and would merely succeed in diminishing the scope of its human drama.

The composer is reported to have referred to his famous opening



BOSTON
BOOK and ART
SHOP

Books on Fine and Applied Art

PRINTS · PICTURE FRAMING

657 Boylston Street

TEL. KENMORE 6-5762

STAR
MARKETS

Greater Boston's
Outstanding Food Stores

11 Large Supermarkets

WATERTOWN — MT. AUBURN
NEWTONVILLE — BROOKLINE
WELLESLEY — STONEHAM
MEDFORD — PORTER SQUARE
CHESTNUT HILL — NORWOOD
AUBURNDALE

motive as "fate knocking at the door." Perhaps this is true. But it would be foolish to claim that he was talking about *his* fate — his growing deafness, his unhappy attachments, his inexorable loneliness. Beethoven's whole life is a history of surmounting obstacles; to do so in music was merely a parallel and a mirror of doing so in life. Apart from its purely musical function as a basic block of building material, the motive can be interpreted in many aspects of the idea of conquest and triumph. It is not inappropriate that during World War II this dot-dot-dot-dash signal of the Morse Code became the "V for Victory" symbol. Beethoven, one may think, would have been pleased. Unrelated as this context was to his original intention, at least the over-all implication of the symphony had been understood.

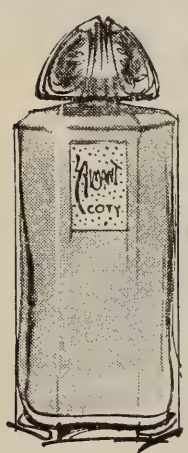
Those four notes, to be sure, are not a "theme" at all. Louis Spohr considered them "scrappy and undignified" for a symphonic first theme; in the light of tradition, perhaps they were. Nothing could have been further from Beethoven's mind than to create a feeling of unruffled dignity à la Spohr. Instead, he offers us a potent one-celled organism, which could grow and multiply with enormous force and logic. Donald Tovey warns against the common notion "that the whole first movement is built up of the initial figure of four notes." Of course, that kind of structure would have been fatally dull. These notes, or rather that rhythmic and melodic idea, continue to course through the bloodstream of the developing musical body; we feel them as the veritable heartbeat of the movement. It is fascinating to discover, in studying

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall
Good Parking Area

Good Food
Luscious Desserts
Moderate Prices



Nothing makes a woman more feminine to a man

L'AIMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax

Jeepers Cr-r-eepers! Everything Really IS Coming Up Roses !



The good news is coming in fast these days. No sooner did AromaRama — the first movie *intentionally* designed to smell — arrive than our Chief Audio Engineer burst from his lab crying "Non eureka," which, crudely translated, means "Hooray, I can't do it." "Can't do" (an excellent motto!) referred, in this instance, to our quest for an amplifier capable of reproducing the thrilling living odor of the concert hall. *Burnt Output Transformer No. 5?* Dumkopf, this is last year's smell!

Continuing on in the same vein (avoiding the artery), the Great Payola Scare has cleared the air to such an extent one may now listen to the radio without being assaulted by singing farmers, Elvi, and psychotic delinquents with sinus trouble. Radio Shack again offers its fabulous 8-transistor portable for listening to broadcast music. Previous restrictions to news coverage and sporting contests are lifted! We have also made the set better looking than ever, without altering its *below*-discount-house *below*-never-undersold price of $29.95.

Radio Shack has produced another buying miracle, our record buyer having countered an extravagant offer with the highest of ideals and the lowest of bids — a winning combination in the non-R months. We are privileged to offer you the entire New Testament (verbatim, King James version) in a massive album of *26 twelve-inch LP records* at better than 50% off its regular $100 price. To be precise: $49.50. It weights 15 pounds and plays through in exactly 24 hours. If you have a favorite church, school, library or hospital, you should give it this splendid and unique "talking book." Radio Shack has the only supply available in the country and it is distinctly limited.

Recent visitors to our Audio Comparator hi-fi rooms included such notable musicians as Arthur Fiedler (with three delightfully quiet children), violist "Ruby" Green of the B.S.O., another "Ruby" (Newman) to whose orchestra most of us have tripped fantastically at one time or another, and hornist Jimmy Stagliano (also B.S.O.). This quartet, unfortunately, did not seriously deplete our inventories. Mr. Fiedler came to buy Liszt's Mazeppa, went away empty-handed; our Mazeppa buyer had been too busy with Lanza. Mr. Green came to show something to a friend. Mr. Stagliano came to sell us Boston stereo records and an idea for a loudspeaker. Mr. Newman, however, gladdened our hearts with a transaction, proving that one out of every four Boston musicians is a Radio Shack customer on any given day.

One final bit of cheer. The January issue of Hi-Fi Review magazine reports most favorably on our *Realistic* Electrostat-4 loudspeaker system. A comparison between it and similar units by JansZen and Allied revealed ours better in 5 ways: (1) smaller size, (2) lower price, (3) three component speakers vs. two for the others, (4) wider high-frequency dispersion, (5) more versatile balance control. Proving that although the buttons are bursting off our vest, we haven't yet lost all our marbles.

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

the score, that the four classical sections of the first movement (*exposition, development, recapitulation* and *coda*) are perfectly balanced with each other in length: each contains almost exactly 125 measures. There is no doubt that this astonishing symmetry (certainly not consciously planned that way by the composer) contributes to the listener's subconscious conviction of the music's absolute rightness and inevitability.

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays
FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall

W. W. WINSHIP INC.

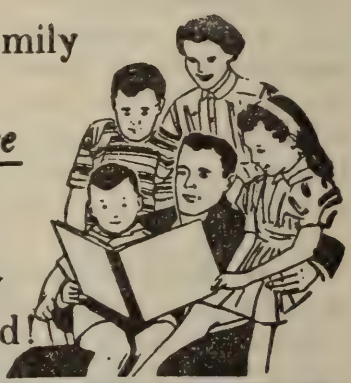
Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

The real family man buys *before* need . . . and is gratefully remembered!



KNOLLWOOD
MEMORIAL PARK CANTON, MASSACHUSETTS
NON-SECTARIAN • BUDGET PLAN • FREE BOOKLET
OFFICES: 20 KILBY ST., BOSTON, RI 2-0505



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset

Fishelson's *Fleuriste Français*

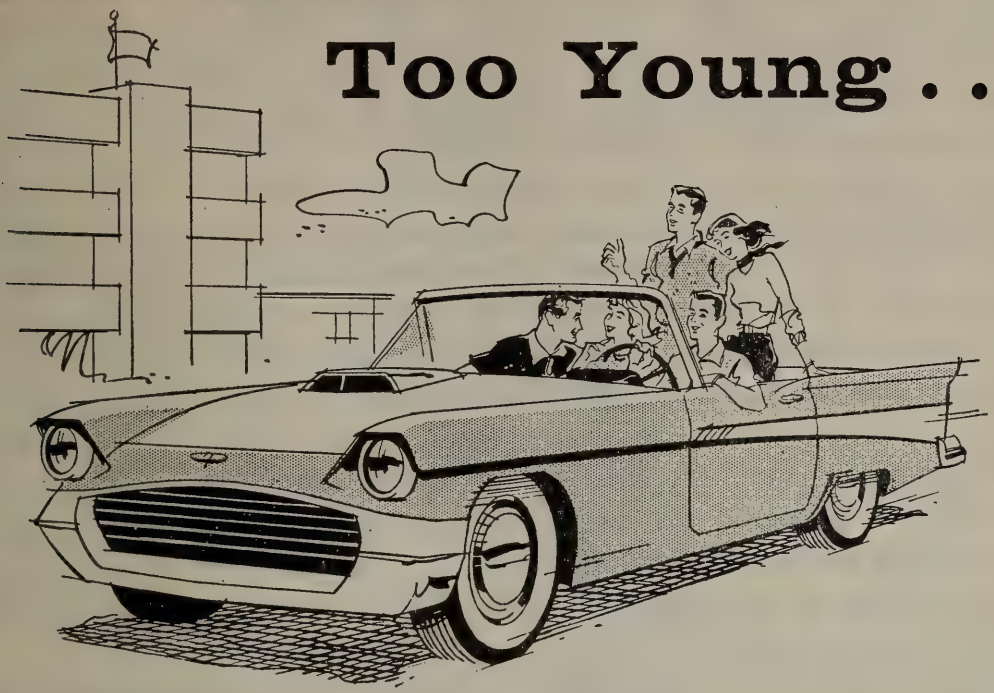
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

Since 1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Too Much . . . Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $3.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast

** – Affiliates of WQXR, New York

when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a forte bow stroke." Even many years later, Arthur Nikisch was taken to task for overprolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those – and there is no end of them – who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used

• PIANOS
• RADIOS
• ORGANS
• MUSICAL TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

"second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" build upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement.

THE NEW ENGLAND CONSERVATORY
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

WEDNESDAY, FEBRUARY 10
A special concert to benefit the scholarship fund

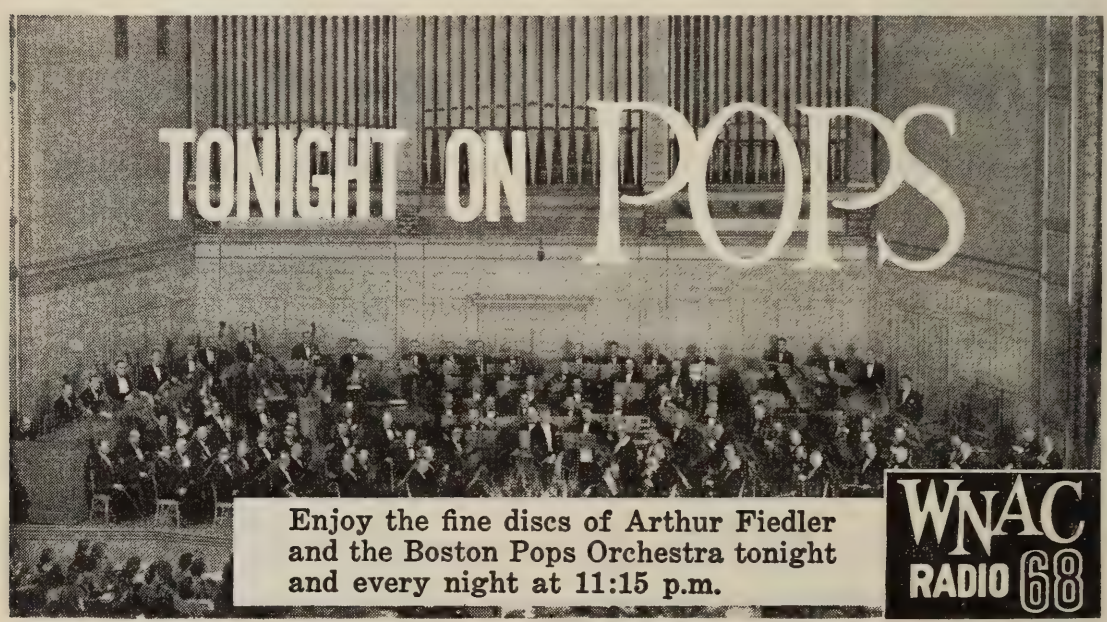
Jesús María Sanromá — Renowned Pianist
Walter Piston — Distinguished Composer
James Dixon and the **CONSERVATORY SYMPHONY ORCHESTRA**

PISTON . . . . . Concertino for Piano and Orchestra
(Conducted by the composer)
SHOSTAKOVITCH . . . . . Symphony No. 10
(Mr. Dixon will conduct the Boston première of this work)
MOZART . . Concerto in C major for Piano and Orchestra, K. 467

TICKETS: $2.50, $2.00, $1.50, $1.00
Jordan Hall Box Office, 30 Gainsborough Street, KE 6-2412

The Andante con moto (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a pianissimo dalliance by the violins upon a strand of accompaniment. The movement finds a sudden fortissimo close.

The third movement (allegro, with outward appearance of a scherzo) begins pianissimo with a phrase the rhythm of which crystallizes into the principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its



tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The Finale follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

[COPYRIGHTED]

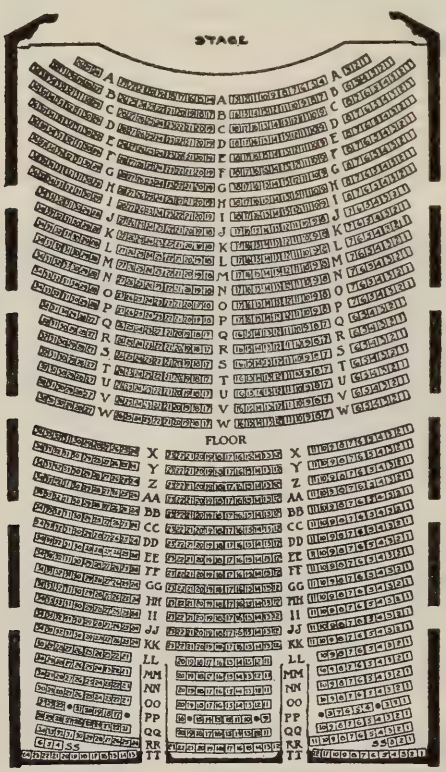


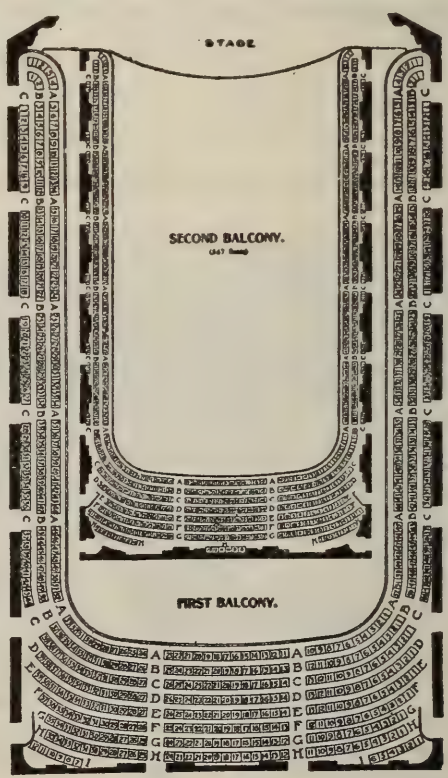
"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800





"The Boston Symphony Orchestra is one of the very greatest instruments of artistic utterance ever developed by any civilization on earth."

— JOHN M. CONLY, *High Fidelity Magazine.*

The eminence of the Orchestra was shown in 1952 when the Congress for Cultural Freedom invited it to perform in Europe. In 1956, at the invitation of the United States Government and again at no expense to the Orchestra, concerts were given in Moscow and Leningrad as part of the Orchestra's second foreign tour. This spring, again at the invitation of and financed by the Government, the Orchestra will be heard in Japan and the Far East.

The Orchestra could not have developed into "one of the very greatest instruments of artistic utterance" without the generous support of those who have a proud affection for it.

Many find their pride and affection expressed through membership in the Friends of the Boston Symphony Orchestra. Your membership in the Friends will be welcomed.

THE FRIENDS

of the

BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL BOSTON 15



A LIFE IS IN HIS HANDS...

In the crisis of an operation, the patient's life depends upon the surgeon's knowledge, skill and experience acquired over a lifetime of specialization.

If a crisis develops in your family's future, your plans should also be administered by specialists. When you appoint Boston Safe Deposit and Trust Company executor and trustee, you can be sure your family's security is inskilled hands. This specialized organization has devoted over 80 years to administering estates and trusts.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Sunday Afternoons at 3

The remaining concerts in this series will be as follows:

FEBRUARY 28
RICHARD BURGIN, *Conductor*

MARCH 13
GARY GRAFFMAN, *Piano*

APRIL 3
NICOLE HENRIOT-SCHWEITZER, *Piano*

BALDWIN PIANO RCA VICTOR RECORDS

SYMPHONY HALL

There will be an extra

OPEN REHEARSAL

by the

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Conducting*

on

Wednesday Evening, February 3, *at* 7:30

The program for February 5 and 6, with
GREGOR PIATIGORSKY as soloist,
will be rehearsed.

Tickets now at the Box Office
$2.00 (unreserved)

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198*
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233*
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066*
	Violin Concerto (HEIFETZ)	LM-1992*
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228*
BLACKWOOD	Symphony No. 1	LM-2352*
BLOCH	"Schelomo" (PIATIGORSKY)	LM-2109
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274*
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111*
	"Prelude to the Afternoon of a Faun"	LM-1984*
	Three Images	LM-2282*
DUKAS	The Apprentice Sorceror	LM-2292*
ELGAR	Introduction and Allegro	LM-2105*
FRANCK	Symphony No. 1 in D minor	LM-2131*
HAIEFF	Symphony No. 2	LM-2352*
IBERT	"Escales" (Ports of Call)	LM-2111*
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271*
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (HEIFETZ)	LM-2314*
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314*
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237*
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984*
	"Mother Goose" Suite	LM-2292*
	Piano Concerto (HENRIOT-SCHWEITZER)	LM-2271*
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292*
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239*
	Serenade for Strings	LM-2105*
	Violin Concerto (SZERYNG)	LM-2363*
WAGNER	Excerpts (EILEEN FARRELL)	LM-2255*
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109

* Also a stereophonic recording.

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE—
CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

Violins

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

Violas

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

Cellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth
Harold Farberman

Percussion

Charles Smith
Harold Thompson
Arthur Press

Harps

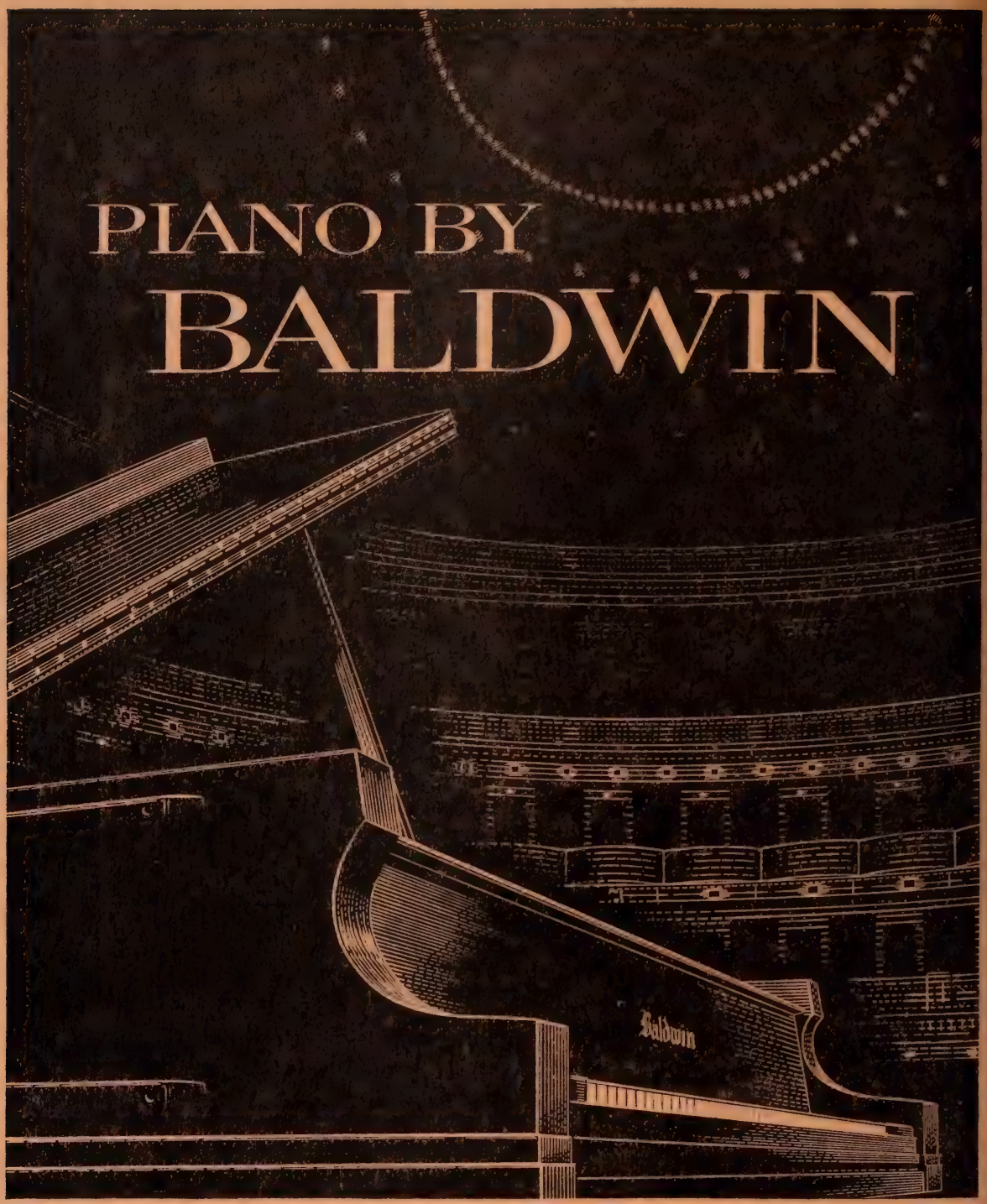
Bernard Zighera
Olivia Luetcke

Piano

Bernard Zighera

Library

Victor Alpert
William Shisler



At the request of the BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

160 BOYLSTON STREET, BOSTON

Baldwin

BALDWIN GRAND PIANOS • ACROSONIC VERTICAL PIANOS • HOWARD SPINET PIANOS •
HAMILTON STUDIO PIANOS • BALDWIN ELECTRONIC ORGANS • ORGA-SONIC SPINET ORGANS •



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

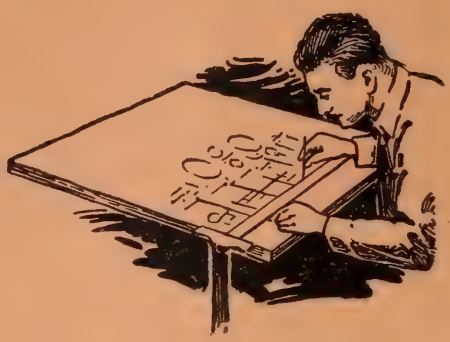
• d •

SEVENTY-NINTH SEASON

1959-1960

Sunday Afternoon Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.
ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN
J. DEANE SOMERVILLE



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

Without obligation on your part, we would be happy to act as your insurance architects. Please call us at any time.

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST

in association with

OBRION, RUSSELL & CO.

When You Think of Insurance . . . Think of us!

108 Water Street **Boston 6, Massachusetts**

LA fayette 3-5700

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

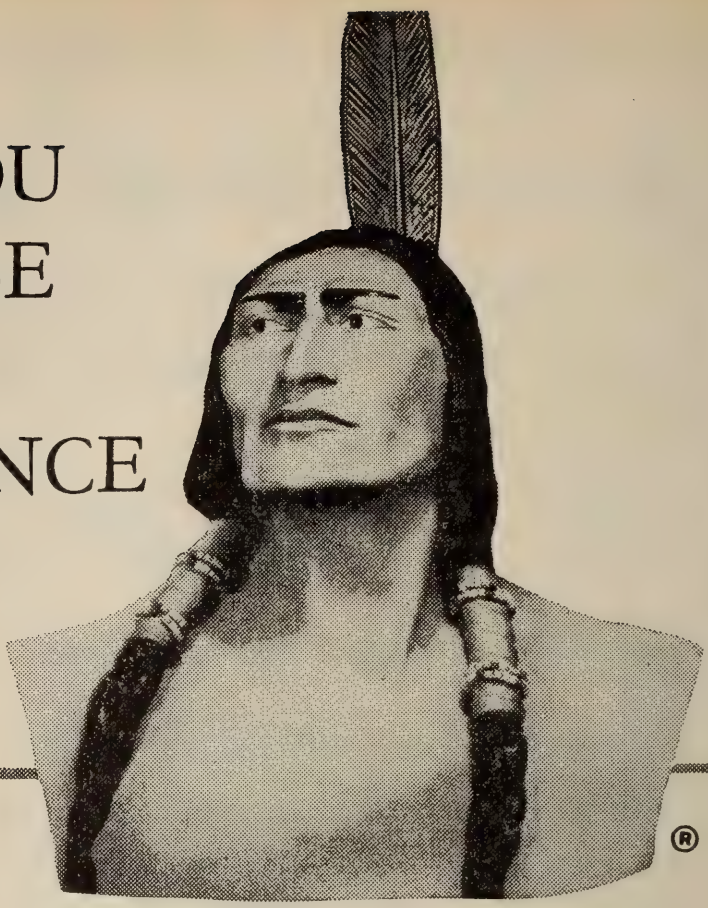
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program 7

NOTES

Beethoven (Symphony No. 2) . . 9

ENTR'ACTES

Words About Music (*J.N.B.*) . . 26

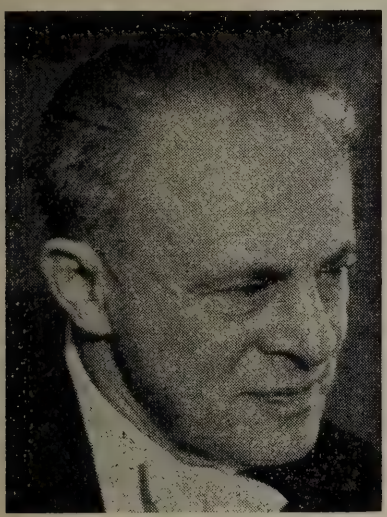
Sir Thomas and His Latest Views (*Jay S. Harrison*) 39

Music Lesser Partner (*J.N.B.*) . 45

NOTES

Tchaikovsky (Symphony No. 5) . 52

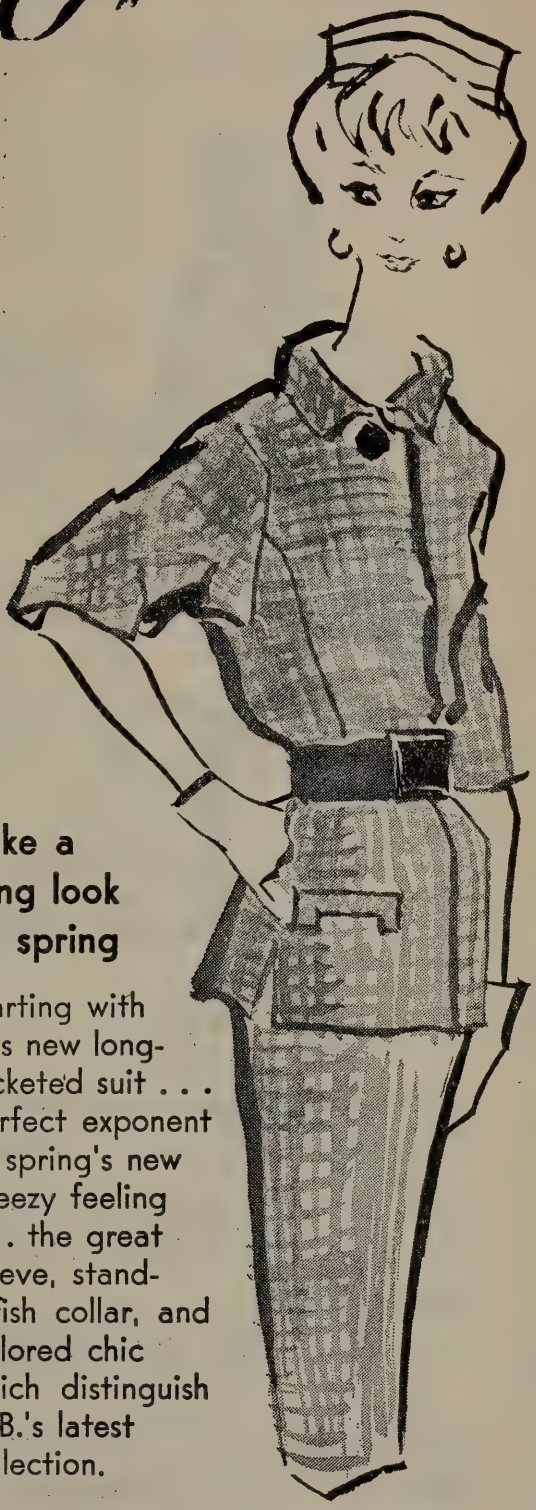
Symphoniana



AN ANNIVERSARY

The present season is the fortieth of Richard Burgin as concert-master of this Orchestra. He has been familiar to our subscription audiences through the years in his leading position at the first desk, and as the conductor of many notable concerts. (He was appointed Assistant Conductor in 1935 and Associate Conductor in 1943.) The list of his programs, if there were space for it here, would call up many inspiring memories. Mahler is by no means his only love among the composers. The occasions when an unexpected emergency has required performances with little or no

Hurwitch BROS.



take a long look at spring

starting with this new long-jacketed suit . . . perfect exponent of spring's new breezy feeling . . . the great sleeve, stand-offish collar, and tailored chic which distinguish H.B.'s latest collection.

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



The Culotte

leads the fashion parade southward —ours a hostess pajama of Arnel jersey featuring a softly turned collar and a wide gold belt. White, Green or Red.

Sizes 10-16 **$45.00**

416 Boylston St.
Boston 16
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

rehearsal on his part are remembered as live and imaginative where a little more than safe fulfillment of the letter of the score might reasonably be expected. Mr. Burgin has, of course, a triple function at the Boston Symphony concerts. As soloist he has performed concertos by Bach, Beethoven, Brahms, Mendelssohn, Tchaikovsky, Glazounoff and Sibelius.

In addition to these activities within the symphony concert sphere, Mr. Burgin has often played in quartet performances and conducted chamber groups. There is perhaps no member of this Orchestra with quite his degree of selfless musical zeal and tireless energy in pursuing his art. His enthusiasm for music and music before all else is readily imparted to the many young musicians who have worked with him. This applies both to pupils and to the student orchestras at Tanglewood and the New England Conservatory, and the Orchestra in Portland, Maine, groups which he has led when his already full schedule has permitted.

This adventuring spirit, extending from creative instruction at the student level to creative interpretation at the highest professional level, is rare indeed, and is the good fortune of any musical community.

• •

EXHIBITION OF PORTRAITS

An exhibition will open in the Gallery this week consisting of portraits by contemporary Boston painters.

• •

EXTRA OPEN REHEARSAL

The next of the series of Open Rehearsals, which will take place on Thursday, March 10, having been sold out by subscription, an extra Open Rehearsal is announced for next Thursday evening, March 3, at 7:30. Charles Munch will then be preparing the program for March 4–5.



filene's

Boston
Belmont
Chestnut Hill
Wellesley
Winchester
Hyannis
Northshore,
Peabody

Young Bostonian Shop

You'll feel new spirit, new verve, new graceful animation with the dramatic endowment of fashion on your sleeves . . .

Kimono sleeves

gather wide-spread momentum on a silhouette divine. A shape to fulfill the promise of femininity making the most of your waistline . . . expressing the mastery of line and cut in sheer wool. Gendarme navy, sizes 12-18, fifth floor. **$49.95**

On sale at Filene's Boston only

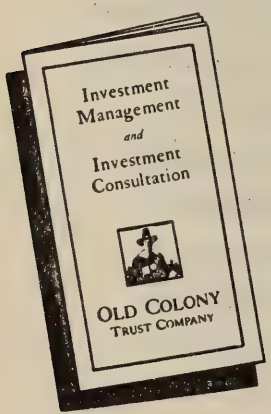


To the lawyer

who stands convicted by his family of overwork

"I understand, Dad, but how about *next* Saturday?" . . . "That's all right, dear, I'll just tell the Browns that something came up."

Is "something" *always* coming up when you'd like to spend some time with your youngsters or take your wife out for an evening? If that "something" involves personal problems or paperwork regarding your investments, we hope you will let Old Colony give you a helping hand.

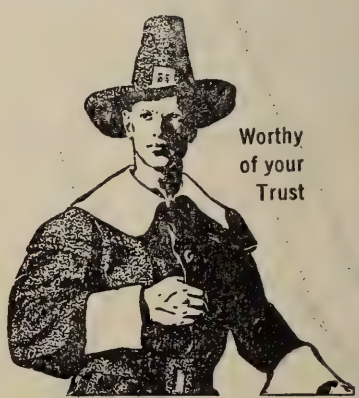


Next time you're in the Bank, pick up a copy of "Investment Management." Better yet, let us send you one: It explains how Old Colony can relieve you of this personal burden at most modest fees.

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:15

OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.



Allied with THE FIRST NATIONAL BANK OF BOSTON

Fourth Program

SUNDAY AFTERNOON, FEBRUARY 28, *at* 3:00 *o'clock*

RICHARD BURGIN, *Conductor*

BEETHOVEN . . . . . Symphony No. 2, in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo: Allegro
IV. Allegro molto

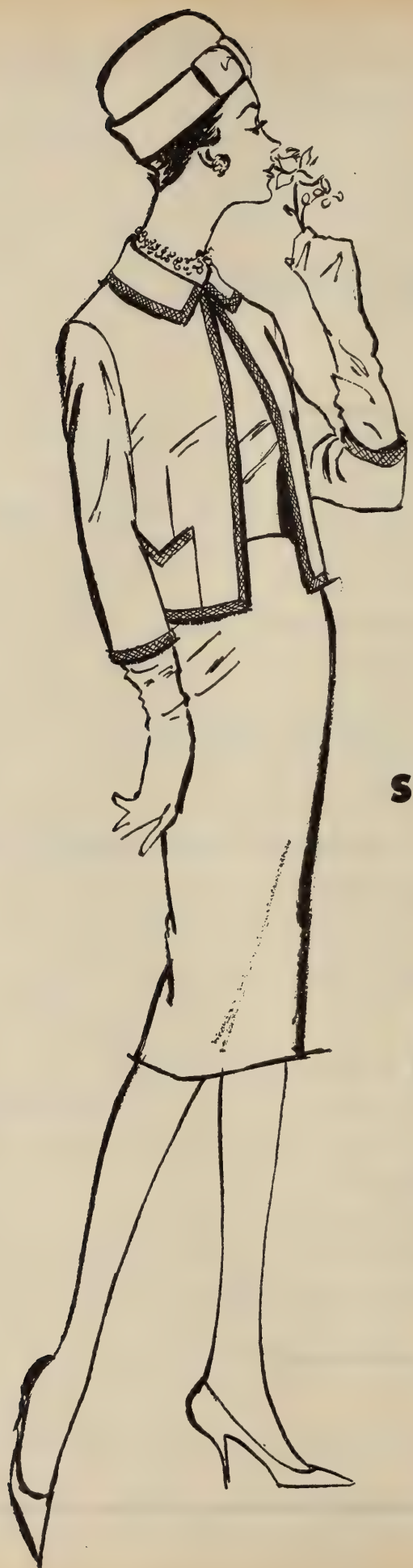
INTERMISSION

TCHAIKOVSKY . . . . . *Symphony No. 5, in E minor, *Op.* 64

I. Andante; Allegro con anima
II. Andante cantabile con alcuna licenza
III. Valse: Allegro moderato
IV. Finale: Andante maestoso; Allegro vivace

BALDWIN PIANO

*RCA VICTOR RECORDS



Spring

. . . just a

Stearns suit

away

R.H. Stearns

Boston

Chestnut Hill

SYMPHONY NO. 2, IN D MAJOR, *Op.* 36

By LUDWIG VAN BEETHOVEN

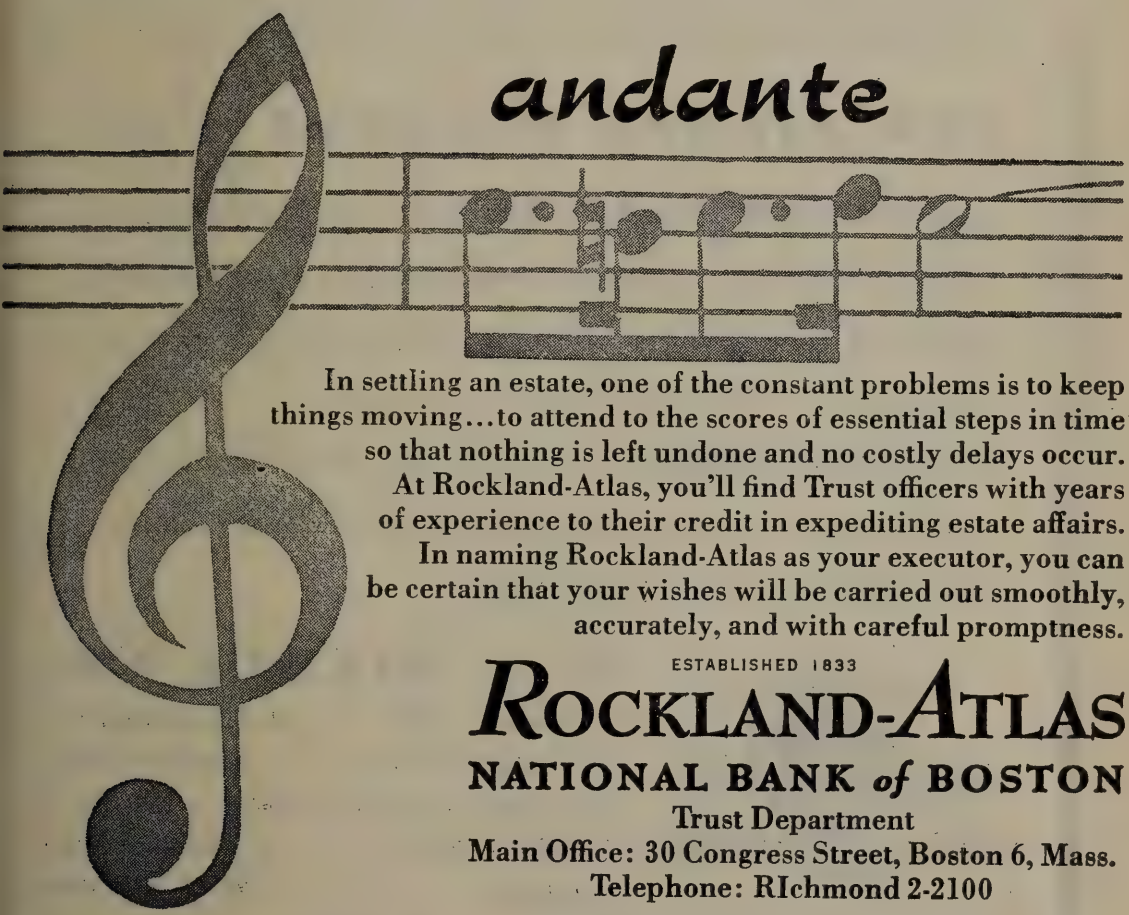
Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Second Symphony, composed in 1802, was first performed April 5, 1803, at the *Theater-an-der-Wien* in Vienna.

Dedicated to Prince Carl Lichnowsky, the symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

LOOKING down from the Kahlenberg "towards Vienna in the bright, sweet springtime," Thayer found the countryside where Beethoven worked out so much of his greatest music indescribably lovely. "Conspicuous are the villages, Döbling, hard by the city Nussdorfer line, and Heiligenstadt, divided from Döbling by a ridge of higher land in a deep gorge." Among these landmarks of Beethoven, now hemmed in by population and habitation, there stood forth most notably the once idyllic Heiligenstadt, Beethoven's favorite haunt when music was in process of birth.

There in the year 1802, "Dr. Schmidt having enjoined upon Beethoven to spare his hearing as much as possible, he removed for the



In settling an estate, one of the constant problems is to keep things moving...to attend to the scores of essential steps in time so that nothing is left undone and no costly delays occur. At Rockland-Atlas, you'll find Trust officers with years of experience to their credit in expediting estate affairs. In naming Rockland-Atlas as your executor, you can be certain that your wishes will be carried out smoothly, accurately, and with careful promptness.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

summer. There is much and good reason to believe that his rooms were in a large peasant house still standing, on the elevated plain beyond the village on the road to Nussdorf, now with many neat cottages near, but then quite solitary. In those years, there was from his windows an unbroken view across fields, the Danube and the Marchfeld, to the Carpathian Mountains that line the horizon. A few minutes' walk citywards brought him to the baths of Heiligenstadt; or, in the opposite direction, to the secluded valley in which, at another period, he composed the 'Pastoral' Symphony."

At Heiligenstadt in 1802, Beethoven expressed himself almost simultaneously in two startlingly different ways. In October he wrote the famous "Heiligenstadt testament," pouring out his grief at the full realization that his deafness was incurable, into a document carefully sealed and labelled "to be read and executed after my death." Before this and after, working intensively, making long drafts and redrafts, he composed the serene and joyous Second Symphony.

Writers have constantly wondered at the coincidence of the agonized "testament" and the carefree Symphony in D major. Perhaps it must be the expectation of perennial romanticism that a "secret sorrow" must at once find its voice in music. Beethoven at thirty-two had not yet reached the point of directly turning a misfortune to musical

TEN STORES WELCOME YOU

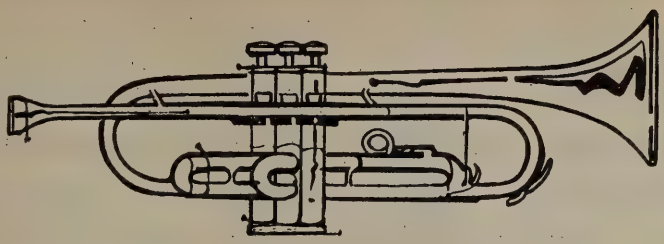
S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 TREMONT ST. • 478 BOYLSTON ST.
133 BROOKLINE AVE. • CHESTNUT HILL
NORTHSHORE SHOPPING CENTER • BELMONT
NEWTON CENTRE • COOLIDGE CORNER
WELLESLEY • WEST HARTFORD



TRUMPET: Sometime before 1100, the Saracens of Sicily carried their Oriental trumpet to the Italian mainland. Out of this "beachhead" came the *Busine*, a long, straight cylinder as tall as a man. Like its Eastern ancestor, the European trumpet soon became the prerogative of kings, knights, and nobles because of its imperious tone. In the 15th century, renamed *Trombetta* and reduced in size to arm's length, it migrated north without loss of cachet. Musicians responded to the instrument's social elevation by developing an equal degree of virtuosity. With lips and breath alone, some trumpeters could reach g^3 – the 24th harmonic! Though the trumpet declined in status after the Baroque era, it won new popularity with the invention of the valve trumpet about 1820. Now it is being heard again in a broad repertory of bravura writing from its greatest age.

TRUST SERVICES: The Merchants National Bank of Boston brings its belief in *personal advice and guidance* to its trust services, too. Whether yours is a company or a family trust, whether its value is reckoned in four figures or seven, the man you talk to in The Merchants' Trust Department is personally concerned with your desires and needs, ready to serve them with his own skill and a surprisingly wide range of services. And he *is* the bank.

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831
MEMBER F.D.I.C

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

account — if he ever reached such a point. He was then not quite ready to shake off the tradition of Haydn and Mozart, who had their own moments of misery, but to whom it would never have remotely occurred to allow depressed spirits to darken the bright surfaces of their symphonies. Beethoven found a way, soon after, to strike notes of poignant grief or of earth-shaking power such as music had never known. He found the way through the mighty conception of an imaginary hero — not through the degrading circumstance that the sweet strains of music were for him to be displaced by a painful humming and roaring, the humiliating thought that he was to be an object of ridicule before the world — a deaf musician. That terrible prospect might reasonably be expected to have driven him to take glad refuge in his powers of creation, to exult in the joyous freedom of a rampant imagination, seizing upon those very delights of his art from which the domain of the senses were gradually shutting him out.

And indeed it was so. Writing sadly to Dr. Wegeler of his infirmity, he added: "I live only in my music, and I have scarcely begun one thing when I start another. As I am now working, I am often engaged on three or four things at the same time." He composed with unflagging industry in the summer of 1802. And while he made music of unruffled

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

beauty, Beethoven maintained the even tenor of his outward life. Ferdinand Ries, who was very close to Beethoven at this time, has told the following touching incident:

"The beginning of his hard hearing was a matter upon which he was so sensitive that one had to be careful not to make him feel his deficiency by loud speech. When he failed to understand a thing he generally attributed it to his absent-mindedness, to which, indeed, he was subject in a great degree. He lived much in the country, whither I went often to take a lesson from him. At times, at 8 o'clock in the morning after breakfast, he would say: 'Let us first take a short walk.' We went, and frequently did not return till 3 or 4 o'clock, after having made a meal in some village. On one of these wanderings Beethoven gave me the first striking proof of his loss of hearing, concerning which Stephan von Breuning had already spoken to me. I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When occasionally he seemed to be merry it was generally to the extreme of boisterousness; but this happened seldom."

ONLY *the* STEINWAY



Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

It may have been this pathetic episode of the shepherd's pipe which brought before Beethoven with a sudden vivid force the terrible deprivation of his dearest faculty. It may have precipitated the Heiligenstadt paper, for in it he wrote: "What a humiliation when one stood beside me and heard a flute in the distance and *I heard nothing,* or someone heard *the shepherd singing* and again I heard nothing; such incidents brought me to the verge of despair. A little more, and I would have put an end to my life – only art it was that withheld me. Ah, it seemed impossible to leave the world until I had produced all I felt called upon to produce."

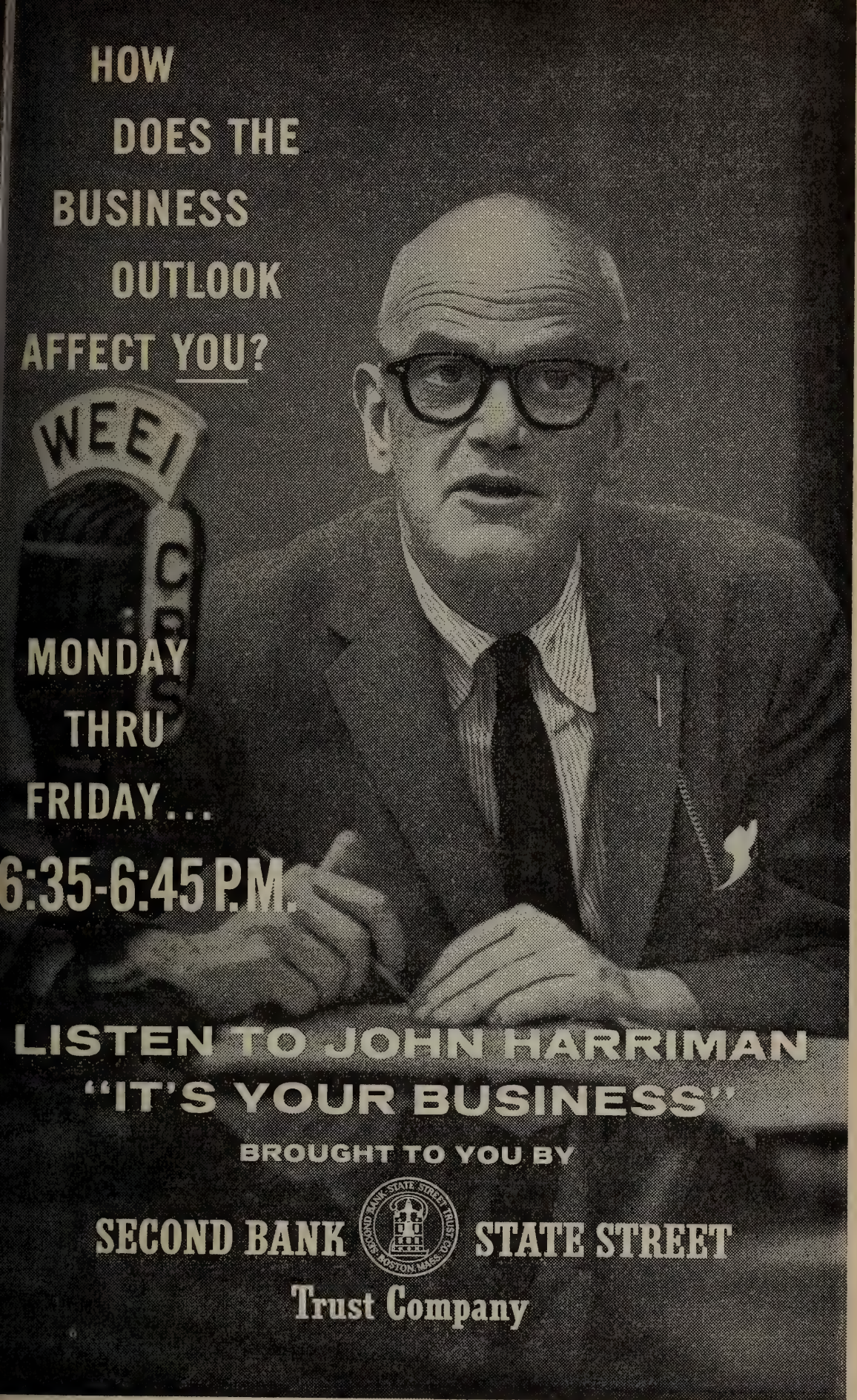
To his more casual friends there could have been no suspicion of the crisis, the thoughts of suicide which were upon him at this time. He dined with them as usual, made music and joked with them, wrote peppery letters to his publishers, composed constantly. His serious attentions to Giulietta Guicciardi were then brought to an abrupt end, it is true, but it was known that this was not his first affair of the heart. Only after his death did the publication of the "Heiligenstadt Testament" make known the hopeless and anguished mood of Beethoven in 1802.

This remarkable document was signed on October 6, and must have

Furniture for Science Laboratories



A. B. STANLEY CO.
INCORPORATED
230 Route Nine, Chestnut Hill 67, Newton, Massachusetts


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

been written at the end of his summer's sojourn in the then idyllic district of Heiligenstadt. The Symphony in D major had been sketched in part by the spring of that year (Nottebohm, studying the teeming sketchbooks of the time, found extended and repeated drafts for the *Finale,* and the theme of the *Larghetto* — first written for horns). The symphony must have been developed in large part during the summer. It was certainly completed by the end of the year in Beethoven's winter quarters. It hardly appears that Beethoven spent this period in futile brooding. The three Violin Sonatas, Op. 30, were of this year; also the first two Pianoforte Sonatas of Op. 31, the Bagatelles, Op. 33, the two sets of variations, Op. 34 and Op. 35, and other works, including, possibly, the Oratorio *Christ on the Mount of Olives,* and the Pianoforte Concerto in C minor, the date of whose completion is uncertain.

"De profundis clamavit!" added Thayer, quoting the Heiligenstadt will, and others have looked upon it as a poignant and intimate confession, made under the safety of a seal by one who had in conversation kept a sensitive silence on this subject. Sceptics have looked rather askance at the "testament" on account of its extravagance of language, its evident romantic self-dramatization, its almost too frequent apostrophes of the Deity. It was indeed the effusion of a youthful romantic,

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Allegro ma non troppo

Fast, but not so fast that the future is overlooked. And so it is with trust and estate planning. Our Trust officers will be glad to discuss with you and your counsel the broad scope of estate plan services, and demonstrate to you how a program formulated now can secure the future of your estate.

UNITED STATES TRUST COMPANY
Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



counterpoint . . .

often requires the brass section to follow an independent melody in developing the symphonic theme. Insurance Agents, too, must follow many variations in charting a modern protection program for their clients. More than 8,000 Independent Insurance Agents throughout the United States, its Territories, and Canada depend on one of the Boston Insurance Group's 68 strategically-located offices to assure you of service as a **neighbor** . . . not a number. Through Boston's decentralized facilities they combine fast, efficient service with complete modern coverages.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company
87 Kilby Street
Boston 2
Massachusetts

Equitable Fire Insurance Company, Charleston, South Carolina

YOUR Independent Insurance AGENT

Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

whose lover's sighs had lately produced something as enduring as the "Moonlight" Sonata. The sorrow of the "testament," however expressed, was surely real enough to Beethoven. He was brought face to face at least with the necessity of openly admitting to the world what had long been only too apparent to all who knew him, although he had mentioned it only to his most intimate friends.

The knowledge of his deafness was not new to him. In the summer of 1800 (or as Thayer conjectures, 1801), he wrote to Carl Amenda, "Only think that the noblest part of me, my sense of hearing, has become very weak," and spoke freely of his fears. In the same month (June) he wrote at length to his old friend Dr. Wegeler at Bonn: "I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this?"

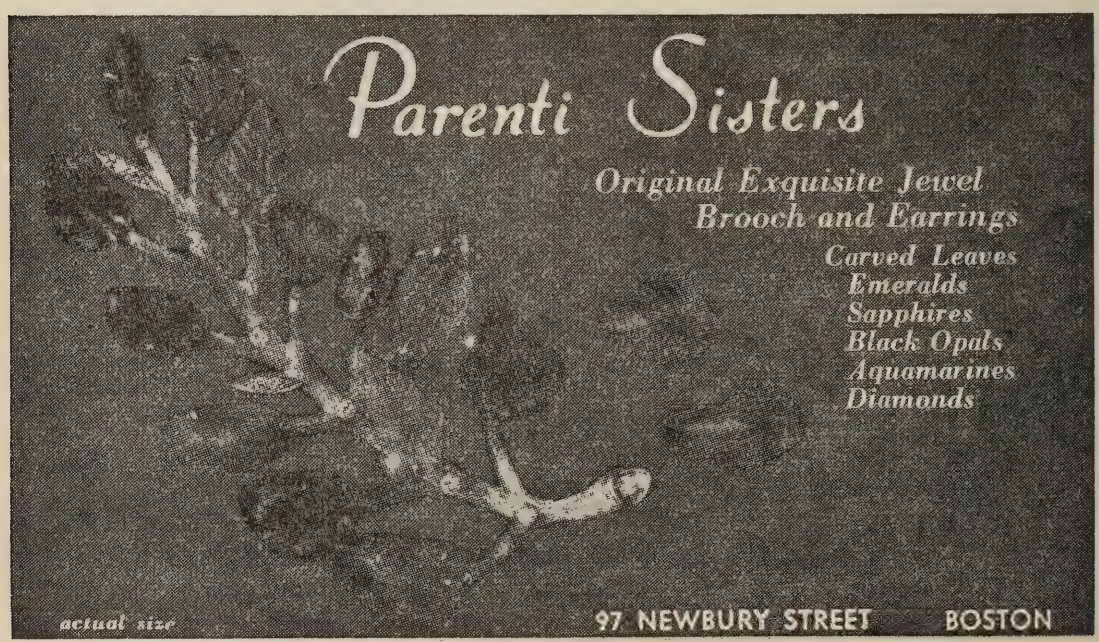
The Second Symphony is considerably more suave, more freely discursive than the First. The success of the First had given Beethoven assurance, but, more important, the experience of the First had given him resource. The orchestral colors are more delicately varied, making

Aeolian-Skinner Organ Company

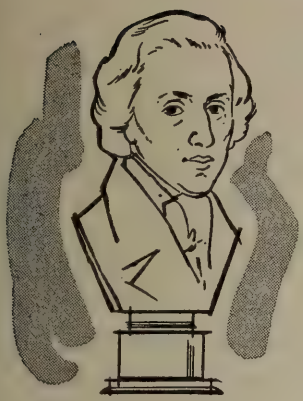
Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC

Joseph S. Whiteford, President and Tonal Director



IN 1844...



...Frederick Chopin's position was established in the world of music. Much of his greatest work was done; the five short years left to him would but further proclaim his glory. His moving Sonata No. 3 in B minor was written in this year of 1844.



...New England Life's position was also established, more modestly to be sure, but by clipper ship and stagecoach our reputation was growing. Agencies were already open in Mobile, Savannah and Charleston, as well as throughout the Northeast. Much remained to be done . . . and was done. We now count over 350 offices nationwide and in Hawaii.

NEW ENGLAND

Mutual LIFE *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA—1835

the music clear and luminous from beginning to end, giving the first movement its effect of brilliant sunshine, the Larghetto its special subdued glow, emphasizing the flashing changes of the scherzo and the dynamic contrasts of the finale. The symphony can be called the consummation of the classical concept where smoothly rounded forms are clothed in transparent, sensuous beauty of tone. This was the kind of music which Beethoven had long been writing in his sonatas, and which he had lately transferred, with superb mastery, to stringed instruments in his first set of quartets. Opus 18, like his pieces for wind groups, was as a preparation for the Symphony in D major, which became the most striking, tonally opulent, and entirely remarkable achievement of the "pupil of Haydn." This manner of music could go no further – no further at least in the restless and questing hands of Beethoven. Indeed, beneath its constructive conformity, its directly appealing melody and its engaging cheerfulness, the Symphony was full of daring episodes threatening to disrupt the amiable course of orchestral custom. It seems incredible that this music, so gay and innocuous to us, could have puzzled and annoyed its first critics. But their words were unequivocal, one finding the Finale an unspeakable monstrosity. This was the movement which shocked people most, although, strangely enough, the Larghetto was not always favored. Berlioz has told us that at a *Concert Spirituel* in Paris in 1821 the Allegretto from the Seventh was substituted for this movement – with the result that only the Allegretto was applauded. The first movement always commanded respect and admiration; in fact, one critic referred to it as "colossal"

BOOK CLEARING HOUSE

423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16

BOOKS ON ALL SUBJECTS (including latest technical and scientific)

Largest Selection of Paper Books

RECORDINGS (stereo and monaural) FOR ALL TASTES

Phone and Mail Orders Invited

HIRE A Cadillac LIMOUSINE *from* ROBIE Cadillac RENTING SERVICE



434 Newbury Street, Boston
KEnmore 6-6823

95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company



From our exquisite spring and summer collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

and "grand," adjectives made strange to us by what has followed. Probably the sinewy first theme, suddenly following the long and meandering introduction, elastic and vital in its manipulations, was found startling, and the second theme, which Rolland has called a revolutionary summons to arms, surely stirred the blood of Vienna in 1803. There were also the rushing intermediate passages and the thundering chords in the coda. Certainly Beethoven had never used his ingenuity to greater effect. But it is the melodic abundance of the Larghetto in A major which first comes to mind when the Symphony is mentioned. This movement reaches lengths not by any involved ornamental development, but by the treatment of its full-length phrases and episodes in sonata form. Never had a movement generated such an unending flow of fresh, melodic thoughts. Even the bridge passages contribute to make the songfulness unbroken. As Beethoven for the first time turned the orchestral forces on the swift course of one of his characteristics scherzos, with its humorous accents, the effect was more startling than it had been in chamber combinations. The trio in particular plunges the hearer unceremoniously into F-sharp, whereupon, as suddenly returning to D, it beguiles him with a bucolic tune. In the finale, Beethoven's high spirits moved him to greater boldness. Sudden bursts of chords, capricious modulations, these were regarded as exhibitions of poor taste. The explosive opening, coming instead of the expected purling rondo tune, must have had the effect of a sudden loud and rude remark at a polite gathering. Success, they would have said, had gone to the young man's head.

[COPYRIGHTED]

BOCA GRANDE PALM BEACH

Tat Saunders INC.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

WORDS ABOUT MUSIC

"What any music *I* like expresses for me is not *thoughts too indefinite* to clothe in words, but *too definite.* If you asked me what I thought on the occasion in question, I answer—the song itself precisely as it stands."

—FELIX MENDELSSOHN

AFTER being lifted by the current of a first-rate piece of music, one can be quite at a loss when asked "What was it like?" If it resembles certain other, more familiar works, it is to that extent unoriginal; to describe it in technical terms is to give no more than the bare bones of notation. The actual life in the piece, that quality which sets it apart from any other, simply eludes verbal description. The point of course is that music is the language of sensuous tones with no other than sensuous appeal, a language quite self-sufficient and impervious to any verbal encroachment. Mendelssohn was more clear-sighted than some other composers in realizing that his art, the most precise of all in its own terms, is the most elusive in any other terms. This plain truth about music has not in the least deterred a host of writers and expounders.

If music is a language, it is a language contrived quite within its



LUNCHEON
Served Monday through Friday
11 to 3
The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.

Enjoy THE MODERN CONCEPT IN *Stereophonic Hi-Fi*





Here is a splendid example of Lafayette's TRUE STEREO HI-FI, completely assembled and installed in handsome modern cabinets, ready to play. This system, the work of Lafayette electronic experts, eliminates any problems of wiring, drilling, mounting, connecting or finishing. You merely turn the switch for incomparable listening pleasure.

Other Stereo Hi-Fi components and cabinets available as completely assembled units.

Lafayette Radio

110 Federal Street, Boston

own domain, and apart from all other human experience. It has had two natural origins only — the human pulse and the human voice. It is pulse refined into exact rhythm and varied from that point; voice focused into a pitch and given a scale. From these two rudimentary properties of our physiology artists have built the whole complex of music, further elaborating the vocal line by transferring it to instruments to give it more variety in range, color, intensity, tempo. Physically speaking, then, music is nothing else than a succession of sensuous tones in exact placement. It is a language of pure artifice, constructed on elements contrived within its own isolated world. Unlike any other art, it has no demonstrable correspondence with everyday life (the chance sounds of nature have been of little use to the composer). It is an abstraction which simply cannot depict life as do the descriptive or delineative arts.

This bit of physical logic would leave us in the absurd position of considering such a score as Beethoven's Fifth Symphony as nothing more than a succession of agreeable sounds, cleverly put together. We know that that Symphony gives us infinitely more than this by conveying in a peculiarly deep and complete way the character, the personality, what for want of any adequate phrase may be called the visionary spirit of a great artist. How this miracle takes place solely through an agglomeration of tones no prudent man will attempt to explain.

We naturally assume that emotional experience underlies emotional expression. We read of Beethoven's love affairs and think of his early

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group





THE CADILLAC "V" AND CREST interpreted in Rubies and Diamonds BY HARRY WINSTON, INC.

Where Craftsmanship is a Creed!

There are, to be sure, many ways to learn the story of Cadillac craftsmanship. But the best of these—and certainly the most enjoyable—is simply to inspect and drive a 1960 Cadillac. Every exquisite detail of its interior, for instance, reveals a skill and care in execution that are unique in motordom. Every graceful, tight-fitting body line evidences the rare devotion lavished on its final assembly. And every silent, solid mile on the highway speaks eloquently of Cadillac's great over-all soundness of construction. We suggest you visit your dealer—and see how fine a motor car can be when craftsmanship is the irrevocable creed of its maker.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

slow movements, we connect his tragic deafness with poignant pages in his late works. We observe how he conquered his deafness in the inner world of his musical imagination, and think of his triumphant finales. No doubt these are basic indications. But any further attempt to particularize, to associate a work of art with the immediate circumstances of a great artist's life is never convincing. An artist's whole nature is involved in the process of his creative imagination. We cannot look directly into his heart, but we can perceive the reflected image which is the music in hand, and we know that this music is more comprehensive than any momentary trouble or pleasure.

Great music can be more than a synthesis of the composer's emotional experience – his imagination can carry him into the unknown. The unearthly *"Ewig"* with which Mahler's *Das Lied von der Erde* dies away, Brahms' *Alto Rhapsody,* with its entirely different contralto color and orchestral color – there are no end of instances where a unique mood is attained. Many places in the later Beethoven belong to the world of music and nothing outside of it.

When Beethoven wrote *"appassionato"* into a score, or Wagner *"ausdrucksvoll,"* each composer was merely giving the performer a go-ahead sign. He knew that more than the single word would do



***KLM** is proud to be the Airline preferred by the*

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.



KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355

absolutely nothing to convey the music as he felt it. He could only hope that the performer would search his own musical soul and so respond to the composer's expressive intent.

If a writer tries to tell us with his best literary skill what Beethoven really felt and eloquently expressed in tones, he of course gets nowhere. If, having sat before that succession of sounds which is called Beethoven's Fifth Symphony, he tells us that the four movements are in turn "forceful," "affecting," "propulsive," "exultant," the adjectives seem lame and vaguely approximate. They fall short because this particular art of directed sensation can be far more vivid than any other. The words are really alien because the emotional experience of tones is not quite like any other experience in our emotional life. We have been in a sound world which has no counterpart, a narrative art which narrates in sound and sound only. What is called "joyfulness" in music is not like the household variety of felicity, but is apt to be closely related to the swift pulse of the dance (music's only blood sister in the arts). Musical "pathos" has only a distant connection with actual grief. A falling half-tone or a minor third affects us as pathetic by pure musical association. The magic of the minor mode is not only untranslatable, but unaccountable. A scherzo is unlike any other piece of wit.

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

Nothing could be more mistaken than to assume that Mozart composed the tragic slow movement of his G minor Quintet in distress because his infant child was dying, or that Beethoven composed the Adagio of his Hammerklavier Sonata in agony over his nephew, or that Tchaikovsky wrote his last symphony in a pessimistic mood. Personal tragic experience is painful and a depressant — great tragic music is an assertion of confident mastery. It is genuinely felt, but it is fiction, like any art. These composers, functioning at the top of their bent, must have felt elation, and our reaction when we exclaim over the beauty of the music, must be a paler reflection of that elation. Each of these composers knew tragedy; the sense of tragedy became a part of his emotional nature as artist, and so enriched the scope of his art. Undoubtedly his musical function, strong and sure, lifted him above his immediate troubles and proved him an enviable man, happy in his art. Beethoven's music throughout his life is an assertion of confidant power, particularly in his final movements which in his middle years sound like a triumphant resolution of conflicting moods; in his final works there is often a quieter serenity. The late J. W. N. Sullivan,* who has come as close as anyone to elucidating the true nature of the composing Beethoven, has stressed his musical "person-

* "Beethoven: His Spiritual Development" (1936).

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Minton's Ancestral

An *English bone china* pattern with enameled motifs in soft shades of rose and turquoise on the lovely Fyfe swirl shape.

Five-piece place setting
$23.75

At Chestnut Hill, Northshore. Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

E.G.

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

ality" as "a slowly developed synthetic whole." Elsewhere he writes: "One of the most significant facts for the understanding of Beethoven is that his work shows an organic development up till the very end. The older Beethoven lived, the more and more profound was what he had to say. The greatest music Beethoven ever wrote is to be found in the last string quartets, and the music of every decade before the final period has greater music than its predecessor. Such sustained development, in the case of an artist who reaches years of maturity, is a rare and important phenomenon. Bach, for instance, who may be likened to Beethoven for the seriousness and maturity of his mind, lost himself at the end in the arid labyrinths of pure technique. Wagner, as the fever in his blood grew less, had nothing to express at the end but exhaustion and ineffectual longing. Beethoven's music continually developed because it was the expression of an attitude towards life that had within it the possibility of indefinite growth."

The very fact that music has no proper descriptive vocabulary of its own, that we are forced to borrow from terms in the other arts, is proof of its apartness. One speaks of the "color" of instruments, harmonies are "dark" or "luminous," the "texture" of a score is "thick" or "transparent," tone quality is "hard" or "velvety," form is "architecture," grace notes are "ornaments." A composer works from an orchestral "palette" upon an orchestral "canvas."

If borrowed words are ineffectual, figures of speech are downright misleading. When we read what E. T. A. Hoffman wrote about

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings
Sundays and Holidays
FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall

T. O. Metcalf Co.
LETTER PRESS PRINTING PHOTO OFFSET
Boston 10, Mass.
51 Melcher Street :: *Telephone:* HAncock 6-5050



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

Beethoven's Fifth Symphony, we have the impression of a virtuoso of literary fantasy highly enjoying himself; when we read what Berlioz wrote, we have the impression of a musican who has been genuinely transported by the music, but who, undertaking to tell us how Beethoven felt, succeeds only in imparting his own personal raptures. Over the held E-flat at the opening of the Fifth Symphony, Beethoven gives us one sign – the "eyebrow" and dot of a simple fermata. But Wagner writes of this note: "The life-blood of the note must be squeezed out of it to the last drop, with force enough to arrest the waves of the sea, and lay bare the ground of the ocean; to stop the clouds in their courses, dispel the mists, and reveal the pure blue sky, and the burning face of the sun himself." If he were not Wagner he could merely have said: "Lean on it." The laconic Beethoven has proved wiser than the hyperbolic Wagner, for every conductor since has rightly consulted his own dramatic sense in this particular passage. Sir George Grove, usually a sober-minded musician, hardly helps our understanding of the music when he calls the second theme in E-flat (for the horns) "the sweet protest of a woman against the fury of her oppressor" (this "fury" was the opening subject). We hardly need to be told by him that the oboe solo before the coda is "a beautiful blossom, springing out as it were from the bud of the pause which occurred at bar twenty-one of the first section, and like a flower of gentian spreading its petals on the edge of the glacier."

for superb footwear by master craftsmen



Joseph Antell

Boston Wellesley

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

Czerny, who accompanied Beethoven in his walks, may or may not have been reporting faithfully when he attributed the opening motto rhythm to the call of a yellowhammer (called the song sparrow in this country). Schindler has quoted Beethoven as remarking about the same rhythm: "Thus fate knocks at the door." If this bit of philosophic fantasy did not spring full-grown from the imagination of Beethoven's self-appointed Boswell, it was probably a conversational afterthought on the composer's part, certainly not intended to be eternally handed down as a pronouncement. Beethoven well knew the danger of attaching such images to music. When he composed what may be considered the first important piece of "program music," the Pastoral Symphony, he warned posterity against making too much of musical "painting," when it was feeling (*"Empfindung"*) that counted. When he brought in the storm, the bird calls, or the peasant allusions, he was merely resorting to a current convention in musical imitation. He probably realized that musical imitation of other sounds was a lame device at best. He obviously feared that the first audiences would fasten upon these episodes and largely miss what we now clearly perceive — a mood emanating from wonder in nature, miraculously transformed into tones.

J. N. B.

Stop & Shop Gourmet Quiz for Early Comers

1. How do you draw butter?
   a. sketch it b. melt it c. stretch it d. print it
2. What goes with shad roe?
   a. Meshach and Abednego b. Porgy and Bess c. fudge sauce and nuts d. asparagus and toast
3. What do you do with a goulash?
   a. marinate it b. freeze it c. stew it d. wear in on rainy days
4. There are 13 egg whites in Stop & Shop's recipe for:
   a. Egg Foo Yung b. baked white fish c. a light snack d. Stop & Shop Angel Cake

ANSWERS:
1) b. melt it 2) d. asparagus and toast 3) c. stew it 4) d. Stop & Shop Angel Cake

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

The New England Conservatory

A COLLEGE OF MUSIC

JAMES ALIFERIS, *President*

Tuesday and Wednesday
March 8 and 9

JORDAN HALL

THE MARRIAGE OF FIGARO

By MOZART

Workshop performances by the

OPERA DEPARTMENT

BORIS GOLDOVSKY
Director

290 Huntington Ave., Boston 15

SIR THOMAS AND HIS LATEST VIEWS

By JAY S. HARRISON

("New York Herald Tribune," January 10, 1960)

IT WAS 11 a.m. and Sir Thomas Beecham had just got up. "Damn it," he grumbled, "that Berlioz score has kept me working half the night. You know there isn't a correct set of parts for 'The Trojans' anywhere in the world. You have to make one yourself if you're going to do the opera. That's why I'm so damned tired." Specifically, the great Baronet was referring to his scheduled performance on Tuesday of the second half of *"Les Troyens,"* which he will conduct for the American Opera Society at Carnegie Hall. He was originally listed to lead the first half two weeks ago, but an attack of gout forced him to cancel and the show went on under the direction of Robert Lawrence. But now, his ailment eased, he is again his chipper and cantankerous self.

"Berlioz," he asked, "you know what's so important about him? It's his vitality and color – his variety of sounds. More than any other composer who ever lived he was the great pathfinder. He was the dividing point between Mozart, Beethoven, Schubert and that whole school and the Wagners, Strausses and Debussys who came after.

For information about

ADVERTISING

in the

Boston Symphony Orchestra

publications

write or call

Advertising Department

Symphony Hall

CO 6-1492

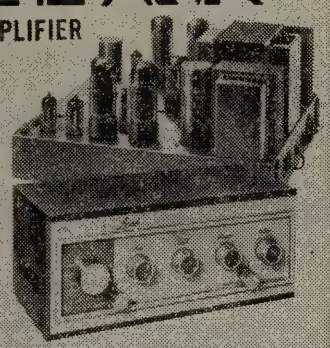
• •

STEREO/HIGH FIDELITY NOTE:

This is the

LEAK

AMPLIFIER



Britain's Finest... for Stereo and Monaural music

Leak is the only stereo amplifier with the infinitesimal harmonic distortion of 1/10th of 1% (0.1%) at full rated power! This means you will enjoy more realistic, satisfying music on both stereo channels... without listening fatigue.

Since the amplifier is the heart of your stereo investment, Leak protects this investment by providing an unconditional five year guarantee on all parts except tubes. No other manufacturer in the high fidelity industry offers you such security.

There is a full range of stereo and monaural amplifiers and preamplifiers... and a new FM tuner... all at moderate prices.

Available in Boston at:

LAFAYETTE RADIO
110 FEDERAL STREET

THE LISTENING POST, INC.
161 NEWBURY STREET

RADIO SHACK CORPORATION
730 COMMONWEALTH AVENUE

A quality endorsed component of British Industries Corp. (BIC)

GARRARD • LEAK • WHARFEDALE • RJ • RIVER EDGE

Every composer comes out of somebody else – they all had ancestors. Not Berlioz. He came out of nobody; he just appeared. To what do I attribute it? Nothing. It's a phenomenon for which I refuse to make any rash explanations.

"I tell you this, though. The twentieth century has much to learn from Berlioz – principally how to be alive in music. A lot of contemporary music isn't, which is why the public aren't interested in it. Don't misunderstand me. I'm not criticizing the music of the last thirty years. But rightly or wrongly the public haven't accepted it – not in the sense that the public of the nineteenth century accepted everything: Wagner, Dvořák, Tchaikovsky and so forth. I simply know that when I play modern music it does not engender the same exhilaration as does older music. It's a fact; that's all there is to it."

Sir Thomas paused for a moment to order a breakfast of tea and toast. "And make it hot, damn it," he boomed into the phone, "or else you shall drink it yourself." He slammed down the receiver. "Oh, Lord," he exclaimed, casting up his eyes, "there isn't a civilized room-service anywhere on the globe." Then: "Anyway, where was I? The public – yes, the public. Mind you, they have changed frightfully. There was a time when all the ears of Europe were interested in sounds strange and new. There was a time when its whole psychology was

BIGELOW · KENNARD CO ·

• jewelry • silver • china and glassware

• leather items • clocks • gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

• Caffè Espresso • Imported Teas, Dutch Cocoa • French Parfaits, Sandwiches • Viennese, Italian, French, and Syrian Pastry

ORLEANS COFFEE HOUSE

13 CHARLES STREET

BEACON HILL LA 3-9391

Sunday to Thurs. 4 P.M. to Midnite

Friday & Saturday 4 P.M. to 1 A.M.

tied up with the ear. But today the public are interested in the eye. You might almost say that historically the eye has deposed the ear. First it was the cinema and now the public have got television. Years ago, when the ballet became more popular than opera, I commented that the leg had replaced the larynx. Not bad, eh? Well, today the eye has taken over the position once held by the ear."

At this, Sir Thomas was reminded of the enormous upsurge of interest in music occasioned by the advent of the long-playing phonograph disk and the elaborate reproducing instruments necessary to do them justice. He brushed the reminder aside.

"I don't attach much importance to that at all," he said. "Today everybody's interested in mechanical inventions and gadgets. They have nothing whatsoever to do with music. There is no relationship between a little record and a live orchestra. Oh, certainly, it's good for people who can't go to operas and concerts; at least it gives them some idea what the music is like. But reproduction is not a performance – they are two different things. The public at present are hypnotized by words like 'hi-fi' and 'stereo' – but they don't mean much to me. I've been recording for forty years, I've seen the whole industry grow and seen everyone dazzled by it. Not me. I still know that the gramophone has not reached its peak of perfection.

SAVE TIME CONVENIENT
PARK YOUR CAR
AT THE
WESTLAND AVE. GARAGE
WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ
World's Greatest Toy Store
40 Newbury Street, Boston Telephone: COmmonwealth 6-5101
Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

"And you," he continued, concealing himself behind blasts of cigar smoke, "who do you think the music public is anyway? How do you think it compares in size with people who look at the cinema or TV? Why do we fool ourselves – it is very small. What we call the musical public is very tiny, always was and probably always will be. It is a small group that really cares about culture – the general public prefer 'I Love Lucy.' You see, music through the ages, as far as I can make out, has been regarded in much the same way. The general public are attracted by tunes – the refinements of delicate melodies, harmonies and orchestration are the preserve of a small number of people. The general public don't give a rap about them.

"Do you think the general public go about humming Bach or Stravinsky? No. They hum popular tunes or 'The Harp That Once Through Tara's Halls' or something of the sort. Hum Beethoven? Hardly. Besides, there aren't any tunes in Beethoven, only themes. But that's another matter.

"Besides," Sir Thomas went on, "there isn't a damn thing you can do about the public, not that any one would want to. Perhaps you could in a planned community like the Greek states or the Italian states of the Renaissance. But there's no planning today. Of course, you may try to point the way to the public, but the public won't go the way you point.

New **PIANOS • ORGANS** **Rebuilt**



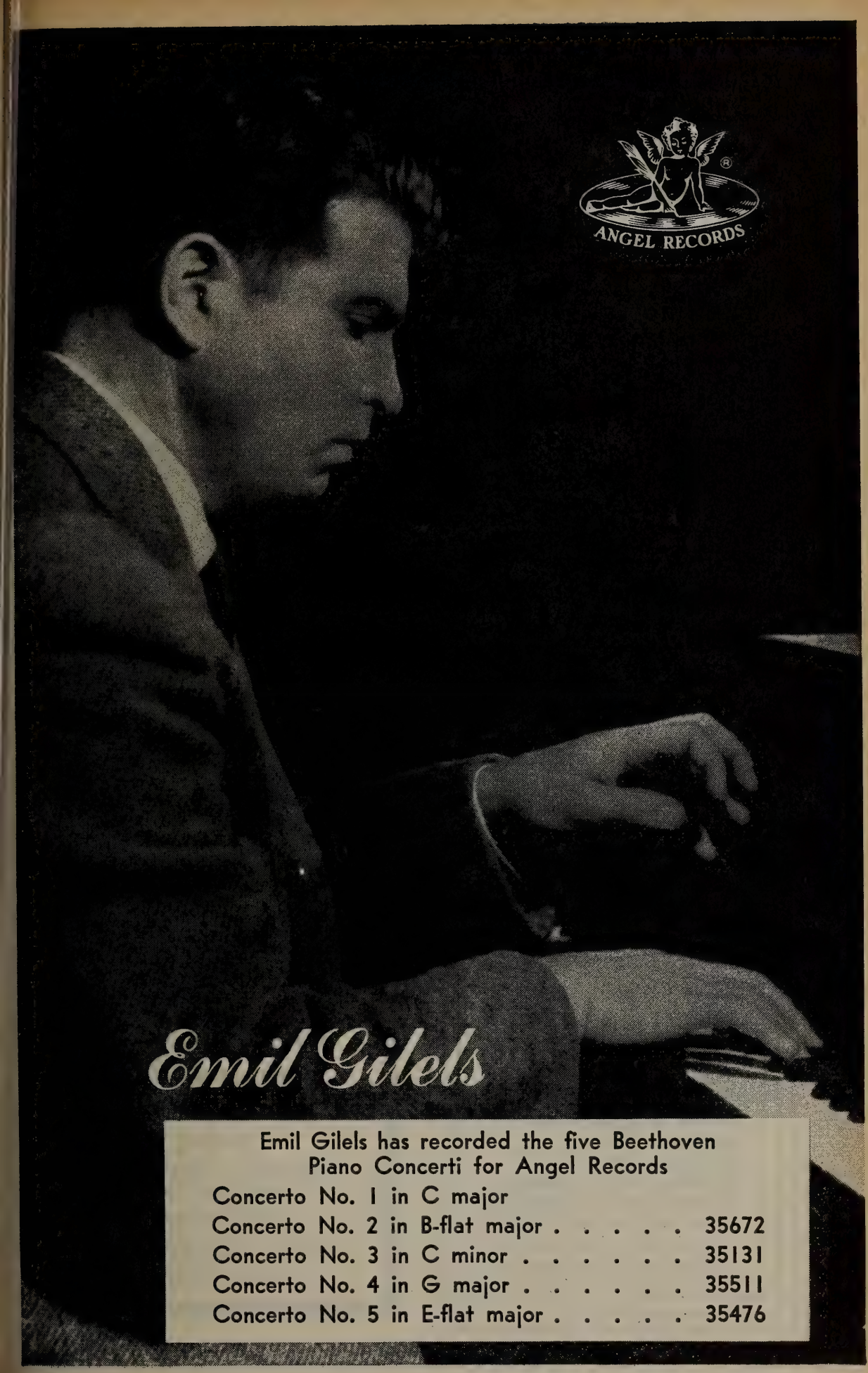
MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. **EXport 6-2224**
Members of Piano Technicians Guild



Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



Emil Gilels has recorded the five Beethoven Piano Concerti for Angel Records

Concerto No. 1 in C major	
Concerto No. 2 in B-flat major	35672
Concerto No. 3 in C minor	35131
Concerto No. 4 in G major	35511
Concerto No. 5 in E-flat major	35476

"I'll tell you a story. Years ago I gave the first performance of Strauss' 'Elektra' in London. It was widely publicized by the press, who did their utmost to magnify the horror and atrocities of the piece. As a result, everybody talked about it. Well, before one performance I was dining at a restaurant and heard a couple at the next table discussing their plans for the evening. Should they, they wondered, go to 'Elektra,' a work on everyone's lips? But they decided, instead, to visit the Empire, a vaudeville house, where, as they put it, they were always assured of a good show. It made them feel safe and people always want to feel safe. I can even remember a time when it wasn't even considered safe to listen to Mozart, though it is today. But when I started to do good old Wolfgang no one wanted to hear him. And Berlioz! When I used to give him, I was treated by the press as though I had committed some fearful misdemeanor."

It seemed that Sir Thomas was through. His breakfast had come, the tea was hot, and he was all aglow with the lemon of human kindness. Then, suddenly, he snapped: "Put this in your notes, damn it," he said. "We in music have been set back fifty years — that's because we've been Teutonized all over again. I fought all my life to get away from the Bruckners and the Mahlers and the exclusively German diet we used to be served up. In my case, I introduced Russian music, French music, Italian music — I wanted, and insisted upon, variety.

"But today we're back in the hands of mid-Europeans. They're everywhere and force their repertory on us. Even in those colleges where they never get beyond Brahms. And, mind you, whatever else you may say of Brahms, you would hardly call him a scintillating composer. Well, damn it, would you?"

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

ALTHOUGH composers and poets have been trying to combine their efforts since time began, they seem never to have achieved true equality. It is hard to find any instance where the poet has not come out second best. Only in the strophic, ballad type of song does the text hold the attention by its narrative interest. When the German Lied first became a developed form, "through-composed," Schubert was indeed faithful to the text of the poems, the rigid meter, the meaning, the peak of emotion. Although the music was thus kept within narrow bounds, he managed in the piano parts and the melodic power of the singing voice to command the center of attention. Compare *"Du bist die Ruh' "* or *"Der Erlkönig"* as recited and as sung, for intensity of expression. Note the many cases where a minor poet has been the occasion of a great song, while the enraptured hearer has hardly noticed the inferiority of the verse. It is not surprising that some poets have been loath to submit their writing to such musical engulfment. This may account for Goethe's initial coolness to the approach of Beethoven, and later to Berlioz with his *Eight Scenes from Faust.*

On the musical stage there is a similar situation. Since music has much more direct power over the nerves than any speech, it can create in a moment any desired theatrical sensation. If a director wishes to draw tears or shivers from his audience at a spoken play, he resorts to melodrama, but in order that the music may not completely take over, as in opera, he is careful to hold it down. Music used as a subconscious excitation to speech is power in bondage. Used as "background" to



BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
12 Large Supermarkets

WATERTOWN	MT. AUBURN
NEWTONVILLE	BROOKLINE
WELLESLEY	STONEHAM
MEDFORD	PORTER SQUARE
CHESTNUT HILL	NORWOOD
AUBURNDALE	WOBURN

conversation, it is dishonored. Used to stimulate wordy programs on the air, it is prostituted.

No art makes such an imperious demand upon our perception, and none is more jealous about competition. Opera, the musical theatre in its richest development, is a wondrous institution, but it is also a glorious compromise. All the aspects of a successful operatic production, the scenery, the lighting, the deportment of the singers, and, above all, the text, are assembled to the advantage of the music. Any text from a literary source is sure to be violated. *Carmen, Cavalleria rusticana, Eugen Onegin* were first-rate short stories before the makers of opera transformed them into operatic vehicles. The librettos, which have become far more widely known than their sources, excellently serve their purpose, but they quite miss the literary quality of the originals.

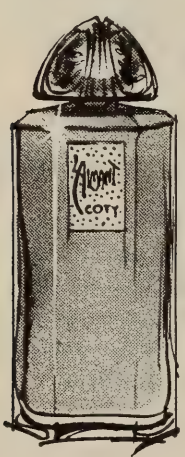
Playwrights from Shakespeare to Sardou have been subjected to the same sort of emasculation. Their plays as operas have become, from the theatrical point of view, a succession of high emotional moments drawn out into minutes of frozen action, interspersed by over-concentrated and completely unnatural dialogue. A libretto is yet to be found which can stand on its purely poetic merits. There are exceptions which come close to a happy pairing. Mozart's setting of Da Ponte's *Le Nozze di Figaro* fits the text like a glove – except where the text must submit to musical repetition or become submerged in musical ensemble. Moussorgsky wrote his own text for *Boris Godunoff*, and whatever its literary merits, shaped the singing line to the natural

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall
Good Parking Area

Good Food
Luscious Desserts
Moderate Prices



Nothing makes a woman more feminine to a man

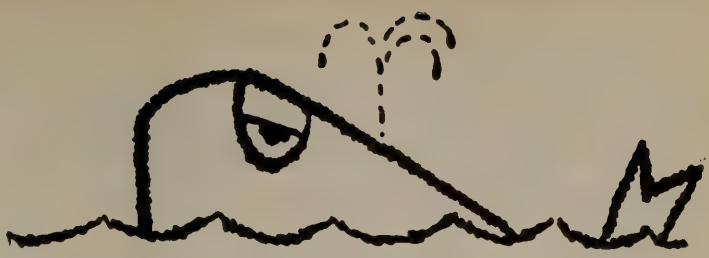
L'AiMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1950.

3.50 to 100.00, plus tax

How the Whale (Of a Sale) Got Its Name



If you're in business these days you're certain of something besides taxes: your commercial ethics and advertising statements are being sifted for naughtiness by the FTC, FCC, SEC, and a possibly infinite number of less edgy guardians of customer weal. Barnum's picture has been removed from its frame, replaced by Kefauver. Demolitions experts in charge of the impending population explosion have promised not to produce a new sucker every minute, or at least to improve the ratio. Just possibly we've seen our last Semi-Monthly Birthday Sale, and the daily Million Dollar Clearance will give way to something closer to reality . . . for example a *Colossal Nervous Treasurer Event* followed by *First Annual Outwit 'Em Day,* etc.

Radio Shack has decided to pledge *not* to specify in its announcements that it will never be undersold. We were undersold by four Manhattan record shops in 1958-9, for example. Not every day, to be sure, but darn near. All four went bankrupt at 33⅓ rpm shortly before rock and roll died at 45 rpm; it was a lean year for best sellers!

Now we sound a happier note. By an odd collection of special discounts, cajoling, wishful-thinking and cynical markdown theories, Radio Shack enters 1960 with an *Ethical Mid-Winter Sale* of stereophonic LP disks on the RCA-Victor and London labels.

These regularly sell for $5.98 and $4.98 wherever records are sold at list. Where they are not sold for list the going price is $4.88 for a $5.98, and $3.87 for a $4.98, for reasons clearly brilliged by Lewis Carroll in his treatise on "Discount Operations and the Mirror Image."

Radio Shack, living precariously on a diet of curds and brinksmanship, is now selling *all* these $5.98 and $4.98 stereo LP's for $2.99 and $2.88 without tie-ins or nail-downs — in fact without even wincing.

For public record, our $2.99/$2.88 price is actually below regular dealer cost! You ask: how can it be? Aha! Now it is clear *you* are not in business! Dear friend, being in business in 1960 requires of you a certain quality. No, not faith in one's factory — *that* is suicide. The quality you need is *Massive Lack of Resistance.*

If a thing normally worth $6 suddenly costs you $3 — don't resist! Massively! Buy your head off! Tomorrow or next week or next month the tables will be turned; the $6 object will again cost you $6; the manufacturer will be heard muttering about raising the price to $6.65 due to increase in nylon rivets and antimagnetic plywood.

Radio Shack cannot accurately predict how long we will be able to offer Victor and London stereodisks below $3. All we can do, conservatively, is urge you to buy with abandon until the curtain falls. Fill your Jaguar to the gunwales. Bring your biggest wheelbarrow. It's truly a whale of a sale . . . nothing *but nothing* fishy about it!

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

stress. In France, too, music and prosody have sometimes been blended to mutual advantage. Debussy respected Maeterlinck's text in *Pelléas et Mélisande* to the point of keeping it virtually intact. His personal style enabled him to capture and intensify the poet's mystic mood, and his pliability of rhythm could accommodate the natural accents of the lines. These rare instances of felicity are of course sacrificed in translation.

Since the very beginning of opera its composers have been searching for a workable style of dialogue. The Florentine *Camerata* of the late sixteenth century sought to heighten the beauty of ancient Greek tragedy by intonation on Italian texts, treating classical mythology. It was a high-minded effort, and persisted until the *opera seria* expired in the eighteenth century. The accompanied recitative, aiming to enhance stage prose by fitting music to its natural inflection, was doomed because the prose line and the musical line could not be reconciled and the result sounded stilted. That Gluck's attempts are still impressive is due to the sheer theatrical genius of Gluck. His librettists are not too impressive. Metastasio and his lesser fellows were valued in their time principally because their poetic tragedies could be conveniently tailored to the composer's needs. No composer hesitated to maul the lines about with repetitions for music's sake, or *fioriture* for the good will of the prima donna.

Wagner's attempt to fuse the recitative-aria-ensemble alternation into a continuous and theatrically plausible musical narrative can be said to have greatly increased the musical content of an evening's entertainment — it can hardly be said to have solved the problem of convincing and natural declamation. Wagner's attempt to elevate poetry in this quest was hardly a success, despite his dissertations to

W. W. WINSHIP INC.
Established 1776
Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience
BOSTON
WELLESLEY • NORTHSHORE

Sharon
MEMORIAL PARK
"The Man Who Cares, Prepares"
EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-3890



Connoisseurs agree...



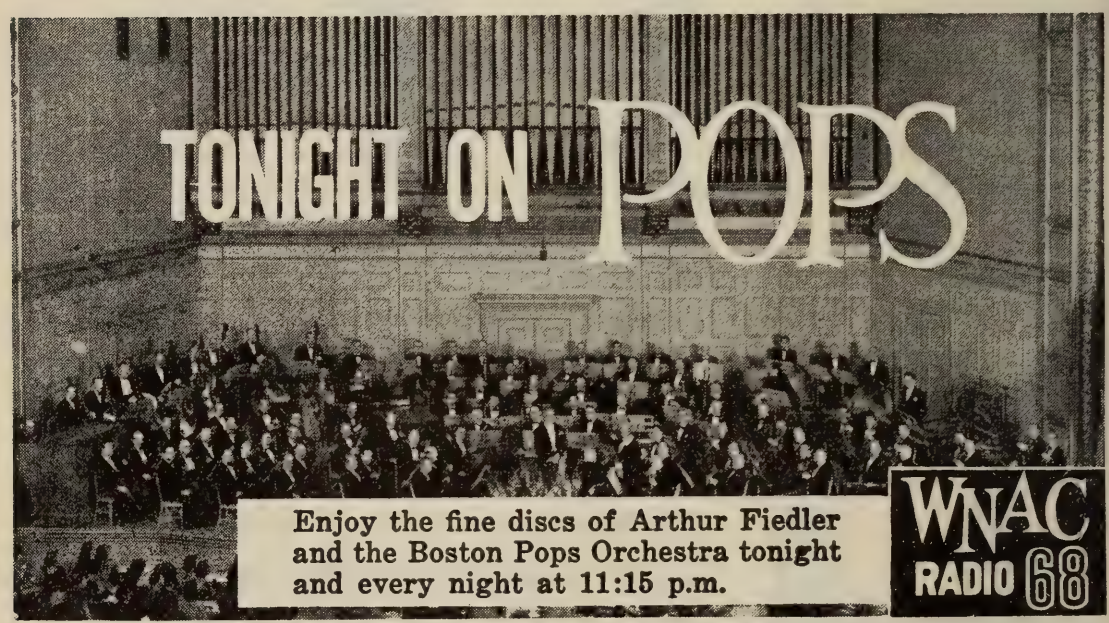
. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer – light as a melody by Mozart . . . Red Cap ale – robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

the contrary. By reading his librettos aloud to an adoring circle and by publishing them separately, he could not make them good poetry. Even though written with musical syllabification in mind, the text often impedes the score, while in the struggle for audibility the odds are against the singer. Wagner's greatest eloquence lies always in the pit, where the orchestra is liberated whenever the voices cease. Librettists since Wagner, not excluding Hofmannsthal, have been basically purveyors.

Opera has been called many names and especially derided with the remark that one does not usually address one's family or friends in song. There is another obstacle to its open and unqualified acceptance: instrumental music and singing speech reach eternally, but in vain, for a natural and mutually helpful partnership.

J. N. B.



Since 1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Too Much . . . Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

SYMPHONY NO. 5, IN E MINOR, *Op.* 64

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in August of 1888, Tchaikovsky's Fifth Symphony was first performed at St. Petersburg on November 17 under the composer's direction.

It is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, and strings. It is dedicated to Theodor Ave-Lallemant of Hamburg.

TCHAIKOVSKY'S slight opinion of his Fifth Symphony as compared to his ardent belief in his Fourth and Sixth is a curious fact, coming as it did from the incorrigible self-analyst who had so much to say to his intimate friends about his doubts and beliefs as to the progress of his music. He never hesitated to tell, for example, when he was composing from the urge to compose and when he was forcing himself to do it; when he was writing "to order," and when he was not.

Usually the opinion of the composer has coincided with that of posterity. The Fifth Symphony is probably the most notable exception. Of the Fourth Symphony and the Sixth he was always proud. The *Manfred* Symphony he "hated," and considered destroying all but

TOUR THE U.S.S.R.

With DR. LEON I. TWAROG

Associate Professor of Slavic Languages and Literatures, Boston University

32 DAYS — BY AIR — JUNE 28, 1960

$1490 FROM NEW YORK $1098 FROM AMSTERDAM

Moscow — Leningrad — Kiev — Odessa — Yalta — Sochi — Tbilisi

11-DAY EXTENSION TO POLAND AND CZECHOSLOVAKIA $195.00

Write for Brochure



the opening movement. The two of his operas which he always defended have proved to be the principal survivors — *Eugene Onegin* and *Pique Dame*. The former he staunchly believed in, despite its early failures. But the "1812" Overture was an occasional piece for which he always felt it necessary to apologize, and his Ballet *Nutcracker* never had a warm word from its composer. He always looked upon it as an uncongenial subject, an annoying commission.

As for the Fifth Symphony, Tchaikovsky seems to have been skeptical about it from the start. "To speak frankly," he wrote to Modeste in May, "I feel as yet no impulse for creative work. What does this mean? Have I written myself out?* No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony." To Mme. von Meck, a month later — "Have I told you that I intend to write a

* Apparently Tchaikovsky had not forgotten the remark to this effect made by a critic in Moscow six years earlier, about his violin concerto. The composer must have been unpleasantly aware that since that time he had written no work in a large form, which had had more than a *"succès d'estime."* The operas *Mazeppa* and *The Enchantress* had fallen far short of his expectations. In the program symphony, "Manfred," he had never fully believed. Of the orchestral suites, only the third had had a pronounced success.

• PIANOS
• RADIOS
• ORGANS
• MUSICAL
TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS
Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

ANITA DAVIS-CHASE *Announces*

MYRA HESS

SYMPHONY HALL

SUN. AFT., MARCH 20 at 3 P.M.

Check payable to Symphony Hall and self-addressed stamped envelope must accompany mail orders.

Address envelope: Hess Concert, Symphony Hall Box Office, Boston.

Tickets: $4.30, $3.75, $3.20, $2.65, $2.10, $1.55 (tax incl.)

STEINWAY PIANO

symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see." In August, with the symphony "half orchestrated," the listless mood still prevailed: "When I am old and past composing, I shall spend the whole of my time in growing flowers. My age – although I am not very old [he was forty-eight] – begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do."† Three weeks later he reports briefly that he has "finished the Symphony."

The first performances, which he conducted in St. Petersburg on November 17 and 24, 1888, were a popular success, but Tchaikovsky wrote to his patroness that he considered his Symphony "a failure." He still found in it "something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes." He did not accept their applause as proof of enthusiasm; they were only being polite. "Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* Symphony [the Fourth]. What a difference! How immeasurably superior it is! It is very, very sad!" But the musicians plainly liked his Fifth Symphony, both in St. Petersburg and Prague. When its success

† Tchaikovsky's remarks in his last years about the coming of old age were a fear that his creative powers would fail. His doubts about the Fifth Symphony were connected with this fear.

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

EXTRA

OPEN REHEARSAL

with

MARGRIT WEBER

Pianist

THURSDAY EVENING, MARCH 3, at 7:30

Tickets $2.00 now available at
the Box Office

SYMPHONY HALL CO 6-1492

in Hamburg was outstanding, he wrote to Davidov: "The Fifth Symphony was magnificently played, and I like it far better now, after having held a bad opinion of it for some time." This was written on the crest of its immediate success. Later, his misgivings returned.

The fact that Germany became a field for conquest by the Fifth Symphony must have had a great deal to do with Tchaikovsky's change of heart about the piece. Central Europe had been slow to awake to his existence and then had been reluctant to accept him as a composer of true importance. As a visitor, he had been befriended by individual musicians. Von Bülow had taken up his cause with characteristic zeal. Bilse had conducted his *Francesca da Rimini* in Berlin, and, fighting against a general disapproval, had repeated the work. "These ear-splitting effects," wrote a critic, "seem to us too much even for hell itself." The conservative ones had been offended by the "excesses" of Tchaikovsky and what seemed to them his violation of all the classical proprieties. Year by year this disapproval was worn down. To their surprise, they found his Trio and Second Quartet to be reasonable and listenable music. Audiences were impressed by the Fourth Symphony, and when the Piano Concerto began to make its way, the critics who had condemned it outright were compelled to revise their first impressions.

[COPYRIGHTED]

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $2.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast

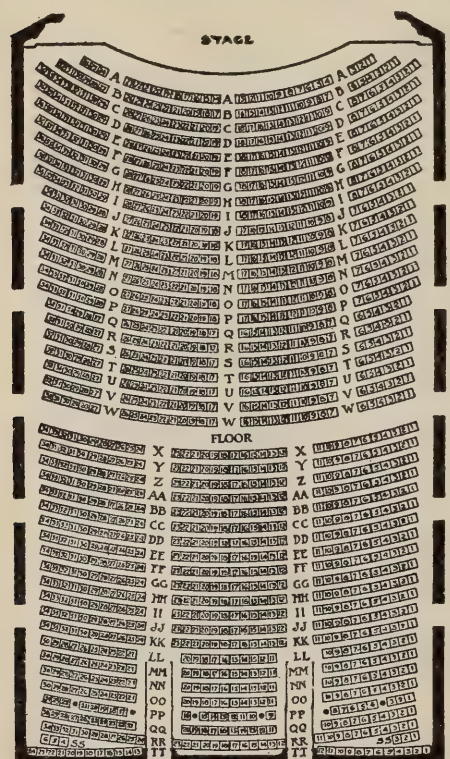
** – Affiliates of WQXR, New York

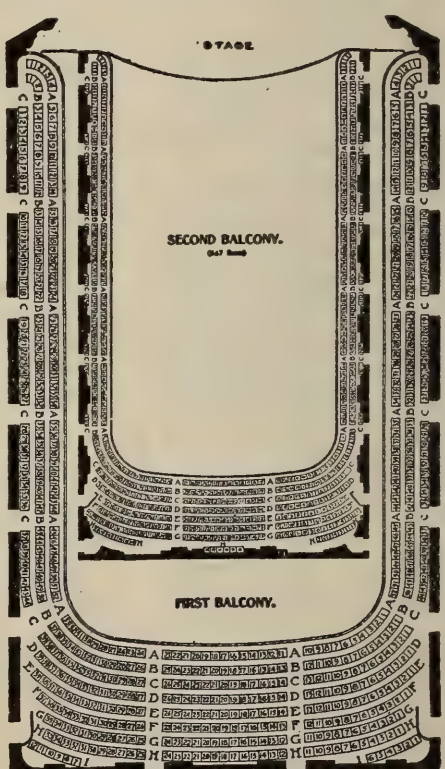
"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

THE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800





"The Boston Symphony Orchestra is one of the very greatest instruments of artistic utterance ever developed by any civilization on earth."

— JOHN M. CONLY, *High Fidelity Magazine.*

The eminence of the Orchestra was shown in 1952 when the Congress for Cultural Freedom invited it to perform in Europe. In 1956, at the invitation of the United States Government and again at no expense to the Orchestra, concerts were given in Moscow and Leningrad as part of the Orchestra's second foreign tour. This spring, again at the invitation of and financed by the Government, the Orchestra will be heard in Japan and the Far East.

The Orchestra could not have developed into "one of the very greatest instruments of artistic utterance" without the generous support of those who have a proud affection for it.

Many find their pride and affection expressed through membership in the Friends of the Boston Symphony Orchestra. Your membership in the Friends will be welcomed.

THE FRIENDS

of the

BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL BOSTON 15



THIS BOOKLET . . .

sets forth the investment policy, and describes the investment organization, of one of the nation's first trust companies.

Individual investors and those responsible for managing the funds of foundations, corporations, educational and charitable organizations may find it of particular interest. For a copy, write to—

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 Franklin Street, Boston 6, Mass.

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Sunday Afternoons at 3

The remaining concerts in this series will be as follows:

MARCH 13
GARY GRAFFMAN, *Piano*

APRIL 3
NICOLE HENRIOT-SCHWEITZER, *Piano*

BALDWIN PIANO RCA VICTOR RECORDS

PENSION FUND CONCERT

in Symphony Hall

Wednesday Evening, April 6, at 8:30

Celebrating the 85th Birthday of

PIERRE MONTEUX

Mr. Monteux will conduct the
Boston Symphony Orchestra in a performance of
BEETHOVEN'S NINTH SYMPHONY
with the assistance of
The Chorus Pro Musica,
ALFRED NASH PATTERSON, *Director,*
and the following soloists:

ELEANOR STEBER, *Soprano*

FREDA GRAY-MASSÉ, *Alto*

JOHN MCCOLLUM, *Tenor*

DAVID LAURENT, *Bass*

Symphony subscribers are offered the first opportunity to purchase tickets, which are now at the Box Office.

$3, $4, $5, $6, $8, $10

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198*
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233*
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066*
	Violin Concerto (HEIFETZ)	LM-1992*
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228*
BLACKWOOD	**Symphony No. 1**	**LM-2352***
BLOCH	**"Schelomo" (PIATIGORSKY)**	**LM-2109**
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274*
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111*
	"Prelude to the Afternoon of a Faun"	LM-1984*
	Three Images	LM-2282*
DUKAS	The Apprentice Sorceror	LM-2292*
ELGAR	Introduction and Allegro	LM-2105*
FRANCK	Symphony No. 1 in D minor	LM-2131*
HAIEFF	**Symphony No. 2**	**LM-2352***
IBERT	**"Escales" (Ports of Call)**	**LM-2111***
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MAHLER	"Kindertotenlieder" and "Lieder eines fahrenden Gesellen" (MAUREEN FORRESTER)	LM-2371*
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (HEIFETZ)	LM-2314*
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314*
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237*
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984*
	"Mother Goose" Suite	LM-2292*
	Piano Concerto (HENRIOT-SCHWEITZER)	LM-2271*
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292*
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239*
	Serenade for Strings	LM-2105*
	Violin Concerto (SZERYNG)	**LM-2363***
WAGNER	**Excerpts (EILEEN FARRELL)**	**LM-2255***
WALTON	**Cello Concerto (PIATIGORSKY)**	**LM-2109**

*** Also a stereophonic recording.**

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE – CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

Violins

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

Violas

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

Cellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth
Harold Farberman

Percussion

Charles Smith
Harold Thompson
Arthur Press

Harps

Bernard Zighera
Olivia Luetcke

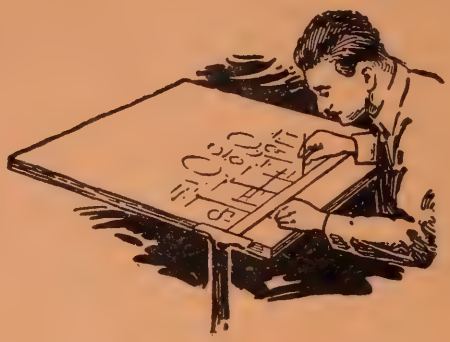
Piano

Bernard Zighera

Library

Victor Alpert
William Shisler

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.
ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN
J. DEANE SOMERVILLE



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

Without obligation on your part, we would be happy to act as your insurance architects. Please call us at any time.

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST

in association with

OBRION, RUSSELL & CO.

When You Think of Insurance . . . Think of us!

108 Water Street **Boston 6, Massachusetts**

LA fayette 3-5700

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

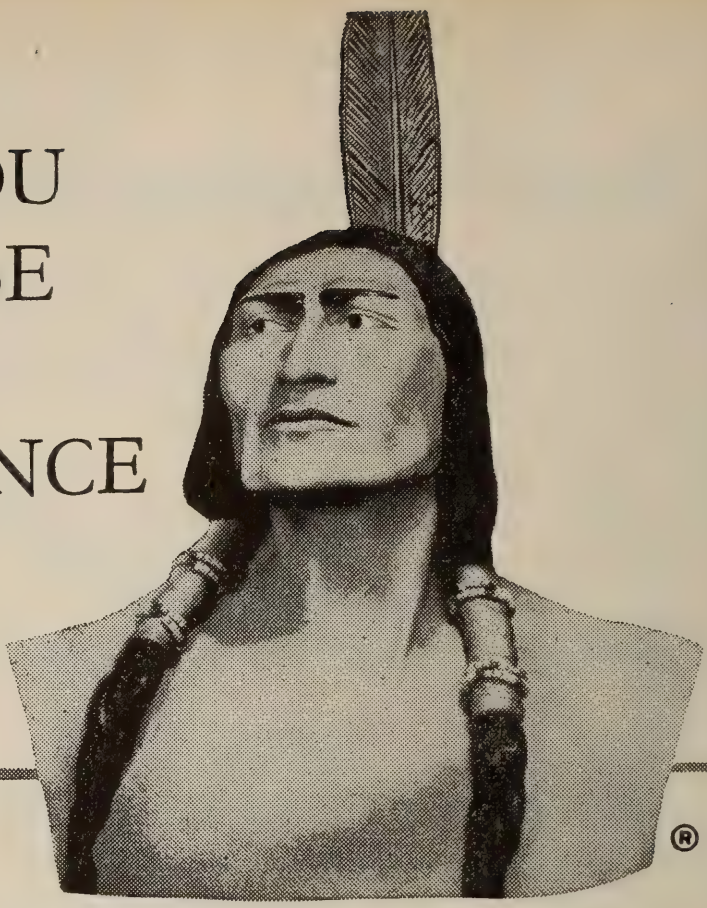
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program 7

NOTES

Beethoven (Overture to "Leonore" No. 3) 9
Chopin (Piano Concerto) 20

ENTR'ACTES

The Chopin–Potocka Letters (*J. N. B.*) 34
Monologue on Chopin (*Artur Rubinstein*) 40
Munch and Music: His Current Views (*Jay S. Harrison*) . . 52

NOTES

Mendelssohn (Capriccio brillante for Piano and Orchestra) 58
Roussel ("Bacchus et Ariane") . 59

Symphoniana

EXHIBITION OF PORTRAITS

The exhibition in the Gallery this week consists of portraits by contemporary Boston painters. The exhibition has been assembled by Morton Vose of the Vose Gallery.

• •

COMING EVENTS

One more pianist is scheduled to be a soloist in the remainder of the season, Nicole Henriot-Schweitzer, who will play in this series on April 3. She will be heard in Ravel's Piano Concerto and Fauré's Ballade. Ferenc Fricsay will conduct the Orchestra as guest on April 8–9. Mozart's Requiem will be conducted by Dr. Munch in Holy Week, April 14 and 16, when the New England Conservatory Chorus will assist the Orchestra together with the following soloists: Saramae Endich, soprano; Betty Allen, alto; Charles K. L. Davis, tenor; Mac Morgan, bass. The introductory number will be Bach's Cantata, *"Christ lag in Todesbanden."*

• •

GARY GRAFFMAN

Gary Graffman was born in New York City, October 14, 1928. His father, a

Hurwitch BROS.



take a long look at spring

starting with this new long-jacketed suit . . . perfect exponent of spring's new breezy feeling . . . the great sleeve, stand-offish collar, and tailored chic which distinguish H.B.'s latest collection.

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



The Culotte

leads the fashion parade southward —ours a hostess pajama of Arnel jersey featuring a softly turned collar and a wide gold belt. White, Green or Red.

Sizes 10-16 **$45.00**

416 Boylston St.
Boston 16
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

violinist, had been in Russia a pupil of Leopold Auer and in this country served as Concert-master of the Minneapolis Orchestra, later becoming Auer's assistant in New York. His son showed remarkable aptitude on the piano and at the age of seven, using a pedal extension, was accepted at the Curtis Institute of Music, where he studied with Mme. Isabelle Vengerova. He graduated in 1946, having already made appearances in public with orchestra and in recital. He won the first Rachmaninoff Fund Piano Contest in 1947, the Rachmaninoff Fund Special Award in 1948, and the Leventritt Foundation Award in 1949. He played Prokofieff's Third Concerto with this Orchestra on April 1, 1955; Brahms' Piano Concerto No. 1, on November 8, 1957. He has made five European tours in recent years, and, in 1958 a tour around the world.

• •

ANNIVERSARIES

The performances this week of Chopin's Piano Concerto in E minor, long unheard at these concerts, is appropriate in that this year marks the 150th anniversary of the composer's birth (February 22, 1810).

A birthday anniversary in April will be the occasion of the Pension Fund Concert by this Orchestra, conducted by Pierre Monteux. In that month, Mr. Monteux will be eighty-five.

• •

AWARD FOR KIRCHNER

Leon Kirchner, who conducted this Orchestra in his Toccata for Strings, Solo Winds and Percussion in Storrs, Connecticut, New London and New York, February 15, 16, 17, was also otherwise in the news. He was announced as the winner of the New York Music Critics Circle Award for his Second String Quartet. No award was given this year for an orchestral work.



filene's

Boston
Belmont
Chestnut Hill
Wellesley
Winchester
Hyannis
Northshore,
Peabody

Young Bostonian Shop

You'll feel new spirit, new verve, new graceful animation with the dramatic endowment of fashion on your sleeves . . .

Kimono sleeves

gather wide-spread momentum on a silhouette divine. A shape to fulfill the promise of feminity making the most of your waistline . . . expressing the mastery of line and cut in sheer wool. Gendarme navy, sizes 12-18, fifth floor. $49.95

On sale at Filene's Boston only



To the bridge player

who thinks it sinful to lead from a king:

Good bridge players never lead from a king. *Great* players occasionally *do*.

The rules of investing are akin to the rules of bridge. They are only guides — not guarantees — of success. Executives of Old Colony know the rules through years of experience. More important, they know when to make *exceptions* to the rules.

If you are seeking a staff of investment specialists of sound judgment and broad experience, we suggest you place your portfolio where you place your trust . . . with Old Colony.



Write for complimentary booklet,

"Investment Management and Investment Consultation."

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:15

OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.



Allied with THE FIRST NATIONAL BANK OF BOSTON

Fifth Program

SUNDAY AFTERNOON, MARCH 13, *at* 3:00 *o'clock*

BEETHOVEN . . . . . *Overture to "Leonore" No. 3, *Op.* 72

CHOPIN . . . . . Piano Concerto in E minor, *Op.* 11

I. Allegro maestoso
II. Romanza; Larghetto
III. Rondo: Vivace

INTERMISSION

MENDELSSOHN . . . Capriccio brillante, for Piano and Orchestra, *Op.* 22

ROUSSEL . . . . . *"Bacchus et Ariane," Suite No. 2, *Op.* 43

SOLOIST

GARY GRAFFMAN

Mr. GRAFFMAN uses the Steinway Piano

BALDWIN PIANO

*RCA VICTOR RECORDS



Spring

. . . just a

Stearns suit

away

R.H. Stearns

Boston

Chestnut Hill

OVERTURE TO "LEONORE" NO. 3, *Op.* 72

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

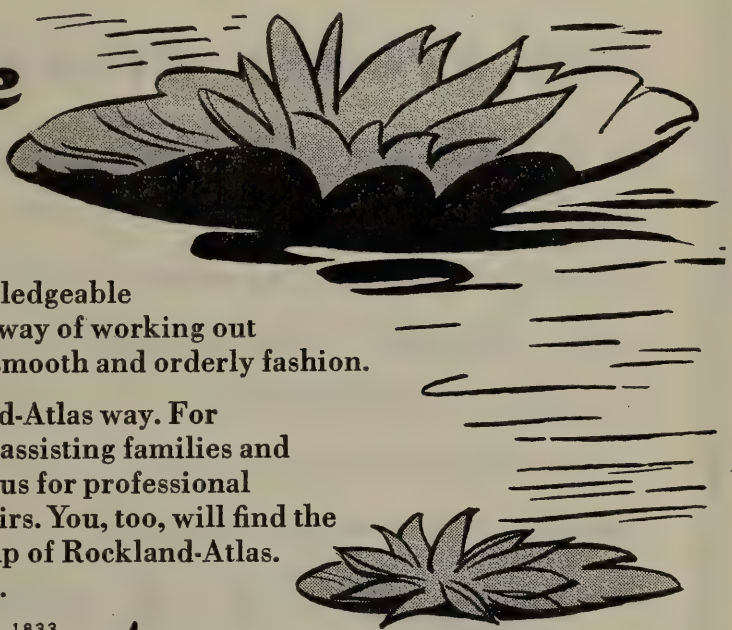
The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for 2 flutes, 2 clarinets, 2 oboes, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera *Fidelio* and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me." The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the *Fidelio* sketches are the workings out of the Fourth through the Eighth symphonies, the *Coriolanus* Overture and *Egmont*

---

sempre legato



There's a knack to knowledgeable money-management—a way of working out financial problems in a smooth and orderly fashion.

That way is the Rockland-Atlas way. For generations, we've been assisting families and individuals who look to us for professional aid in their banking affairs. You, too, will find the going easier with the help of Rockland-Atlas. Come in and see us soon.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The record of Beethoven's revisions is largely the modification of his first conception to the ways and practicabilities of the stage. The record of the four complete overtures which he wrote for the opera shows a very similar tendency. For the first production of *Fidelio* in Vienna, November 20, 1805, Beethoven wrote the superb overture which later came to be known as *Leonore* No. 2.* When he rewrote the opera for its second production in the year following, he was urged to modify the overture, which had proved too difficult in parts for the

* Beethoven greatly preferred the title "Leonore," which was the title of the French text of Bouilly (*"Léonore, ou l'Amour Conjugal"*) from which Joseph Sonnleithner had written the German libretto for Beethoven as *"Fidelio, order die eheliche Liebe."* "Leonore" was considered ill-advised in that Paër had produced a piece of the same name (pirated, as was Sonnleithner's text, from Bouilly), in Dresden, even while Beethoven was in full process of composition. He tried more than once in vain to have the title "Leonore" restored.

TEN STORES WELCOME YOU

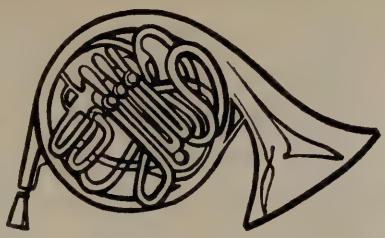
S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford



FRENCH HORN: Great ancestor of the French horn — and, indeed, of all horns — was the *lur* of Bronze Age Europe, fashioned first from a mammoth's tusk and later from metal. The noble tone of the *lur*, similar to the modern French horn, was not maintained in the medieval instruments. But the gold or ivory *oliphant* — the horn of Roland — became a valued insigne of knighthood in the Middle Ages. The first known circular horns came from 14th-century England and settled in France, where the *waldhorn* began to resemble the modern French horn before 1700. Scarlatti and Handel helped to popularize it; the Classic composers used it increasingly. Their technical demands led to the development of the valve horn, which gradually supplanted the older hand horn between 1830 and 1880.

FAMILY BANKER: When you call on The Merchants' Trust Department for any of a wide variety of trust services, you enjoy the continuing interest and attention of a "family banker" — a trust officer who makes your needs and wishes a part of his career, works hand-in-glove with you and your attorney, and assumes as many or as few details of your estate management as you desire. Meet *your* "family banker" soon . . . at The Merchants National Bank of Boston.

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831
MEMBER F.D.I.C.

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

wood wind players of the theatre orchestra. Beethoven did indeed rewrite the overture but, absorbed in his subject, he seems to have forgotten to make it simpler, either to play or to understand. He retained its essential matter, but gave it different stress, a greater and more rounded symphonic development. The result was the so-called *Leonore* No. 3. When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the *Fidelio* overture, since it was publicly accepted and became one with the opera. There remains to be accounted for the so-called Overture to *Leonore* No. 1. This was discovered and performed the year after Beethoven's death, and it was immediately assumed that it was an early attempt, rejected by Beethoven in favor of the one used at the initial performance. Erich Prieger accepted this belief, based upon his own researches in restoring the different versions of the opera, and upon the assertion of Schindler that Beethoven tried over an overture at Prince Lichnowsky's house in 1805, and put it aside as "too simple." However, Seyfried put forth the upsetting theory that this posthumous overture was the one which Beethoven wrote for

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

an intended performance at Prague in 1808, a performance which never took place. Nottebohm, studying the sketches, agreed with him, and the judicious Thayer, supporting the two authorities, created a fortress of scholarship which prevailed for a long time. This of course would place the debated "No. 1" as actually the third in order, a point of view highly embarrassing to those who had set forth the evolution of the three overtures from this simpler posthumous one. Of more recent writers, Paul Bekker (1912) was inclined to believe that the "No. 1" is after all the early work it was originally supposed to be, and Romain Rolland (1928) took the same stand, citing as additional authority Josef Braunstein's "excellent work, *Beethoven's Leonore-Ouvertüren, eine historisch-stilkritische Untersuchung* (1927), which enables us at last to correct the errors in which, following Seyfried and Nottebohm, criticism had become entangled." This is a convenient theory, supported by the character of the music itself, and dispelling the rather lame arguments that Beethoven could have shortly followed his magnificent "No. 3" with such a compromise, whether for the limitations of the Prague theatre orchestra, or for any other reason. The "Fidelio" Overture which he wrote in 1814 was no compromise,



ONLY *the* STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

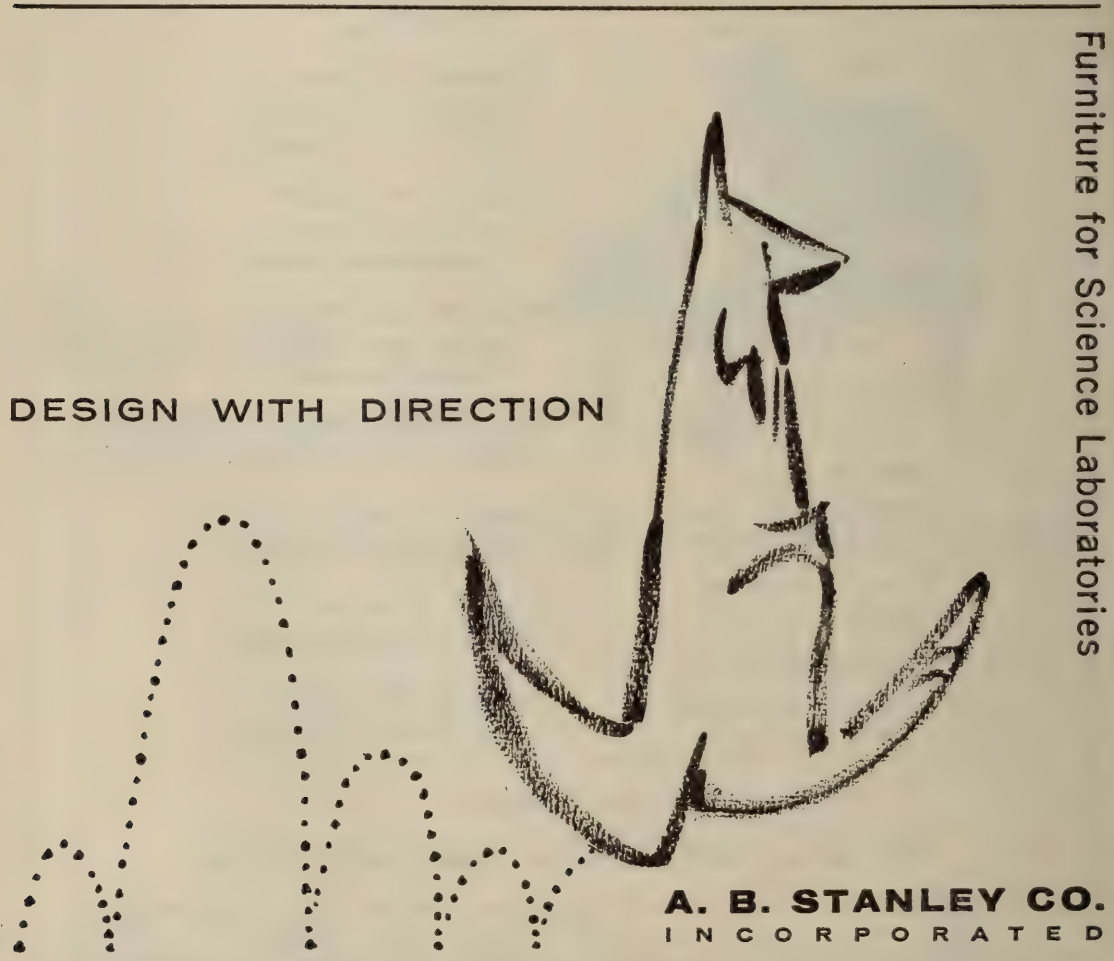
ROBERT G. WIESE
Scudder, Stevens & Clark

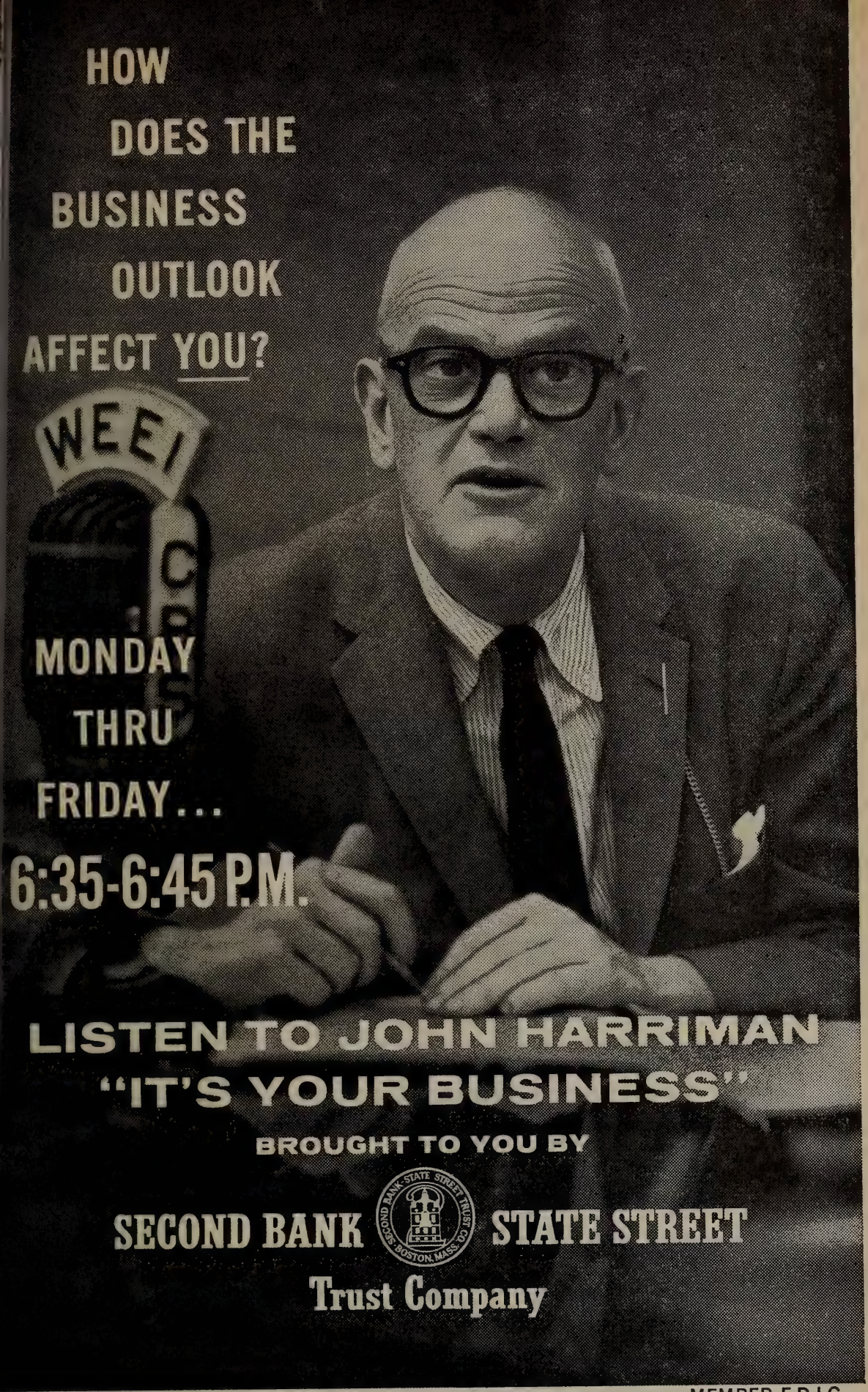
RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

for it had no tragic pretensions. It was a serviceable theatre overture, preparing the hearer for the opening scene with its *"Singspiel"* dialogue between Marcelline at her ironing and her preposterous suitor.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (allegro) in both cases, rises from a whispering pianissimo to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full reprise, a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic reprise. But the




HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company
SECOND BANK · STATE STREET TRUST · BOSTON, MASS. CO.

MEMBER F.D.I.C.

subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the reprise, but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the reprise and enlarging the coda.

[COPYRIGHTED]

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

A la variazione

The many varied services of the United States Trust Company meet every kind of personal or commercial need. You'll find the service you want for your particular banking requirements at the United States Trust Company.

UNITED STATES TRUST COMPANY
Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



fortissimo . . .

on his musical score directs strong, positive action from the tympanist. Insurance purchasers, too, demand this same positive response from their Agents. To satisfy their clients' demands better, more than 8,000 Independent Insurance Agents throughout the United States, its Territories and Canada rely on one of the Boston Insurance Group's 68 strategically-located offices. The Boston Group's decentralized organization enables these Agents to serve every client as a **neighbor** . . . not a number, and to assure **Boston** policyowners of efficient, modern, individual attention wherever they live.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company
87 Kilby Street
Boston 2
Massachusetts

Equitable Fire Insurance Company, Charleston, South Carolina

YOUR Independent Insurance AGENT

Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

CONCERTO IN E MINOR FOR PIANOFORTE AND ORCHESTRA, *Op.* 11

By FRÉDÉRIC CHOPIN

Born in Zelazowa-Wola, near Warsaw, February 22, 1810;
died in Paris, October 17, 1849

Composing his E minor Concerto in 1830, Chopin first performed it in Warsaw, October 11 of that year.

The accompaniment requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, trombone, timpani, and strings.

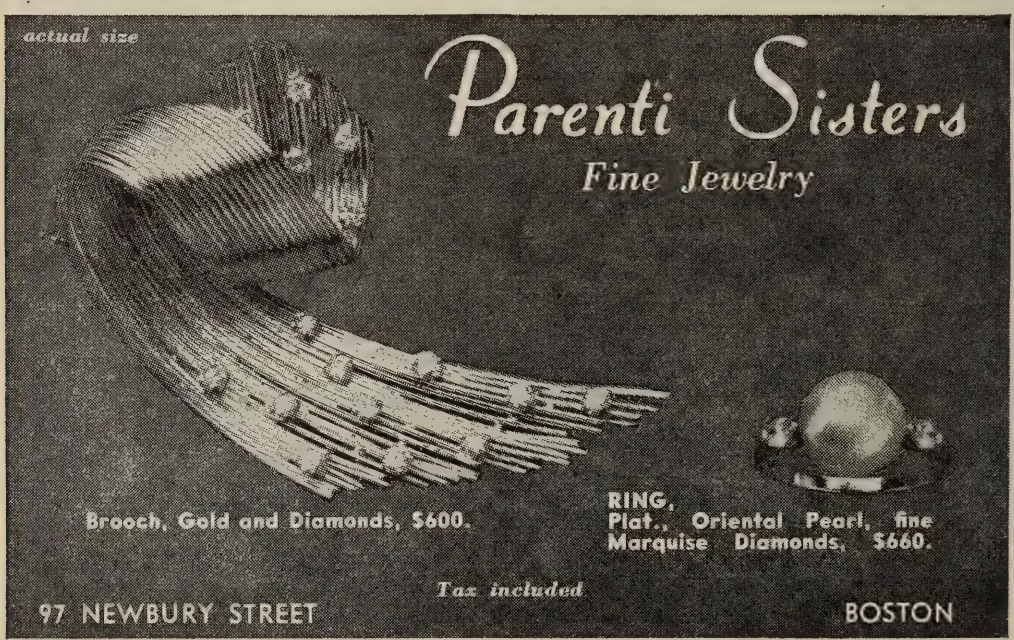
This Concerto is dedicated to Friedrich Kalkbrenner.*

The Concerto has been played at these concerts with the following soloists: Madeline Schiller, December 22, 1882; Adele Aus Der Ohe, March 25, 1887; Teresa Carreño, October 28, 1887; Etelka Utassi, October 26, 1888; Ernest Hutcheson, February 28, 1902; Antoinette Szumowska, November 16, 1906; Ossip Gabrilowitsch, October 29, 1915; Josef Hofmann, December 20, 1918; Moriz Rosenthal, April 11, 1924. The following artists played the Concerto on tour only: Eugen D'Albert, 1892; Rafael Joseffy, 1898; Elizabeth Claire Forbes, 1914; Leon Vartanian, 1928. Moriz Rosenthal played the Concerto on tour in 1896, 1898, and 1924.

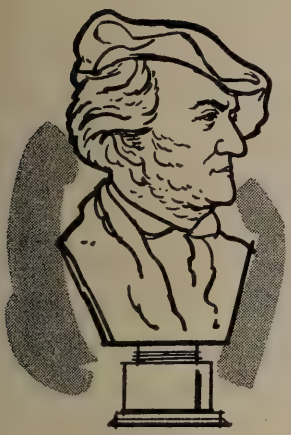
* The famous pedagogue whom Chopin met in Paris in 1831, and by whose playing he was much impressed. Kalkbrenner condescendingly offered to make a pianist of Chopin in three years, but his companions at the time, Mendelssohn and Liszt, whose enthusiasm over Chopin was as high as their opinion of Kalkbrenner was slight, talked him out of it.

Aeolian-Skinner Organ Company

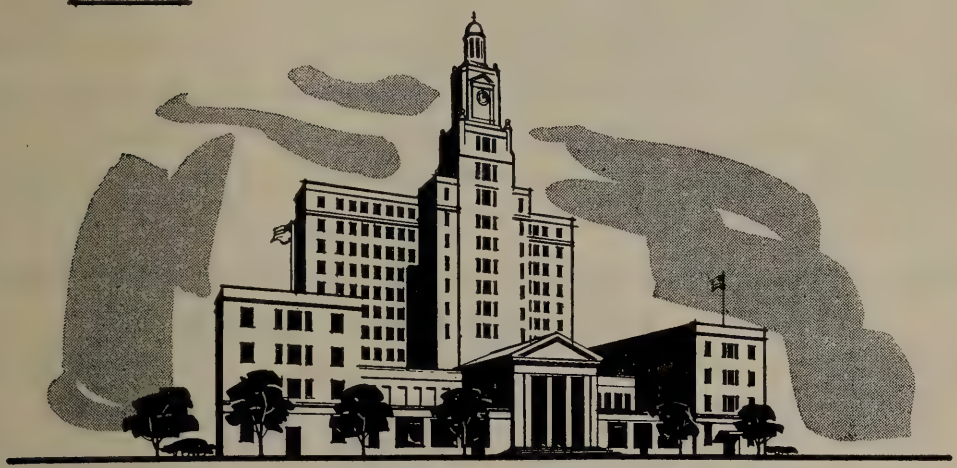
Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC
Joseph S. Whiteford, President and Tonal Director



IN 1865...



...Wilhelm Richard Wagner vindicated the confidence of his patron, King Ludwig of Bavaria, with the first production of *Tristan and Isolde.*



... New England Life vindicated the confidence of its southern policyholders and Confederate soldiers by reinstating their insurance, without medical examination, on the payment of overdue premiums. Today this liberal attitude of New England Life toward its policyholders is reflected in its "better life" policy: the finest combination of guaranteed benefits available at any price.

NEW ENGLAND
Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

CHOPIN wrote his two piano concertos within a year of each other, when he was twenty years old. The F minor Concerto was actually the first, although the second in order of publication (1836); the E minor Concerto was published in 1833. Although he had visited Berlin, Vienna, Prague and other centers, met celebrities and exhibited his talents in charity concerts, he had still much to learn of the world. His progress had been fondly nurtured in private performances at home. The three concerts he gave in 1830, for which he composed his two concertos, were his first opportunity in Warsaw to submit his talents as a pianist to the more impersonal scrutiny of the general public and the professional critics.

As a sensitive and emotional artist, he was surprisingly developed for his age, for he had played the piano with skill and delicate taste from early childhood. He could improvise to the wonderment of numberless high-born ladies, not only in the parochial native warmth of the Warsaw mansions, but in other parts as well. Although his Opus 1, a rondo, had been published only five years before, he had been ministering to the adoring circle about him with affecting waltzes, mazurkas, and polonaises, even from the age of ten, or before.

His letters of this time are abundant in ardor and effusive sentiment. He had reached that stage of youthful idealism which in his century

BOOK CLEARING HOUSE
423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16
BOOKS ON ALL SUBJECTS (including latest technical and scientific)
Largest Selection of Paper Books
RECORDINGS (stereo and monaural) FOR ALL TASTES
Phone and Mail Orders Invited

HIRE A
Cadillac
LIMOUSINE
from
ROBIE Cadillac RENTING SERVICE



434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company



From our exquisite spring and summer collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

could nourish secret infatuations, and confide them to one's most intimate friend. Youth's flaring passions at nineteen, sometimes regarded as inconsequential, had in this case a direct and tangible expression – the Larghetto of the Concerto in F minor. Chopin lavished his affection and his confidences at this time upon his friend Titus Voytsyekhovski, whom he addressed in his profuse and not unspirited letters as "My dearest life." Writing to Titus from Warsaw (October 3, 1829), he dismissed all thoughts of Leopoldine Blahetka, a fair pianist of twenty whom he had met in Vienna, and confessed a new and deeper infatuation.

"I have – perhaps to my misfortune – already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her, I composed the adagio* of my concerto." The inspiration of the slow movement of this concerto was Constantia (Konstancjia) Gladkowska, a pupil of the Warsaw Conservatory and an operatic aspirant, who was twenty, and three months younger than Chopin. Her voice and appearance alike captivated him. Wierzynski, Chopin's recent biographer, writes: "She had been studying voice at the Conservatory for four years and was considered to be one of Soliva's best pupils. She was also said to be one of the prettiest.

* In his letters and on the programs of this time, the larghettos of each concerto are referred to by the generic title of "adagio."

BOCA GRANDE PALM BEACH

Tatsaunders INC.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

Croissant Brioches

Imported Wines and Beers

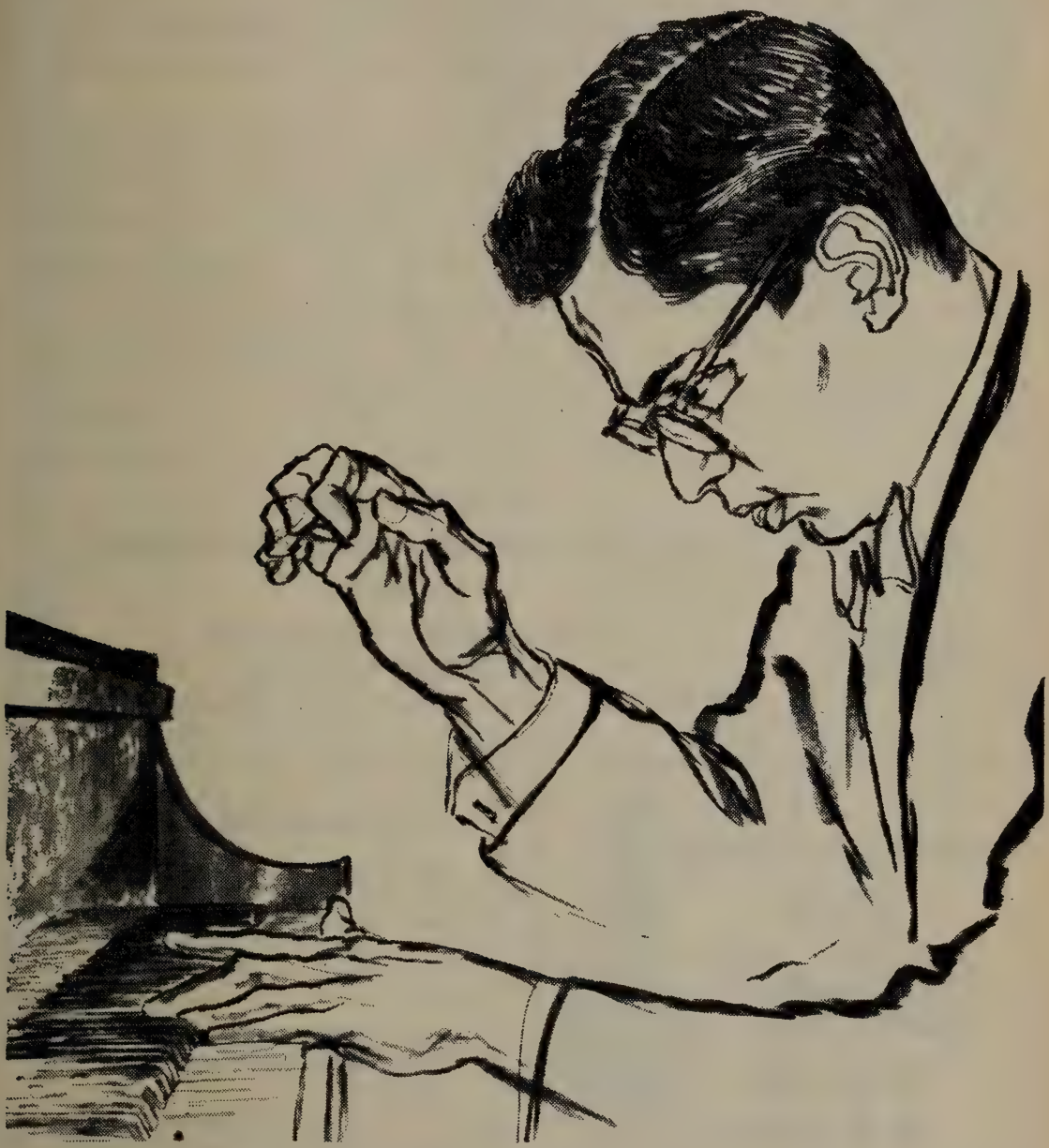
Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Gary Graffman

FIERY PIANISTIC GENIUS LIKE HIS IS EVEN MORE NOTABLE WHEN IT IS HEARD IN THE BRILLIANCE OF LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY.





Also in Living Stereo and regular L.P. by Gary Graffman: Chopin: **Ballades.**

*ALSO AVAILABLE ON REGULAR L.P.

RCA VICTOR
RADIO CORPORATION OF AMERICA

Her regular, full face, framed in blond hair, was an epitome of youth, health and vigor, and her beauty was conspicuous in the Conservatory chorus, for all that it boasted numbers of beautiful women. The young lady, conscious of her charms, was distinguished by ambition and diligence in her studies. She dreamed of becoming an operatic singer, of receiving tributes and acclaim." She shortly made her stage début in the leading part of Paër's *Agnese di Fitz-Henry,* not without success, and to Chopin's delight. He did not meet her until April, 1830, either from shyness, or preference for nursing a secret passion and pouring it forth in affecting melody. That the young man was in a state of emotional equilibrium, in spite of melancholy moments, is proved by the highly fortunate results. Not only the two Concertos but some of the Études to be published as *Op.* 10 and the lovely *Andante spianato* for piano were composed in this year.

Chopin made no avowal to Constantia, but confessed to his friend that her very name held him in such awe that he could not even write it. "Con – No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" At this point comes a saving touch of humor. He would still allow his whiskers to grow on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." He had perforce to turn his heart elsewhere, for Constantia



LUNCHEON
Served Monday through Friday
11 to 3
The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories – displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

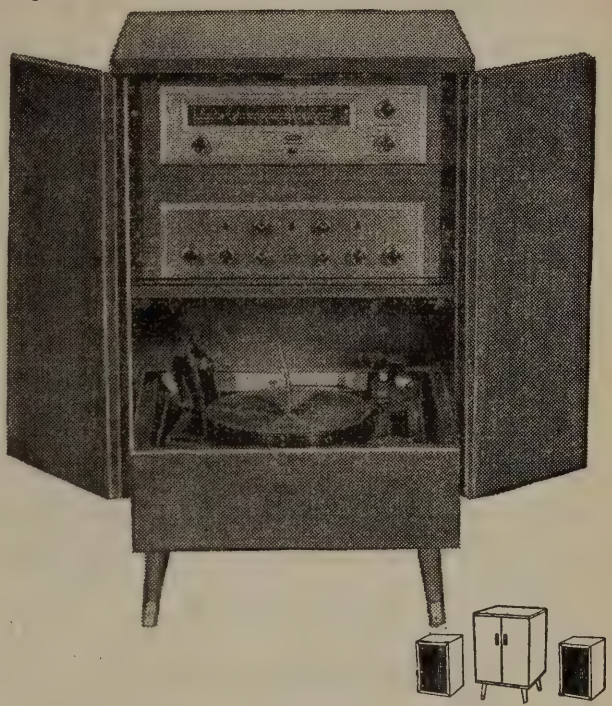
Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.

Enjoy THE MODERN CONCEPT IN *Stereophonic Hi-Fi*





Here is a splendid example of Lafayette's TRUE STEREO HI-FI, completely assembled and installed in handsome modern cabinets, ready to play. This system, the work of Lafayette electronic experts, eliminates any problems of wiring, drilling, mounting, connecting or finishing. You merely turn the switch for incomparable listening pleasure.

Other Stereo Hi-Fi components and cabinets available as completely assembled units.

Lafayette Radio

110 Federal Street, Boston

gave her hand in 1832 to a Joseph Grabowski, a Warsaw merchant, "and left the stage," so wrote Karozowski, "to the great regret of all connoisseurs." Chopin seems to have survived this without too much difficulty. Love later blossomed between him and Maria Wodzinska, whom he had met as a child in Warsaw; later in Dresden he made an avowal when she was sixteen. This affair endured for a long while as a half engagement, and gently lapsed. In the salons of Paris there were many ladies to succumb to his music. James Huneker wrote of him: "a crumpled rose leaf was sufficient cause to induce frowns and capricious flights — decidedly a young man *très difficile.*" Perhaps his memory of Constantia and other beauties in Poland had grown somewhat dim when, in 1836, he came to the point of dedicating the Concerto in F minor. The honor fell to the Countess Delphine Potocka, a Pole of Parisianized charm, a lady of distinction and wealth, and a singer. Chopin's letters to Delphine, if they are not forgeries (their authenticity is discussed elsewhere in this bulletin), prove this Chopin's strongest and most enduring affection. Turgeniev has said that half a hundred countesses in Europe claimed to have held the dying Chopin in their arms. This one at least was present at his bedside and sang to him in his last illness.

• •

Chopin announced a public concert on his own account rather than under the patronage in the National Theatre of Warsaw for March 17, 1830. He gave another on March 22, again to a full house, and

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



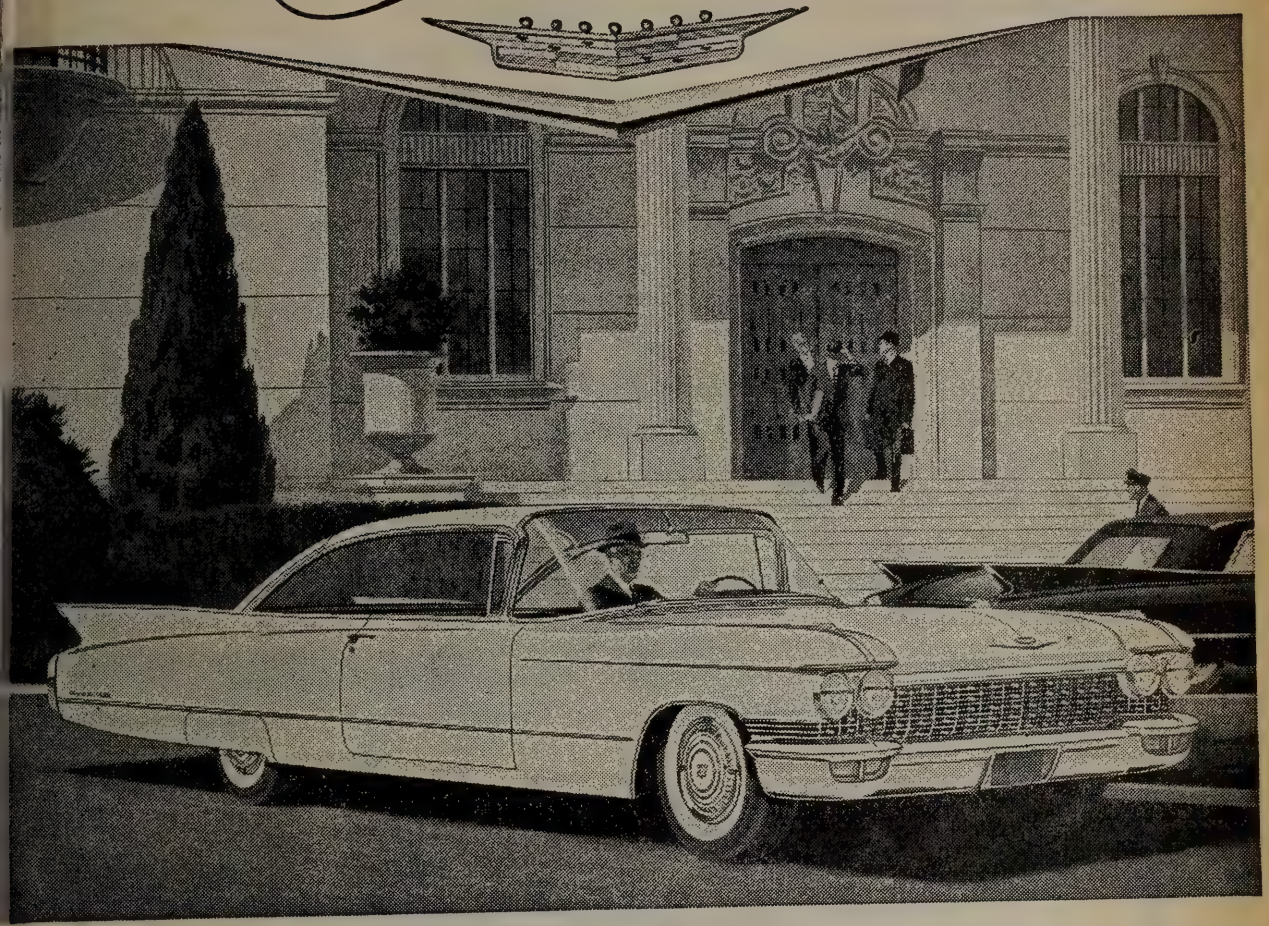
The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



Silence is the Voice of Quality!

Get behind the wheel of a new Cadillac car—point its handsome hood down your favorite highway—and listen to the silence that greets your ears!

You will hear it speak, with irrefutable logic, of the ingenuity of Cadillac design—and of the soundness of Cadillac engineering—and of the excellence and integrity of Cadillac craftsmanship.

For almost six decades, Cadillac has devoted itself to the creation of the finest motor cars it is possible to produce.

Never before, however, has this quest for perfection been as fruitful as for 1960.

In its styling and design, in its construction and assembly, and in its attention to detail—it is, far and away, the finest Cadillac yet.

We suggest that you see this new Cadillac—and drive it—and listen to it—at your earliest convenience.

You'll find, we're certain, that the quiet of a Cadillac car is the most eloquent sound in motordom.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

at each performed his F minor Concerto, just completed. He was pressed for a third concert and gave it on October 11, having by this time completed his Concerto in E minor. As with the first Concerto, he played the Allegro after an introductory number, allowed a solo number to follow it, and ended the first part of the program with the slow movement and finale. During the last part of the program, the much adored Constantia came forth "dressed in white, with roses in her hair," so Chopin described her, and sang the cavatina from Rossini's *La Donna del lago,* with the significant text: *"O quante lagrime per te versai."* Chopin closed the evening with his *Fantasy on Polish Airs.* Chopin wrote Titus that after the close he was called out to acknowledge the applause. "No one hissed and I had to bow four times — but properly now, for Brandt has taught me how to do it." Soliva, the conductor, had taken Chopin's scores home for study, "and conducted them so that I couldn't rush as if to break my neck. But he managed so well to hold us back that, I assure you, I never succeeded in playing so comfortably with an orchestra. The piano, it seems, was much liked."* He ends: "I think now of nothing but packing; either on Saturday or next Wednesday I start, going via Krakov. . . ."

* It was an instrument of Johann Andreas Streicher. The piano at the first concert had been criticized as much too faint, a recurring criticism of Chopin's playing in any case.



KLM is proud to be the Airline preferred by the

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



This reference was to his pending departure for an ambitious visit to Vienna and Italy. He did not leave until Monday, November 1. On that day, according to Wierzynski, he drove by hansom cab "to pay his last calls, and everywhere he was late, everywhere he was detained beyond the allotted time. It was later reported by those who knew his secret that he met Konstancja in the Saxon Park in a quiet avenue about noon. The youngest Kolberg stood guard at the entrance to insure that no one should see them. They talked together only for a little while and exchanged rings. Frédéric gave Konstancja an old-fashioned wedding ring with a diamond set in silver. They agreed that they would communicate through Jas Matuszynski. He pressed her hand for the last time. Kolberg escorted him to the cab."

Diverted by the life he was henceforth to lead in other cities than Warsaw, it is to be feared that his raptures over Constantia were soon to become nothing more than a memory.

• •

Liszt's remarks on the concertos in his book on Chopin are interesting, and may be considered as among the "fine pages" which George Sand found to atone for its style *"un peu exubérant."* In the concertos and sonatas, Liszt considered the "ideal thoughts" of his colleague fettered by the "classical chains" of extended formal structure. He found them

The Brown and White Fleet

Boston Cab — KEnmore 6-5010

Brighton Cab — STadium 2-2000

Brigham Cab — BEacon 2-5500

Cleveland Cab — ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

"beautiful indeed, but we may discern in them more effort than inspiration. His creative genius was imperious, fantastic and impulsive. His beauties were only manifested fully in entire freedom. We believe he offered violence to the character of his genius whenever he sought to subject it to rules, to classifications, to regulations not his own, and which he could not force into harmony with the exactions of his own mind. He was one of those original beings, whose graces are only fully displayed when they have cut themselves adrift from all bondage, and float on at their own wild will, swayed only by the ever undulating impulses of their own mobile natures.

"He could not retain, within the square of an angular and rigid mould, that floating and indeterminate contour which so fascinates us in his graceful conceptions. He could not introduce in its unyielding lines that shadowy and sketchy indecision, which, disguising the skeleton, the whole frame-work of form, drapes it in the mist of floating vapors, such as surround the white-bosomed maids of Ossian, when they permit mortals to catch some vague, yet lovely outline, from their home in the changing, drifting, blinding clouds."

[COPYRIGHTED]

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Minton's Ancestral

An *English bone china* pattern with enameled motifs in soft shades of rose and turquoise on the lovely Fyfe swirl shape.

Five-piece place setting
$23.75

At Chestnut Hill, Northshore. Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

E.G.

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

ENTR'ACTE

THE CHOPIN-POTOCKA LETTERS

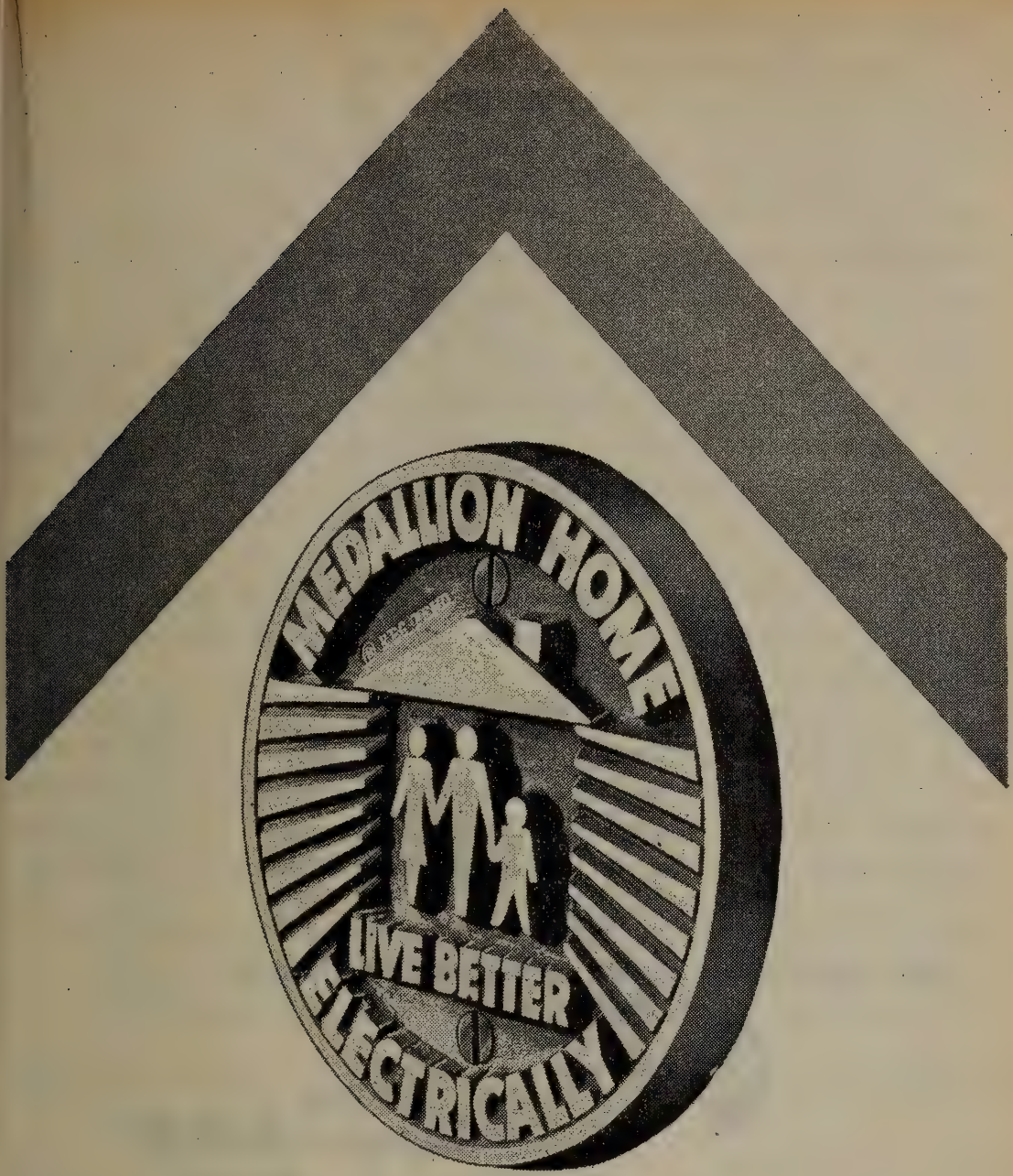
IT WAS once remarked by George Sand that Chopin was versatile in falling in and out of love. There was plenty of provocation in the salons of Paris, for, playing his études or nocturnes with his delicate touch, he became a magnet for the sentimentally inclined. If the letters addressed by him to the Countess Delphine Potocka, and recently published in part, are genuine, he had one affair that lasted longer than that with George Sand herself. Chopin met this Countess in Dresden in 1830, and promptly sought her out when he first arrived in Paris in 1832. She was with him in his last illness. The letters are on an affectionate plane. They are mostly undated, but indicate that Delphine was often away from Paris, at Enghien in Belgium, on the Riviera, or elsewhere. There was a lapse when Chopin was taken under the wing of George Sand, but a renewal when, in 1840, that lady had become more the protectrice than the lover.

These letters have been challenged and defended. Casimir Wierzynski, in his biography of the composer (1949), has been their main advocate, for he there quotes freely from them and devotes a chapter to Delphine.

When Chopin first beheld Delphine in Dresden she was twenty-five

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings FLOWER SHOP, INC. 248 HUNTINGTON AVE.
Sundays and Holidays KEnmore 6-2076 and 2077 opposite Symphony Hall

T. O. Metcalf Co.
LETTER PRESS PRINTING PHOTO OFFSET
Boston 10, Mass.
51 Melcher Street :: *Telephone:* HAncock 6-5050



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

and was already a famous beauty. She had married a rich (and dissolute) Count Mieczylslaw Potocki at eighteen, and had left him as impossible to live with. She inspired many poetic paragraphs, and in Paris was the subject of a charming sketch by Delaroche. Delacroix wrote in his journal: "She is truly beautiful when she raises her eyes at the piano. Then she looks like a Guido or a Rubens Magdalene." She was also eager for life, and inspired the phrase: *"La plus grande des pécheresses."* But she was spoiled by luxury and attention and soon reached a state of boredom. Chopin's friend, Soltan, wrote of her that she could act like a "pampered child, a badly brought-up girl, or a Don Juan in petticoats, who has experienced everything and now cries: 'Give me the moon! I want to find out whether it tastes like good marzipan, because there is nothing left on earth!' "

The bond that drew Chopin was threefold. Delphine (or Findelka, his nickname for her) was not only fair; she was musical, and from the evidence of the letters, responsive to intelligent thought. She was accounted an excellent pianist and a soprano of considerable range. Chopin enjoyed accompanying her.

The history of the "Chopin-Potocka Correspondence" has been set forth under that title by Jan Holcman in the *Saturday Review* (February 27, 1960). Mrs. Paulina Czernicka, a Potocki descendant, possessed the letters, and until 1947 allowed none of them to be revealed. Chopin had asked his "Findelka" to destroy them. They were free and inti-

for superb footwear by master craftsmen



Joseph Antell
Boston Wellesley

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET, BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $10,000.
Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. For clean, fragrant and lustrous hair, use the Breck Shampoo best suited for your particular hair condition.

The Three Breck Shampoos are now marked in color for easy identification.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

mate, in some places "ultra-Rabelaisian," so Holcman writes.* "Mrs. Czernicka was unable to produce originals of these letters, believed lost during World War II in Poland. She provided only typewritten copies. To confuse the episode into complete darkness, the key witness committed suicide two years later." Various fragments have been published since, and there has been a sharp difference of opinion about the authenticity of the letters. Bronislas Sydow was responsible for the publication of some of them under the title: *Frédéric Chopin — 1810–1849,"* but when he prepared three volumes of Chopin letters in French translation (two have so far been published) he excluded them and pronounced them spurious in a note which fills two pages of his index. This reversal was due to his dealings with Mrs. Czernicka, whose every statement invited suspicion.

The latest advocate of the letters is Jan Holcman, whose article in the *Saturday Review* offers evidence that they are genuine. In doing so he attacks the case drawn by Arthur Hedley, who, in contributing the article on Chopin for the latest Grove's Dictionary, resents this imposture which "would reveal Chopin in the part of a violent and totally uninhibited lover." He finds them "a poorly disguised assem-

* Chopin makes physiological comparisons with the "conception" and "birth" of his études or ballades.

Stop & Shop Gourmet Quiz for Early Comers

1. If you have basil in your kitchen, do you have:
   a. Mr. Rathbone b. a kettle drum c. a spice d. dense black rock
2. Which of the following is a processed cheese?
   a. Camembert b. American c. Brie d. Roquefort
3. What is Vichysoisse?
   a. battle of 1861 b. potato soup c. beet soup d. French actor
4. Where do you save cash on food . . . and get Top Value Stamps, too?
   a. Stop & Shop b. Stop & Shop c. Stop & Shop

ANSWERS:
1) c. a spice 2) b. American 3) b. potato soup 4) You're right!

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

The New England Conservatory
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

Thursday, March 24
8:30 P.M.
JORDAN HALL

CONSERVATORY SYMPHONY ORCHESTRA
JAMES DIXON, *Conductor*
Soloist: DAVID BARNETT, Pianist

BEETHOVEN, Concerto No. 4 in G major, for piano and orchestra
TSCHAIKOWSKY, Theme and Variations, Op. 55
No tickets required

290 Huntington Ave., Boston 15

blage of facts," at times "merely revolting." Mr. Hedley reaches the rather startling conclusion that this mysterious lady "poisoned herself on being pressed to produce evidence."

The passages which have been published hardly bear out what seems to have been Mr. Hedley's *parti pris.* It is almost impossible to believe that any such doubtful character as Mrs. Czernicka could have so plausibly counterfeited Chopin's discursive style, his detailed musical discussions, his penetrating speculations. If, as is entirely possible, the questionable lady doctored the letters here and there with color of her own, there is no possible way of extracting the true metal. The letters, if genuine, are deeply revealing.

J. N. B.

For information about
ADVERTISING
in the
Boston Symphony Orchestra
publications
write or call
Advertising Department
Symphony Hall
CO 6-1492

• •

STEREO/HIGH FIDELITY NOTE:
This is the
Garrard
World's Finest Record Changer



B I C ENDORSED QUALITY

Engineered and wired for
Stereophonic & Monaural records
• quiet, professional performance
• non-resonant aluminum tone arm
• correct tracking at lightest proper weight
• foolproof pusher platform
• manual and automatic operation
• economical—far less than turntable plus arm.
Models $32.50 to $89.00

Available in Boston at:
Audionics Company, Inc., 1348 Boylston Street
The Listening Post, Inc., 161 Newbury Street
DeMambro Hi Fi Center, 1095 Comwlth. Ave.
Radio Shack Corporation, 730 Comwlth. Ave.
Lafayette Radio, 110 Federal Street
and other high fidelity dealers

A quality endorsed component of British Industries Corp. (BIC)
GARRARD • LEAK • WHARFEDALE • RJ • RIVER EDGE

MONOLOGUE ON CHOPIN

By Artur Rubinstein

(*Saturday Review* — February 27, 1960)

Before leaving for Poland to give a series of concerts in commemoration of the 150th Anniversary of Chopin's birth (February 22, 1810), Artur Rubinstein made some observations on the composer to Irving Kolodin, who recorded and published them in the "Saturday Review."

"You want to talk about Chopin? Gladly. It is remarkable to think that this man who wrote only piano music, and had such a superb sense of his limitations — no small thing in itself — has such an outpouring of affection on an anniversary. Take the Schumann year, 1956. Here was a man who wrote the greatest songs after Schubert, marvelous chamber music, four symphonies that are played all the time (and when they are rightly played by such a man as George Szell, who really has made a study of them, how well they can sound) and all his remarkable piano music. With all that, there wasn't nearly the appeal to the public that Chopin had on the hundredth anniversary of his death in 1949. Right here in New York, it was unbelievable:

BIGELOW · KENNARD CO ·

• jewelry • silver • china and glassware

• leather items • clocks • gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

• Caffè Espresso • Imported Teas, Dutch Cocoa • French Parfaits, Sandwiches • Viennese, Italian, French, and Syrian Pastry

ORLEANS COFFEE HOUSE

13 CHARLES STREET

BEACON HILL LA 3-9391

Sunday to Thurs. 4 P.M. to Midnite

Friday & Saturday 4 P.M. to 1 A.M.

three Chopin recitals on the same day at the same time and all three completely sold out; Volodya Horowitz in Hunter College; I in the Metropolitan; and the American pianist Frank Sheridan in Carnegie Hall.

"But that should hardly be too surprising. In playing all over the world, I have found Chopin the composer most *beloved* by audiences everywhere. Bach is appreciated for intellectual reasons; Beethoven admired for the tremendous musical thinker that he is; but Chopin is loved. You can play Chopin in China and see the faces of the audience light up with understanding. Once, after playing in Hong Kong, I was invited to play at Canton University, for an audience of Chinese university students. This interested me very much, and I arranged a program of Bach, Chopin, Liszt, and a variety of other things. I must say that the greatest *success* was with a Bach toccata — tremendous — but I felt the strongest contact with the audience, the most absorption in the Chopin (Liszt not so much). Afterwards, at a reception, I mentioned this to one of the dons, an elderly man with a serene face who had been educated at Oxford and was a marvelous specimen of the Chinese, whom I love dearly. He said, 'You know, my dear chap, we Chinese are very adept with our hands — juggling, you know, all sorts

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston Telephone: COmmonwealth 6-5101

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

of intricate art work — so when you perform miraculous feats on the keyboard, and your hands flash about, we take it quite calmly. But we can feel the elevation' (mind you, the el-e-vation) 'in the great music of Chopin you play.' That made a deep impression on me.

"Pianists should be eternally grateful to this great Pole for what he did for their instrument. Of course there was no piano in Mozart's time, which accounts for the sparseness in his bass writing, the rather thin sound altogether. He preferred to lavish his brilliant imagination on the orchestra, where he could write the most intricate, interrelated parts and be sure that they would be heard, because the orchestra *existed.* Beethoven was more of a researcher, and after a certain time, there was the 'Hammerklavier' for him to use. But still he was never satisfied. I share his feeling that the piano should be improved to the extent that with one powerful chord, *fortissimo,* you could completely subdue an audience. Probably that will never come. But Beethoven must have been a prodigious pianist to write something like the fugue finale of the 'Hammerklavier,' Opus 106. Speaking only of his instrumental writing, and without respect to the tremendous musical ideas that are embodied, I must say that as with his writing for voices, Beethoven's piano writing is often *gauche.* Not right for the fingers, and it doesn't *sound* as it should. With Schumann there is a different

New **PIANOS • ORGANS** Rebuilt



MARTIN A. CONSERVA & SONS

Piano Rebuilders For 46 Years

Sales and Complete Service

Steinway, Baldwin, Mason & Hamlin, Knabe

BROADWAY PIANO EXCHANGE, INC.

141 Main Street, Medford, Mass. EXport 6-2224

Members of Piano Technicians Guild



Café Florian

CONTINENTAL COFFEE HOUSE

85 NEWBURY

Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



". . . a young and thoroughly magnificent violinist . . ." (*N. Y. Herald Tribune*)

His newest Angel recording *and* in STEREO

Bruch: Concerto No. 1 in G Minor

Lalo: Symphonie Espagnole

The Philharmonia Orchestra

Walter Susskind, *Conductor*

(S) 35769

problem. He was a strange fellow. His was a rich palette, a marvelous combination of color and eloquent ideas, and such melodic invention. But there is an odd thing about Schumann. For the piano he wrote very often orchestrally — those figures jumping about, thick chords, cello-like bass, and so on. But for the orchestra, he wrote pianistically — as in the scherzo of the 'Spring' symphony.

"Coming to Chopin, you have a divine combination of inspiration, instrumental imagination, and classic sense of proportion. Does this surprise you, for this 'romantic' figure? In his music, Chopin was all *against* the 'romantic' idea. Bach and Mozart were his love and passion; Beethoven he didn't care much about at all. He didn't like Schumann, really, although he appreciated what Schumann did for him, and thought he was a lovely fellow. But even in that great salute in which Schumann elevated Chopin to heaven as a very young man, there were literary allusions — the Florestan, Eusebius kind of thing — which didn't appeal to Chopin. Berlioz he didn't enthuse about either.

"One hundred and fifty years after his birth, Chopin remains the most modern-sounding composer of his century, with a remarkable sense of harmonic color, modulation especially, which keeps his music fresh and undated in sound. It is only in recent times that one really understands what Chopin was doing, as in the G minor Ballade, just at the end of the introduction, where he has an E-flat in the G minor chord, creating a polytonal effect of G minor and E-flat — which are, of course, the two keys in which the Ballade is written. This is a typical instance of Chopin *anticipating* the harmony, something he loved to do.

"This kind of logical reason for what sounds, at first, very impulsive, is a characteristic trait of Chopin, for with all his impulsive temperament and his melodic genius, Chopin was essentially a very pedantic

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS

300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis

Liberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 **BI 4-2505**

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

fellow. What composer before him wrote out every note and figuration, embellishment and filigree? Without them, we might have lost the true essence of what he was trying to convey. As, for example, in Mozart, where so much is left to the player because Mozart had no time to write out everything in his short life, there was always something new he had to work on.

"But with Chopin, nothing – absolutely nothing – is left to chance. Another instance of Chopin's pedantic nature is in the Preludes, written in all the tonalities, major and minor, as Bach did in the *Well Tempered Clavier.* He began to write the Études in the same way, in all the tonalities, but after a while he got tired of it, and reverted to some of his favorite keys – B minor, F minor, A-flat – of whose sound he was particularly fond. He was pedantic in his way of life too – the little clock next to him, which had to be just so, and his clothes. You know the three letters he wrote to his friend Fontana with instructions to a tailor who was making some suits for him? He explained just how he wanted the checks in his trousers, just so big, with just so much color. Chopin was afraid he might not have understood from the first letter, so he wrote him another . . . and still another.

"Sometimes you find a harsh combination or a progression in the bass versus the treble that isn't quite what you would expect. But it shows, if you think about it, that Chopin couldn't bear to write consecutive fifths or octaves, that even in such moments he was conscious of pedantic considerations. Unlike some composers, whose manuscripts show what they added to their thinking, Chopin was constantly taking out. Sometimes he wrote more notes in the first version of something, but when he had finished taking out, the result was that beautiful



BOSTON
BOOK and ART
SHOP

Books on Fine and Applied Art

PRINTS • PICTURE FRAMING

657 Boylston Street

TEL. KENMORE 6-5762

STAR
MARKETS

Greater Boston's
Outstanding Food Stores

12 Large Supermarkets

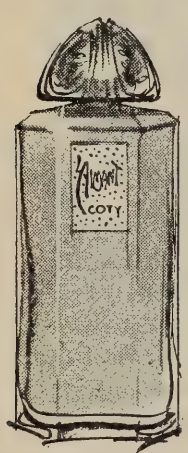
WATERTOWN	MT. AUBURN
NEWTONVILLE	BROOKLINE
WELLESLEY	STONEHAM
MEDFORD	PORTER SQUARE
CHESTNUT HILL	NORWOOD
AUBURNDALE	WOBURN

clarity and transparency in which every note counts: the tenths in the bass against the octaves or thirds in the treble, marvelous combination of sounds for the piano. And they sound better now than they did in his time because the instruments have been improved so much. It is amazing that in spite of the instrument he wrote for, his music anticipates so much of what later became possible. Don't forget that he was, after all, a great pianist, the best of his time, certainly, for his own music. Liszt, Moscheles, and others said so.

"Later in life it was different, which has led to a legend of 'effeminacy' in the playing of Chopin. This related to his weakened state of health and his lack of pianistic power. He had to make *his* dynamic effects all on the lower end of the scale, between *mezzo piano* and *pppp,* but he admired, most, the power in the playing that *others* brought to his music. He regarded Liszt, who was a thunderer, as the best performer of his études, and he kissed the hand of his German disciple, to whom the third scherzo is dedicated — what was his name? Oh yes, Gutmann — for his performance of the scherzo, and Gutmann was a Titan, a man who smashed pianos, and usually ended a recital with two or three strings broken.

"The mixture of elements in Chopin is a fascinating one. For us Poles he is a great national symbol, but don't forget that his father was French, became a captain in the Polish National Guard, and earned a living as a French tutor in noble households. Chopin was Polish in his fierce patriotism, his feeling for the folklore of the people, the mazurkas, polonaises, ballades, etc. But there was Frenchness in his aristocracy, his meticulous manners, the way he dressed and carried himself, the workmanship on which he prided himself.

"Of all the great composers who reflected national spirit, Chopin took the least, actually, from the folk music itself. Not like Liszt and the Hungarian rhapsodies, or Brahms and the Hungarian dances, or Tchaikovsky, who was always lifting folk tunes, or Falla, whose almost every theme is derived. In all his music that I know, Chopin used a



Nothing makes a woman more feminine to a man

L'AIMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax

How the Whale (Of a Sale) Got Its Name



If you're in business these days you're certain of something besides taxes: your commercial ethics and advertising statements are being sifted for naughtiness by the FTC, FCC, SEC, and a possibly infinite number of less edgy guardians of customer weal. Barnum's picture has been removed from its frame, replaced by Kefauver. Demolitions experts in charge of the impending population explosion have promised not to produce a new sucker every minute, or at least to improve the ratio. Just possibly we've seen our last Semi-Monthly Birthday Sale, and the daily Million Dollar Clearance will give way to something closer to reality . . . for example a *Colossal Nervous Treasurer Event* followed by *First Annual Outwit 'Em Day,* etc.

Radio Shack has decided to pledge *not* to specify in its announcements that it will never be undersold. We were undersold by four Manhattan record shops in 1958-9, for example. Not every day, to be sure, but darn near. All four went bankrupt at 33⅓ rpm shortly before rock and roll died at 45 rpm; it was a lean year for best sellers!

Now we sound a happier note. By an odd collection of special discounts, cajoling, wishful-thinking and cynical markdown theories, Radio Shack enters 1960 with an *Ethical Mid-Winter Sale* of stereophonic LP disks on the RCA-Victor and London labels.

These regularly sell for $5.98 and $4.98 wherever records are sold at list. Where they are not sold for list the going price is $4.88 for a $5.98, and $3.87 for a $4.98, for reasons clearly brilliged by Lewis Carroll in his treatise on "Discount Operations and the Mirror Image."

Radio Shack, living precariously on a diet of curds and brinksmanship, is now selling *all* these $5.98 and $4.98 stereo LP's for $2.99 and $2.88 without tie-ins or nail-downs — in fact without even wincing.

For public record, our $2.99/$2.88 price is actually below regular dealer cost! You ask: how can it be? Aha! Now it is clear *you* are not in business! Dear friend, being in business in 1960 requires of you a certain quality. No, not faith in one's factory — *that* is suicide. The quality you need is *Massive Lack of Resistance.*

If a thing normally worth $6 suddenly costs you $3 — don't resist! Massively! Buy your head off! Tomorrow or next week or next month the tables will be turned; the $6 object will again cost you $6; the manufacturer will be heard muttering about raising the price to $6.65 due to increase in nylon rivets and antimagnetic plywood.

Radio Shack cannot accurately predict how long we will be able to offer Victor and London stereodisks below $3. All we can do, conservatively, is urge you to buy with abandon until the curtain falls. Fill your Jaguar to the gunwales. Bring your biggest wheelbarrow. It's truly a whale of a sale . . . nothing *but nothing* fishy about it!

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

folk melody only once — in the chorale of the B minor Scherzo, which is a carol about 'Jezuniu' sung at Christmas time. If you know the words,* you will never make the mistake of dropping the one note in the middle as some pianists do; you must play it so, the three equally articulated.

"Piano writing was never the same after Chopin as before. He gave it entirely new dimensions, potentialities, resources. Why is it, I have often thought since I was quite young and first got to know Chopin, that you can hear Beethoven beautifully played by Backhaus, or Bach by a chap like Busoni, or the marvelous Debussy of Gieseking, or Schumann out of this world by Serkin or Casadesus; but when it comes to Chopin, the magic isn't there, at least for me? And I don't consider myself a Chopinze. Is it something in the affinity of the player for the composer and how he used the instrument? To me, playing Chopin is as comfortable for the fingers as sitting in a chair is for the body.

"Debussy, I would say, derived more from the study of Chopin than any other composer did. He has much of the same exquisite sense of sound, or perfection in detail, of the hazy, magical quality a piano can produce. And he must have loved Chopin dearly, to take three years out of his busy composer's life to edit the edition of the *complete* works

* They may be found in the Opienski collection of the Letters (Alfred A. Knopf) on page 264: "Lu-laj-ze Je-zu-niu, lu-laj-ze lu-laz" ("Lully, baby Jesus, lullaby lully").

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

W. W. WINSHIP INC.

Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

The real family man buys *before* need . . . and is gratefully remembered!



KNOLLWOOD
MEMORIAL PARK • CANTON, MASSACHUSETTS
NON-SECTARIAN • BUDGET PLAN • FREE BOOKLET
OFFICE: 201 DEVONSHIRE ST. • BOSTON • HI 2-3500



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

for Durand. But with all the colors and the sonorities, there is not the substance, for me at least. It's a kind of delightful *salade,* but not much meat in it.

"At the same time, if you ask me frankly, I don't think I really would have loved Chopin, as a personality, as I would have Schubert. I think sometimes we would have had disagreements, that I would have gone away from his house angry, and resolved never to talk to that fellow again. With Schubert, it would have been like the love I felt for my little son. His music is my daily bread. I play his sonatas all the time, because they are so full of *music* and sympathetic feeling. But it doesn't go as well in the concert hall (too long, or repetitious); so rather than have people receive it with patronizing indulgence — 'Delightful, but too long' — I would rather not play it in public at all. There is so much of Chopin, after all.

"And now if you will pardon me I must dress for my recital this afternoon in Newark . . . like a début. After all these years, I still feel an uncertainty, because in my profession it is only what you do today that counts; yesterday is gone. Often I think of a story I learned in Germany as a boy in Berlin, studying Latin. It was about a great athlete who went to compete in Rhodense (Rhodes, you know), where he jumped higher than he ever jumped before. When he returned to Rome, he expected a great triumph to greet him, with a procession to the Forum and so forth. When nothing happened, he expressed surprise, to which one old Senator replied: "Hic Rhodas. Hic salta" — meaning "Here is (your) Rhodes. *Here* jump."

Since 

1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

OUR DIRECTORS

Julian D. Anthony	President, The Columbian National Life Insurance Co.
Edwin D. Brooks	Minot, DeBlois & Maddison
C. Rodgers Burgin	President
Frank J. Carey	U. S. Manager and Attorney, The Employers Liability Assurance Corp., Ltd.
Richard L. Frothingham	Senior Vice President
J. Frank Gerrity	President, Gerrity Company, Inc.
Maynard L. Harris	President, Suffolk Franklin Savings Bank
Benjamin F. Jaques	President, S. H. Couch Co., Inc.
Henry C. Jones	President, Arkwright Mutual Fire Insurance Co.
Phillips Ketchum	Herrick, Smith, Donald, Farley & Ketchum
Leon M. Little	Treasurer, American Unitarian Association
Augustus P. Loring	Trustee
Kenneth W. Marriner	President, Marriner & Co., Inc.,
Wallace L. Pierce	President, S. S. Pierce Company
Thomas Temple Pond	Trustee
Charles O. Richardson	Trustee
Henry L. Shattuck	Shattuck & Brooks, Trustees
Walter K. Shaw, Jr.	President, E. A. Shaw & Co., Inc.
Henry G. Simonds	Textile Consultant
Philip W. Stocker	Executive Vice President
Francis C. Welch	Welch & Forbes

The directors of The New England Trust Company for over ninety years have kept the Bank in step with a changing world, at all times maintaining the conservative policies on which the Bank was founded.

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.

Telephone: HAncock 6-8005

Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation



Incorporated 1869

MUNCH AND MUSIC: HIS CURRENT VIEWS

By JAY S. HARRISON

"New York Herald Tribune," March 6, 1960

(The characters: Charles Munch, conductor of the Boston Symphony Orchestra, and a reporter. The place: the dining room of a Park Avenue hotel. The time: last week.)

MUNCH: Let me tell you before anything else that I think the music critic must have the most difficult job in the world.

REPORTER: How so?

M: To find in each new work — in one hearing — what is significant for the present and the future. That's the main thing, isn't it? That's the first responsibility of the music critic.

R: In a way, yes. But he fills other functions, too.

M: I hope you don't mean that his principal job is to say whether the horn player hit a wrong note or not. Anybody can do that — and a critic is not anybody. At least here in America criticism stands for something. . . .

"Without that eternal plugging-away which is immune to fatigue and discouragement, we couldn't be enjoying today's world. And today more than ever, the world also needs a sprinkling of that golden lifegiver called inspiration."

THE PRINTING VISUAL QUALITY

Our organization can provide fresh new approaches visually and creatively, to bring new life to your printing. We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

R: As opposed to Europe?

M: I think so. Critics in this country admit that they need to hear a work more than once before they can penetrate into it. And they don't pre-judge. Many European writers come to a concert with a predetermined point of view, so that they don't actually hear the work. They hear only what they *want* to hear. But your colleagues accept new music on its own terms. That's as it should be.

R: About new music – does it meet with much resistance in Boston?

M: None at all. I play a new work every week and have complete freedom in doing so. The Boston audience always responds. In fact, you know, Boston audiences are better than the ones in New York.

R: That's news to me.

M: Oh, yes, definitely, yes. They are a warmer audience – more demonstrative. I suppose that's because you have so many concerts in New York that the listeners are a little jaded. Look – a few weeks ago you had five different major orchestras playing in Carnegie Hall in one week. We never have anything like that in Boston, though, for me, there are hundreds of other compensations.

R: Specifically –

M: For one thing, the discipline and spirit of the Boston Symphony. Also the interest of my musicians in the music they are playing. They

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

• PIANOS
• RADIOS
• ORGANS
• MUSICAL
TOYS & GIFTS

BUY AT THIS SIGN


BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS
Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

are always fighting, discussing, debating about the music they play. For me, as a Frenchman, this was a revelation, because I found that the musicians were actively curious about the *value* of what they were doing. They just don't play and go home.

R: Is it the same with every one connected with the Boston Symphony organization?

M: Absolutely, right down to the last secretary. The entire staff — the management, trustees, etc. — they are all deeply involved in everything the Boston Symphony is up to. I know every great orchestra in the world and nowhere is the conductor's job more rewarding. And every one makes it easy for me.

R: But would you actually call the conductor's life an easy one?

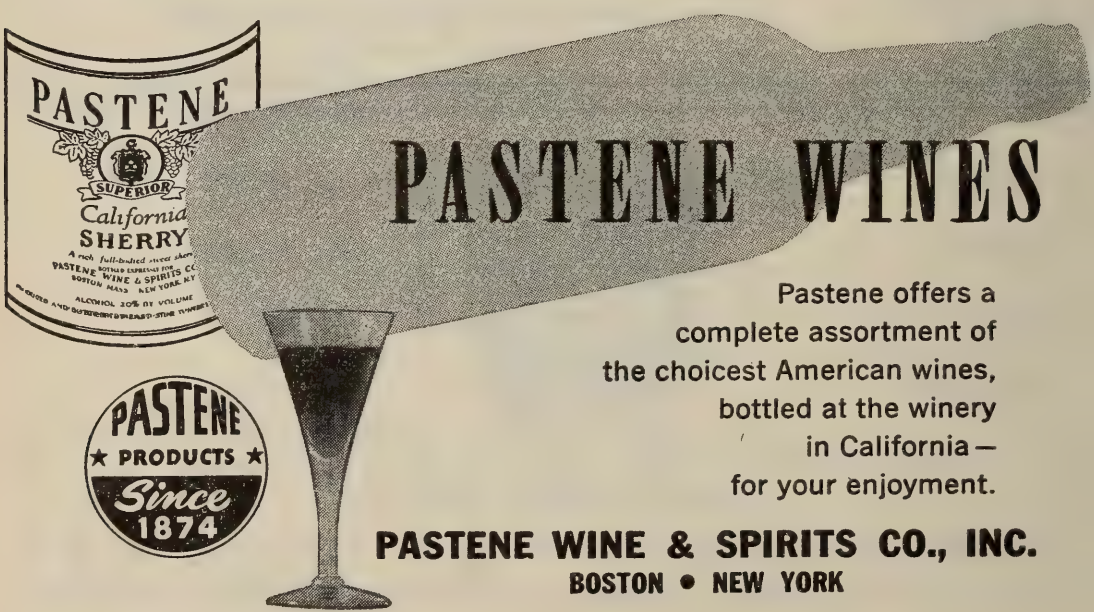
M: No, positively no.

R: What is the most difficult part of it?

M: To have a clear beat so that the musicians will know what you are doing. Or more precisely, to beat or not to beat. Often I tell the musicians I will not beat measures — their rhythmic feeling is enough. So I just let my men play. You see, an orchestra like the Boston or the Philadelphia feels immediately what you want, what you like. They almost sense in advance what you're going to ask for.

R: You mentioned the Boston and Philadelphia orchestras in the same breath, and certainly they are the two finest orchestras in the world. How would you compare them — or can you?

M: It is difficult. I think the Philadelphia is more brilliant, while the Boston is more sensitive. But you really can't say that one is better than the other. It may be that you have a better trumpet in one than



the other, or that one timpanist is superior to another. Still, when you are dealing with two orchestras on such a high level the difference between them is very small.

R: You've been eleven years in Boston. During that time what are some of the changes you've noticed on the American musical scene?

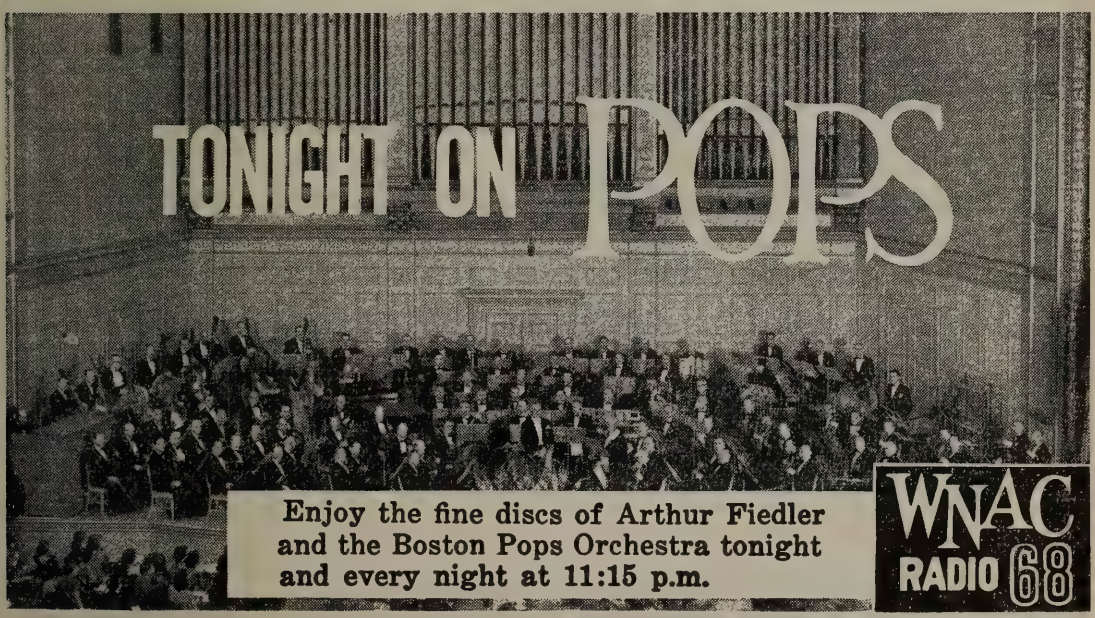
M: Where can I begin? Certainly not only with the tremendous development in creativity, but also in the progress made by American instrumentalists. Not only soloists, understand. Ten years ago to find a perfect orchestral cellist or flutist was a problem. Now, when I hold an audition I am flooded – and everyone is good. I trace this directly to our teachers in the conservatories. You have first-desk men like Laurent and Gillet teaching flute and oboe in Boston, and Kincaid and Tabuteau doing the same in Philadelphia. Men like these have established great schools of players. And soloists! In what other country do you have a choice of young pianists like Graffman, Istomin, Fleisher, Janis? Tell me? Nowhere.

R: And does your enthusiasm extend to the future for music in America?

M: As far as I can see it will be unbelievable. In Boston all our concerts are now sold out, and every year the record business gets bigger and bigger. The whole growth of music here is a miracle; also it is unique. And I don't see any end in sight. There has been no similar growth like it anywhere in the world at any time.

R: To change the subject – do you have any preferences among contemporary composers?

M: To a degree. Honegger, for instance, is to me a very great man, and Piston, too. Everything Piston does is perfectly organized; nothing



is left to chance. It is all logical, as music should be. And, of course, there is Stravinsky – a work like "Le Sacre" is a tremendous event. Also "Les Noces"; and the Canticum Sacrum moves me deeply.

R: And among the younger composers?

M: Well, I'm devoted to no single school. I try to do everything that I think is worth doing. My only principle is that I know that young composers *have* to be helped. But you can't help every one, so I must make the final choice. That's all there is to it.

R: How about fellow conductors – who are your preferences in that direction?

M: When I was an orchestral violinist I played under Monteux, Walter, Furtwängler, Toscanini –and for all of them I have enormous admiration. But Toscanini was my idol, my hero. We were not always in artistic agreement, but no orchestra ever sounded again the way it did under him.

R: Finally, Mr. Munch, rumors filter through New York now and then that you're considering resigning from the Boston Symphony. Is there any truth to them?

M: Not a word. Of course, it all depends on my health and strength. But as long as they hold out I will continue in Boston. Leave Boston? Not until they drag me away.

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $2.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast ** – Affiliates of WQXR, New York

CAPRICCIO BRILLANTE FOR PIANO AND ORCHESTRA, *Op.* 22

By FELIX MENDELSSOHN-BARTHOLDY

Born in Berlin, February 3, 1809; died in Leipzig, November 4, 1847

Composed in 1832, this Capriccio is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THIS is the first of two single movement pieces for piano and orchestra; the Rondo Brilliant in E-flat major was composed in 1834. This Capriccio was written in London. There is a reference to it in a letter from Mendelssohn to his sister, Fanny, written from Leipzig after a performance at the *Gewandhaus* concerts on November 9, 1835. Mendelssohn had lately arrived in Leipzig to become *Kapellmeister* of these concerts. The soloist was Clara Wieck, then engaged to Robert Schumann. "Fancy, dear Fanny," wrote Mendelssohn, "in Wieck's concert the other day I listened for the first time to my B minor Capriccio (Clara played it like a demon) and I liked it very well. I am sure I had thought it quite a stupid thing since you and Marx abused it so, but it has really a bright sound with the orchestra and seems good enough by way of a concert piece. I believe it is prettier than the one in E-flat, but I believe that you hold the contrary opinion."

There is a short introduction in B major (Andante) in which the pianist plays a melody over full chords to an accompaniment of pizzicato strings. The main body of the piece is an Allegro con fuoco in B minor. It is treated by the plan of bravura phrases from the piano in alternation with the orchestra, which has occasional tutti passages alone. The piano part never has more than the lightest accompaniment and often plays without the orchestra. By this it has the utmost prominence throughout.

[COPYRIGHTED]

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 ST. BOTOLPH STREET, BOSTON

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, CHARLES H. TAYLOR
Treasurer, CHARLES E. COTTING
Secretary, FRANCIS H. BURR
Chairman Ladies' Committee
MRS. CHARLES E. COTTING

"BACCHUS ET ARIANE," Ballet, Second Suite, *Op.* 43

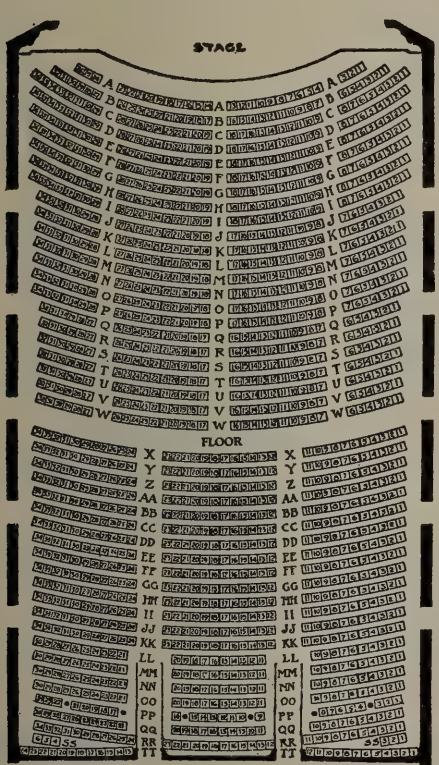
By Albert Charles Roussel

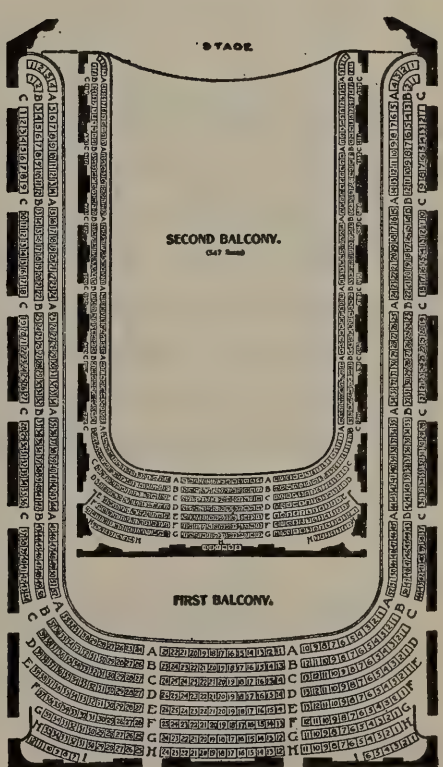
Born in Turcoing (Nord), France, April 5, 1869;
died in Royan (near Bordeaux), France, August 23, 1937

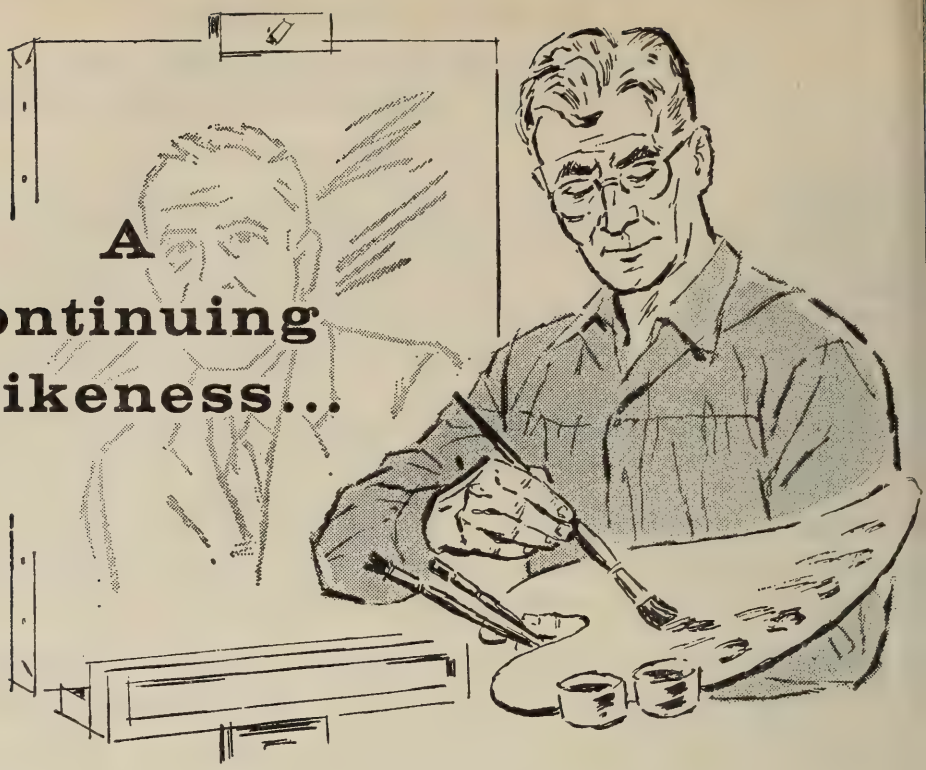
Roussel composed the Ballet *Bacchus et Ariane* between June and December, 1930, at Vasterival and Paris. It was first performed May 22, 1931, at the *Théâtre de l'Opéra.* Serge Lifar (Bacchus), Peretti (Thesée) and Spessiwtzewa (Ariane) were the principal dancers. Philippe Gaubert conducted. The choreography was planned by Abel Hermant, and executed by Lifar. The Second Suite, drawn from Act II, was published in 1932. It was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Munch conducting. Dr. Munch introduced the Suite to Boston, as guest, December 26–27, 1946.

The required orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, celesta, 2 harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

THE legend of Ariadne on the Island of Naxos, once used by Richard Strauss, has furnished Roussel with a ballet in the Greek classical tradition. According to the plot of Abel Hermant, Theseus does not abandon Ariadne on Naxos, where he has taken her after she has rescued him from the Minotaur, but is chased from the Island by







A continuing likeness...

When you commission a portrait, you want a likeness that has the special quality of yourself.

And when you appoint an executor-trustee, to carry out your plans for the future of your family—you want to provide a "continuing likeness" of how you want these tasks performed.

For more than three quarters of a century, this Company has concentrated on managing the property of New Englanders and their families. Our purpose: to attain that character of administration that has the individual quality sought by the person who created the estate.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Bacchus. The God has first laid a spell of sleep upon Ariadne, whereby she partakes of his revels as in a dream, but does not know until she wakes that Theseus has gone.

The following directions are printed in the score: Introduction (Andante). Awakening of Ariadne – She looks around her surprised – She rises, runs about looking for Theseus and his companions – She realizes that she has been abandoned – She climbs with difficulty to the top of the rock – She is about to throw herself into the stream – She falls in the arms of Bacchus, who has appeared from behind a boulder – Bacchus resumes with the awakened Ariadne the dance of her dreaming – Bacchus dances alone (Allegro – Andante – Andantino) – The Dionysiac spell – A group marches past (Allegro deciso) – A faun and a Bacchante present to Ariadne the golden cup, into which a cluster of grapes has been pressed – Dance of Ariadne (Andante) – Dance of Ariadne and Bacchus (Moderato e pesante) – Bacchanale (Allegro brillante).

According to the legend, Bacchus immortalizes her with a kiss, ravishes stars from the heavens and sets them as a crown upon her brow.

[COPYRIGHTED]

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

The remaining concert in this series will be as follows:

SUNDAY AFTERNOON, APRIL 3, *at* 3

NICOLE HENRIOT-SCHWEITZER, *Piano*

BALDWIN PIANO RCA VICTOR RECORDS

"The Boston Symphony Orchestra is one of the very greatest instruments of artistic utterance ever developed by any civilization on earth."

— JOHN M. CONLY, *High Fidelity Magazine.*

The eminence of the Orchestra was shown in 1952 when the Congress for Cultural Freedom invited it to perform in Europe. In 1956, at the invitation of the United States Government and again at no expense to the Orchestra, concerts were given in Moscow and Leningrad as part of the Orchestra's second foreign tour. This spring, again at the invitation of and financed by the Government, the Orchestra will be heard in Japan and the Far East.

The Orchestra could not have developed into "one of the very greatest instruments of artistic utterance" without the generous support of those who have a proud affection for it.

Many find their pride and affection expressed through membership in the Friends of the Boston Symphony Orchestra. Your membership in the Friends will be welcomed.

THE FRIENDS

of the

BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL BOSTON 15

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198*
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233*
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066*
	Violin Concerto (HEIFETZ)	LM-1992*
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228*
BLACKWOOD	Symphony No. 1	LM-2352*
BLOCH	"Schelomo" (PIATIGORSKY)	LM-2109
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274*
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111*
	"Prelude to the Afternoon of a Faun"	LM-1984*
	Three Images	LM-2282*
DUKAS	The Apprentice Sorceror	LM-2292*
ELGAR	Introduction and Allegro	LM-2105*
FRANCK	Symphony No. 1 in D minor	LM-2131*
HAIEFF	Symphony No. 2	LM-2352*
IBERT	"Escales" (Ports of Call)	LM-2111*
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MAHLER	"Kindertotenlieder" and "Lieder eines fahrenden Gesellen" (MAUREEN FORRESTER)	LM-2371*
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (HEIFETZ)	LM-2314*
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314*
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237*
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984*
	"Mother Goose" Suite	LM-2292*
	Piano Concerto (HENRIOT-SCHWEITZER)	LM-2271*
ROUSSEL	"Bacchus et Ariane" Suite	LM-6113
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292*
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239*
	Serenade for Strings	LM-2105*
	Violin Concerto (SZERYNG)	LM-2363*
WAGNER	Excerpts (EILEEN FARRELL)	LM-2255*
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109

* Also a stereophonic recording.

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE—
CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.
ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN
J. DEANE SOMERVILLE



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

Without obligation on your part, we would be happy to act as your insurance architects. Please call us at any time.

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST

in association with

OBRION, RUSSELL & CO.

When You Think of Insurance . . . Think of us!

108 Water Street **Boston 6, Massachusetts**

LA fayette 3-5700

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

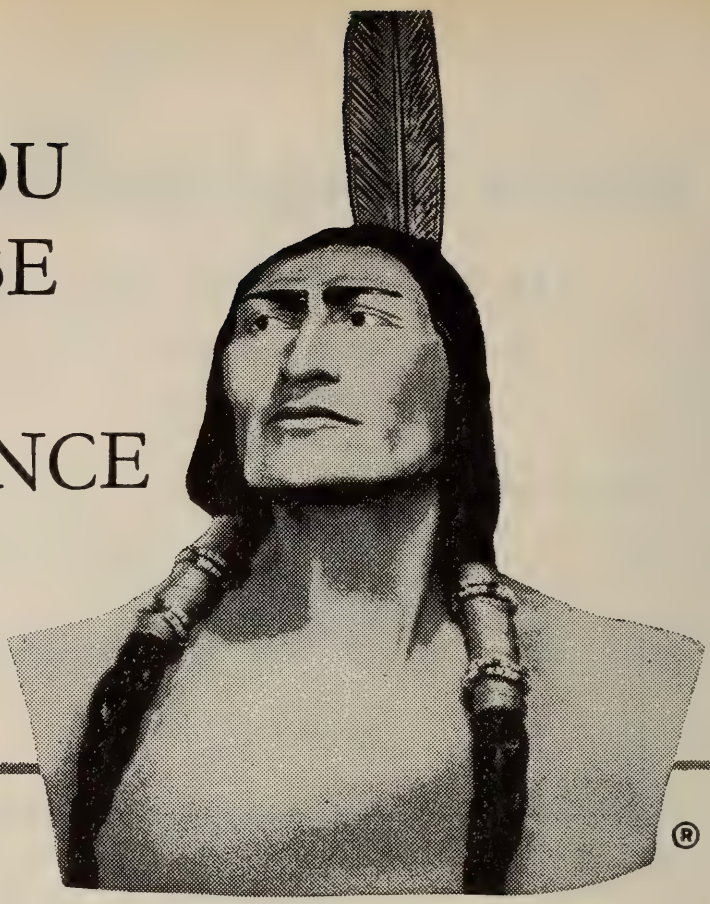
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program 7

NOTES

Bach (Suite No. 3) 9
Piston (Symphony No. 6) 14

ENTR'ACTES

A Pampered Age?
(*Howard Taubman*) . . . 18
Ballades in General and
Fauré's in Particular
(*Klaus G. Roy*) 30
More Views on Serialism
(*Walter Piston*) 34
Reminiscences of Maurice Ravel
(*Eva Gauthier*) 44

NOTES

Fauré (Ballade, for Piano and
Orchestra) 50
Ravel (Concerto for Piano
and Orchestra) 53

Symphoniana

EXHIBITION

The exhibition which opens in the Gallery this week will consist of paintings loaned by the Gallery of Tyringham, Massachusetts.

• •

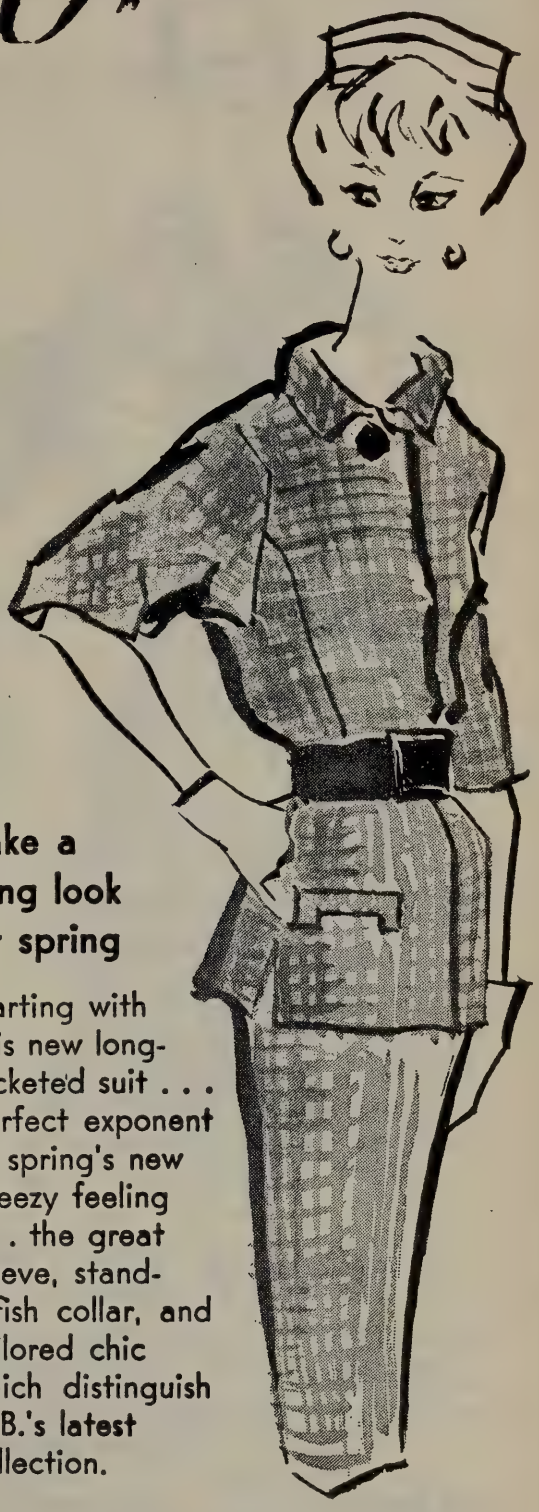
THE FAR EASTERN TOUR

A tentative itinerary is announced for the Boston Symphony Orchestra's eight-week tour of Far Eastern countries. The costs of the tour will be met by the United States Government as part of the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

Charles Munch as conductor will share the concerts with Richard Burgin and Aaron Copland. The entire Orchestra will depart from Boston on April 25 by chartered flight. After a change of planes on the West Coast, the Orchestra will fly to Korea where they arrive on April 27.

Two concerts will be given in Korea,

Hurwitch
BROS.



take a
long look
at spring

starting with this new long-jacketed suit . . . perfect exponent of spring's new breezy feeling . . . the great sleeve, stand-offish collar, and tailored chic which distinguish H.B.'s latest collection.

twenty newbury

Makanna Inc.
The Trousseau House of Boston



As Fresh As Spring

Our striped Arnel shirtmaker—its bodice tucked; its sash a solid-colored contrast. Green or Blue.
10-16 **$39.95**

416 Boylston St.
Boston 16
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

in Seoul and probably Pusan, before the Orchestra flies to Tokyo on May 1. Approximately 22 concerts will be given in 16 Japanese cities during May. Six of these concerts will be held in Tokyo and two in Osaka.

Three concerts are scheduled for Manila in early June before the Orchestra flies to Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. From Australia the Orchestra will fly to New Zealand for two concerts in Auckland and Wellington before its return to the United States. The Orchestra will arrive by plane in Boston on June 19 to prepare for the Berkshire Festival which opens on July 8 at Tanglewood.

Charles Munch and his two associates plan to perform 22 compositions by 19 composers on the tour. Included in the tentative list are eight works by seven American composers: Samuel Barber, "Medea's Meditation and Dance of Vengeance"; Easley Blackwood, Symphony No. 1; Aaron Copland, Symphony No. 1 and the Suite from "The Tender Land"; Norman dello Joio, "Variations, Chaconne and Finale"; Leon Kirchner, "Toccata"; Walter Piston, Symphony No. 6; and William Schuman, "New England Triptych."

• •

NICOLE HENRIOT-SCHWEITZER

Nicole Henriot-Schweitzer, born in Paris, studied with Marguerite Long and entered the Paris Conservatory at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. She was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American début January 29, 1948, then playing the first of many concerts in this country, including several appearances with this Orchestra. She is the wife of Dr. Munch's nephew, Jean-Jacques Schweitzer, who is also a nephew of Dr. Albert Schweitzer. They were married in Boston in January, 1958.



filene's

Boston
Belmont
Chestnut Hill
Wellesley
Winchester
Hyannis
Northshore,
Peabody

Young Bostonian Shop

You'll feel new spirit, new verve, new graceful animation with the dramatic endowment of fashion on your sleeves . . .

Kimono sleeves

gather wide-spread momentum on a silhouette divine. A shape to fulfill the promise of femininity making the most of your waistline . . . expressing the mastery of line and cut in sheer wool. Gendarme navy, sizes 12-18, fifth floor. $49.95

On sale at Filene's Boston only



To the lawyer

who stands convicted by his family of overwork

"I understand, Dad, but how about *next* Saturday?" . . . "That's all right, dear, I'll just tell the Browns that something came up."

Is "something" *always* coming up when you'd like to spend some time with your youngsters or take your wife out for an evening? If that "something" involves personal problems or paperwork regarding your investments, we hope you will let Old Colony give you a helping hand.



Next time you're in the Bank, pick up a copy of "Investment Management." Better yet, let us send you one: It explains how Old Colony can relieve you of this personal burden at most modest fees.

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:15

OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.



Allied with THE FIRST NATIONAL BANK OF BOSTON

Sixth Program

SUNDAY AFTERNOON, APRIL 3, *at* 3:00 *o'clock*

BACH . . . . . Suite No. 3, in D major, for Orchestra

I. Overture
II. Air
III. Gavotte I; Gavotte II
IV. Bourrée
V. Gigue

PISTON . . . . . *Symphony No. 6

I. Fluendo espressivo
II. Leggerissimo vivace
III. Adagio sereno
IV. Allegro energico

INTERMISSION

FAURÉ . . . . . Ballade, for Piano and Orchestra, *Op.* 19

RAVEL . . . . . *Concerto for Piano and Orchestra

I. Allegramente
II. Adagio assai
III. Presto

SOLOIST

NICOLE HENRIOT-SCHWEITZER

Mme. HENRIOT-SCHWEITZER uses the Baldwin Piano

BALDWIN PIANO *RCA VICTOR RECORDS

scene-stealing **small fur . . .**



from a collection
fresh this spring at

R.H. Stearns

Boston
Chestnut Hill

OVERTURE (SUITE) NO. 3 IN D MAJOR FOR ORCHESTRA

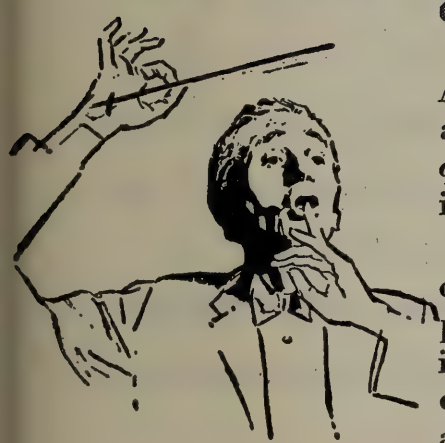
By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 27, 1750

This "Overture" calls for 2 oboes, 3 trumpets, timpani, first and second violins, violas and basso continuo.

Philip Hale found a record of a performance in Boston under Theodore Thomas, October 30, 1869, and another by the Harvard Musical Association, January 20, 1870.

BACH'S "overtures," as he called them, of which there are four, have generally been attributed to the five-year period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art – it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most



sotto voce

A conductor and 103 musicians interpret a delicate passage with expert finesse. But *quietly*, so that each note can speak for itself.

Here at Rockland-Atlas, every officer in our Trust Department is a specialist in his particular field, be it investments, administration, or operations. Their *harmonious* cooperation with testators, beneficiaries and attorneys marks the Rockland-Atlas trust relationship.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

of his chamber music, half of the "Well-tempered Clavichord," the "Inventions." Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The first suite, in C major, adds two oboes and bassoon to the strings. The second, in B minor, is for solo flute and strings. The last two suites, which are each in D major, include timpani and a larger wind group; in the third suite, two oboes and three trumpets; in the fourth suite, three oboes, bassoon and three trumpets.

The "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* such as Lulli wrote was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg

TEN STORES WELCOME YOU

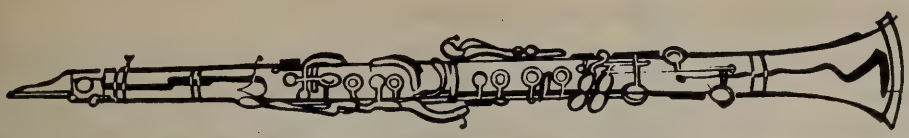
S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford



CLARINET: Paradoxically, this mellow woodwind which was to be embraced so fervently by generations of French musicians and composers was a German creation. Around 1690, a Nuremberg family of instrument-makers named Denner developed the clarinet from the older *shawm* or *chalumeau*. Soon it was known as the *clarino*, for the similarity of its tone to that of the high trumpet register, and then as *clarinetto*, for its relatively small size. Taken up by Handel, then Rameau, then Mozart and the Classical composers, its success was assured. With the invention of the Boehm action in 1840, the clarinet appeared in its modern form — a form so popular that it has been made in some 20 sizes, from the shrill octave clarinet to the contrabass clarinet, deeper than the double bassoon!

CONFIDENCE: The man in The Merchants' Trust Department who helps to plan and manage your trust fund is a man of discretion and understanding who merits your confidence . . . and a man of authority and experience who *inspires* it. As your family banker, he'll work with you confidentially — and confidently — to achieve your financial goals. Meet him soon at . . .

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831
MEMBER F.D.I.C

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The *"ouverture"* of the third suite, which is its main substance, consists of a "grave," a vivace on a fugued figure, and a return of the "grave" section, slightly shorter and differently treated. The air, lento (which certainly deserves its popularity, but not to the exclusion in lay experience of many another beautiful air by this composer), is scored for strings only. The Gavotte is followed by a second gavotte, used in trio fashion (but not more lightly scored as was the way with early trios), the first returning da capo. The Bourrée (allegro) is brief, the final Gigue more extended but nevertheless a fleeting allegro vivace.

[COPYRIGHTED]



la maisonette
the little house of many designers
115 newbury street, boston
presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!
Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892
22 BOYLSTON STREET
BOSTON
Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

SYMPHONY NO. 6

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

Walter Piston's Sixth Symphony was commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for this Orchestra's anniversary season and is dedicated to the memory of Serge and Natalie Koussevitzky.

The following orchestration is called for: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, triangle, snare drum, military drum, tambourine, cymbals, tam tam, 2 harps, and strings.

IN ANSWER to a request for information about his new Symphony, the composer has sent the following interesting communication:

"It is known that no two orchestras sound alike, and that the same orchestra sounds differently under different conductors. The composer of orchestral music must be aware of this, and his mental image of the sound of his written notes has to admit a certain flexibility. This image is in a sense a composite resulting from all his experience in hearing orchestral sound, whether produced by one or two instruments or by the entire orchestra in tutti.

ONLY *the* STEINWAY



Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

"While writing my Sixth Symphony, I came to realize that this was a rather special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this symphony on the piano.

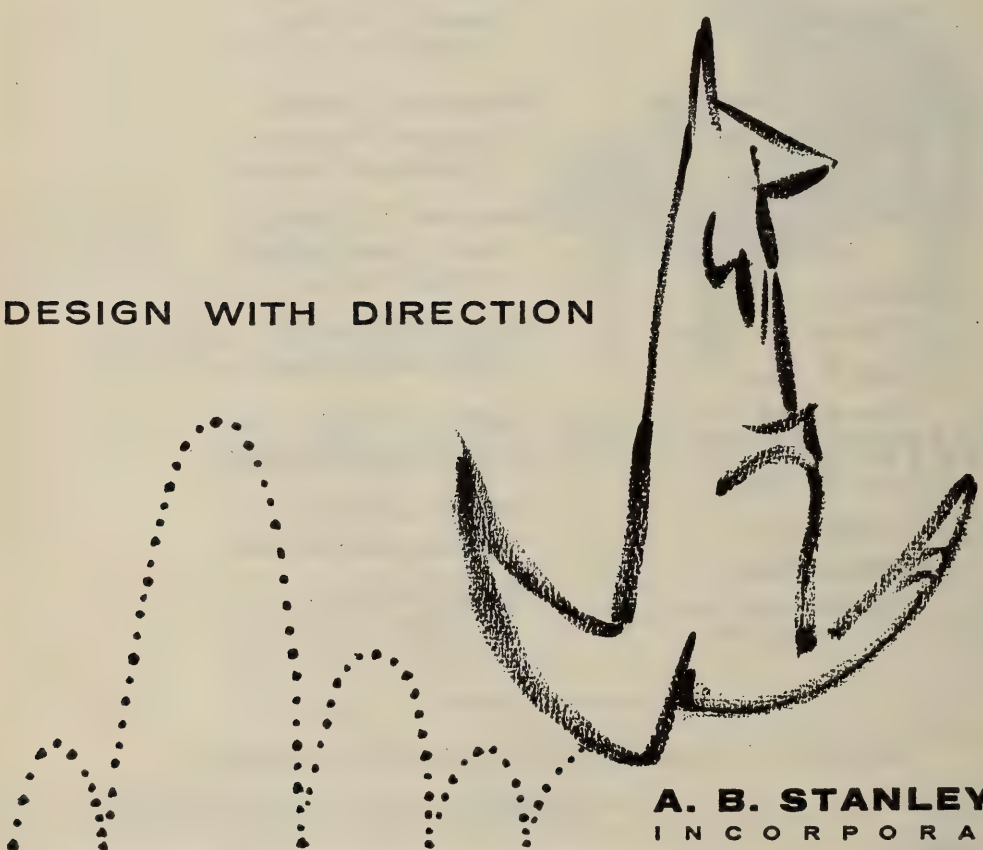
"Little need be said in advance about the symphony. Indeed, I could wish that my music be first heard without the distraction of preliminary explanation. The headings listed in the program are indicative of the general character of each movement. The first movement is flowing and expressive, in sonata form; the second a scherzo, light and fast; the third a serene adagio, theme one played by solo cello, theme two by the flute; and the fourth an energetic finale with two contrasting themes. The symphony was composed with no intent other than to make music to be played and listened to.

"I take this occasion to express my immense indebtedness to the members of the Boston Symphony Orchestra and to the conductors Serge Koussevitzky, Richard Burgin, and Charles Munch, for the many superb performances of my music."

[COPYRIGHTED]

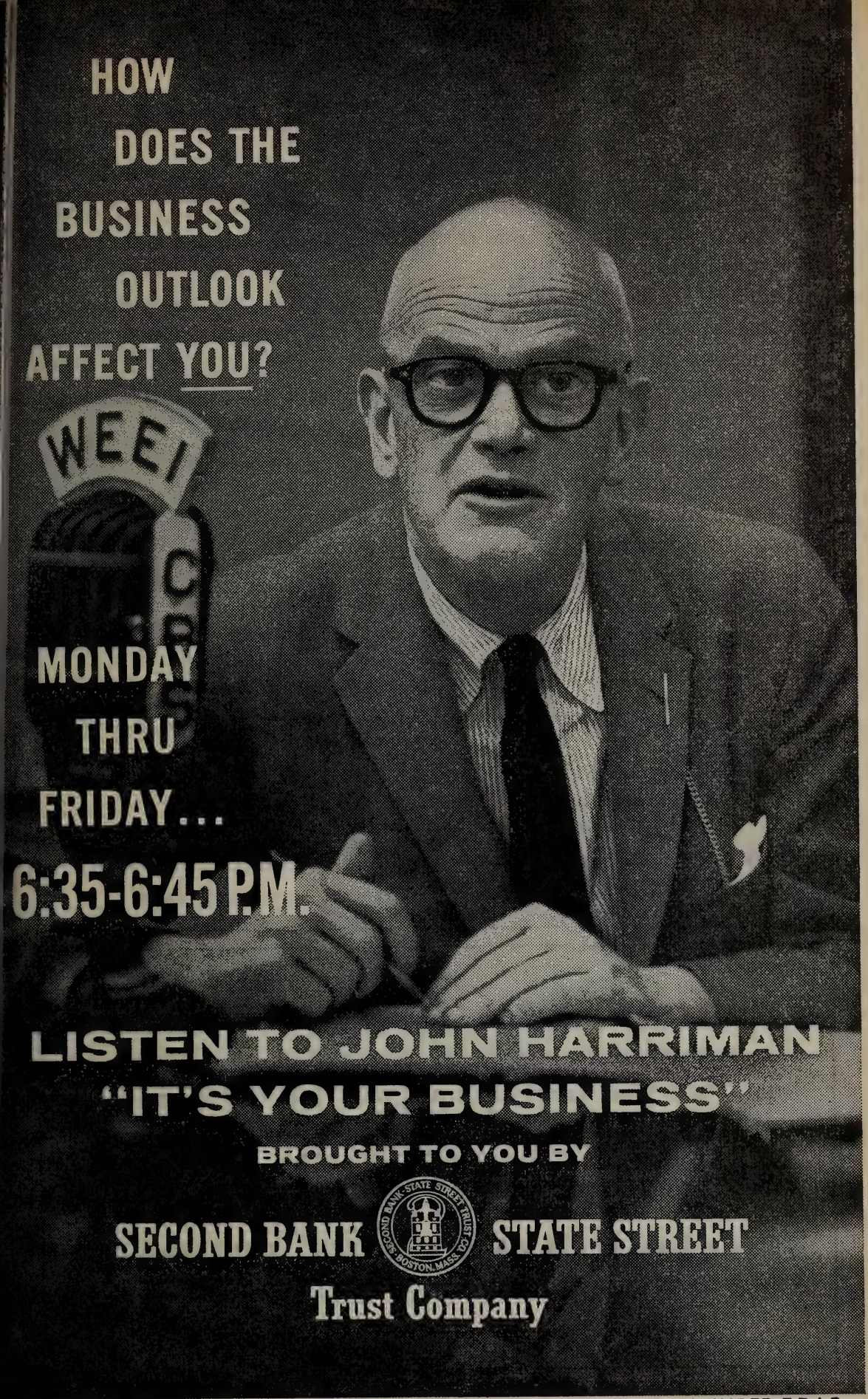
Furniture for Science Laboratories

DESIGN WITH DIRECTION



A. B. STANLEY CO.
INCORPORATED

230 Route Nine, Chestnut Hill 67, Newton, Massachusetts


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

A PAMPERED AGE?

By HOWARD TAUBMAN

New York Times, March 20, 1960

IS THE composer in the United States pampered? Is the very concept, "American composer," one that should be junked as a stale appeal to nationalism?

In Paul Hindemith's opinion the answer to both questions is an uncompromising yes. He aired these and other equally peppery views at lunch recently the day before his departure for Europe. At sixty-four his short, stocky figure exudes energy and his mind ranges over a wide variety of ideas with incisiveness and humor.

Mr. Hindemith has a solid basis for estimating the American scene. He lived, taught and worked here for a number of years. Although he was born in Germany and now resides in Switzerland, he is a citizen of this country. He keeps in constant touch with developments. His opinions are presented here because they are stimulating, not because this column necessarily agrees with all of them.

He was not jesting when he posed his provocative questions. Mrs.

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Molto tranquillo

It's a wonderful feeling of peace and satisfaction to know that you have planned well for the security of your family's future — through an estate program with the United States Trust Company.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



orchestration

...is as important to the performance of a symphony bassoonist as Home Office support and cooperation are to your local insurance agent. Companies of the Boston Insurance Group bring this cooperation to more than 8,000 Independent Insurance Agents throughout the United States, its Territories and Canada. An organization of 68 strategically located Boston "Local Home Offices" helps agents serve Boston policyholders better.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT

Equitable Fire Insurance Company, Charleston, South Carolina

Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

Hindemith, however, urged him to be cautious, and he conceded that discretion might be in order. Then he added with a smile that his views were not a secret, that many of them were published in his book, "A Composer's World," based on his Charles Eliot Norton lectures at Harvard ten years ago. Mrs. Hindemith reminded him that he had avoided using contemporary names. He nodded and largely avoided identifying the people he discussed.

He did not hesitate, however, to identify the two men of the last half century who, in his judgment, deserve the appellation of composer. Only Igor Stravinsky and Béla Bartók, he contended, have written music that will live. He could not, he added, discuss the possibilities of Paul Hindemith's future.

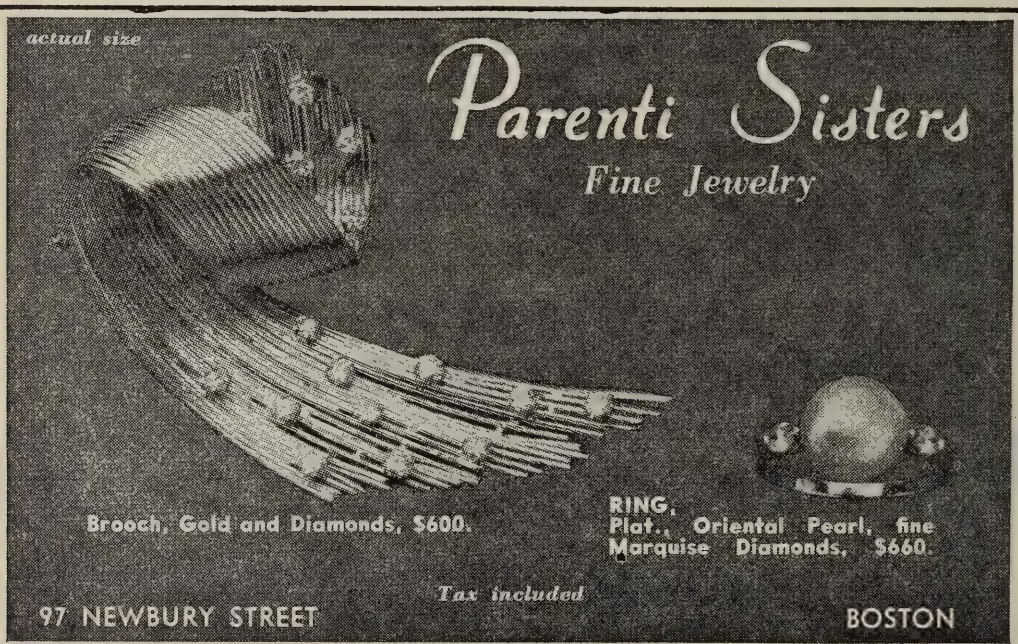
Schoenberg? Mr. Hindemith had doubts. Webern? He was equally dubious. Berg? Several works like "Wozzeck" had a chance of survival, but of the other pieces Mr. Hindemith was not sure.

Was he aware that he had omitted some renowned names? Mr. Hindemith smiled brightly; he was well aware of what he was saying.

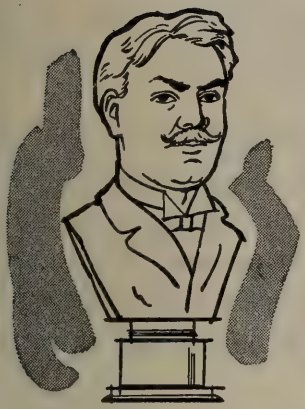
Was he aware that he had left out all Americans? Mrs. Hindemith gave him a warning look, but he did not dodge the issue. Of course, there were men in the United States who were turning out music that reflected professional skill and independence of thought, but he was

Aeolian-Skinner Organ Company

Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC
Joseph S. Whiteford, President and Tonal Director



IN 1893...



... Edward MacDowell continued to work in Boston and heard his symphonic poem, *Hamlet and Ophelia*, performed as a whole for the first time by the Boston Symphony Orchestra. Three years later he accepted a post as professor of music at Columbia.



...New England Life continued its growth under the direction of its Boston headquarters in spite of a depression that swept the country depleting the gold supply and leaving the nation close to bankruptcy. Through five major wars and seven depressions the stability of New England Life has remained unshaken.

NEW ENGLAND

Mutual LIFE Insurance Company
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

not prepared to say that any had reached the highest level.

Mr. Hindemith used the word composer with scrupulous reserve. According to this scheme of values, one observed, it was like a synonym for the word genius. Mr. Hindemith chuckled, as if to say, "Why not?"

How would he describe himself? The answer was simple: "Musician."

It is the easiest thing in the world, he continued, mindful that his words would stir resentment, to become a composer these days. It was clear from his voice that he placed quotation marks around the word in this context.

"You have thousands of them," he said. "You find them everywhere. As soon as a young man learns to write notes on music paper, he is a composer. And if he is an American composer, he has special claims to your support. But why? Don't you think it's time that this narrow nationalism were stopped? A composer is a composer, and believe me, he's a rare thing. Getting a piece written or even performed does not make a man a composer."

Mr. Hindemith went on to decry the American preoccupation with prizes, awards, scholarships, fellowships and all the other devices we have developed to give our writers of music the opportunity and freedom to learn their craft.

"You are pampering these young people," he insisted. "You are delaying the day when they must get to work. Because of your wealth and dislike for paying taxes, you have worked out ways to give money away. But the chief result is that the young musician is delaying his coming to grips with his craft."

During his years on the Yale faculty, Mr. Hindemith said, he learned all about the techniques of "pampering." He cited the examples of several graduate students who found so many sources of outside help that it was a decade or more before they began to make their own way

Hire a ROBIE Cadillac limousine



Enjoy the added convenience and dignity of a chauffeur-driven Cadillac limousine on those special occasions, when driving may easily become a chore for one member of your party. Hire a ROBIE Cadillac Limousine. Courteous uniformed chauffeurs — Moderate rental cost.

ROBIE Cadillac RENTING SERVICE

CALL {UNiversity 4-4400 / KEnmore 6-6823

95 Mount Auburn Street, Cambridge
434 Newbury Street, Boston

Jordan Marsh Company



From our exquisite spring and summer collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

as musicians. He added wryly that he had not had the courage to decline to endorse their applications.

"Don't think that the pampering is confined to America," he said. "It is now spreading to Europe. With prosperity European citizens have begun to copy your techniques of scholarships, fellowships and prizes."

Isn't all this the contemporary equivalent of the princely patronage of old?

Mr. Hindemith shook his head. Haydn, he observed, was an employe of Prince Esterhazy. He worked incessantly at his trade of musician. He ground out little pieces that the prince could play. He provided music for all sorts of occasions, and he took part in playing it. If he also turned out many symphonies that endure, that was because he was a composer.

Mr. Hindemith's impatience with "pampering" derives from a conviction that one cannot be taught to write music, one can only learn. He begged the visitor to be sure to look at certain passages in his book. The following may be quoted as representative of Mr. Hindemith's philosophy:

"In earlier times composition was hardly taught at all. If a boy was found to be gifted for music, he was given as an apprentice into the care of a practical musician. With him he had to get acquainted with many branches of music. Singing was the foundation of all musical

BOCA GRANDE PALM BEACH

Tatsaunders INC.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

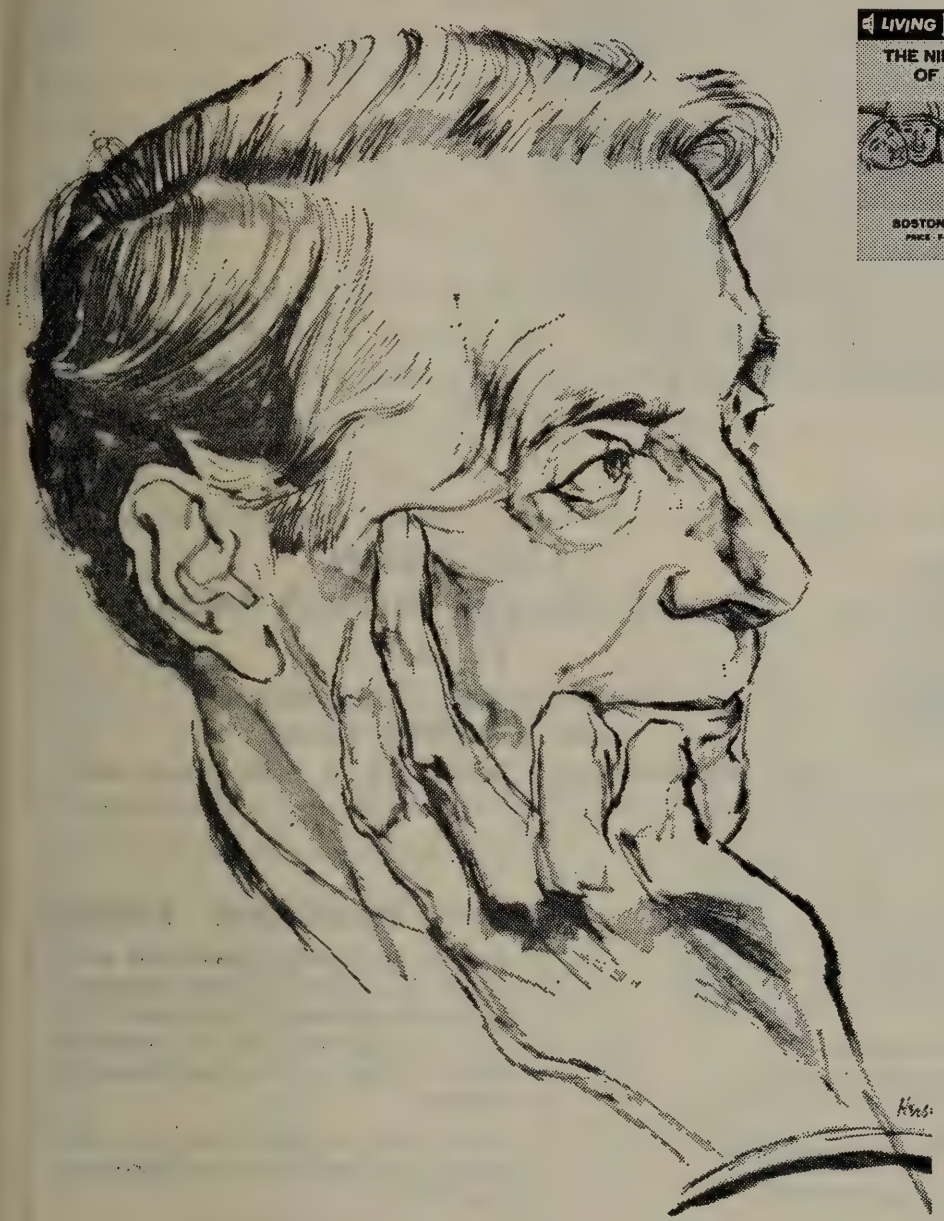
Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

work. Thus singing, mostly in the form of group singing, was one of the most important fields of instruction.

"The practical knowledge of more or less all instruments was a *sine qua non.* Specialization was almost unknown. Frequently a musician may have been better on the keyboard than with the bow and with woodwinds or brass, but that would not have absolved him from playing as many other instruments as possible.

"And all this playing was done with one aim in mind: to prepare the musician for collective work; it was always the community that came first. Soloistic training was nothing but a preliminary and preparatory exercise for this purpose. Hand in hand with this daily all-round routine in instrumental training went a solid instruction in the theory of music – not only what we call theory in our modern curricula, namely harmony, counterpoint and other branches of musical instruction, but true theory, or if you prefer another name, the scientific background of music."

Mr. Hindemith wrote and spoke out of a personal, lifelong background of practical musicianship. His theories worked for him. He has earned the right to the proud title of composer. One would only add that a few other names of the last fifty years might be added to the list.



LUNCHEON
Served Monday through Friday
11 to 3
The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651



BOSTON BOOK and ART SHOP
Books on Fine and Applied Art
PRINTS • PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories – displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.

Enjoy THE MODERN CONCEPT IN *Stereophonic Hi-Fi*





Here is a splendid example of Lafayette's TRUE STEREO HI-FI, completely assembled and installed in handsome modern cabinets, ready to play. This system, the work of Lafayette electronic experts, eliminates any problems of wiring, drilling, mounting, connecting or finishing. You merely turn the switch for incomparable listening pleasure.

Other Stereo Hi-Fi components and cabinets available as completely assembled units.

Lafayette Radio

110 Federal Street, Boston

BALLADES IN GENERAL AND FAURÉ'S IN PARTICULAR

(By Klaus G. Roy in the Cleveland Orchestra programs)

THE term *"Ballade,"* as Arthur Loesser has pointed out, originally meant to the Germans "a narrative poem of substantial length, usually of some romantic or chivalric import." In vocal music, both in folk song and art song, a *Ballade* tells a story in many verses, strophes or stanzas. In earlier periods, such songs seem to have been performed in connection with dancing, as the linguistic connection proves *(ballare* – Latin and Italian for "to dance"; also *ballet,* and our word "a ball"). Chopin used the term for piano pieces of extended design, with sections of much variety in tempo. The Fifth Edition of *Grove's Dictionary* informs us that the word is "used almost indiscriminately by modern composers both in vocal and instrumental music," and comments on "the practice of applying the title to any piece of no very defined form but having a certain romantic feeling."* The key in these attempts at definition may lie with the concepts of "romantic" and "narrative." Instrumental pieces by this name seem invariably to be telling a story – one that is almost never spelled out, but usually proceeds along the lines of dramatic juxtaposition and development, with a small "cast of characters" taking part in the unfolding of a single event.

* A recent example of this would be the *Ballade for Orchestra, Op. 23* by Gottfried von Einem, one of the Fortieth Anniversary Commissions of the Cleveland Orchestra performed last season.

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



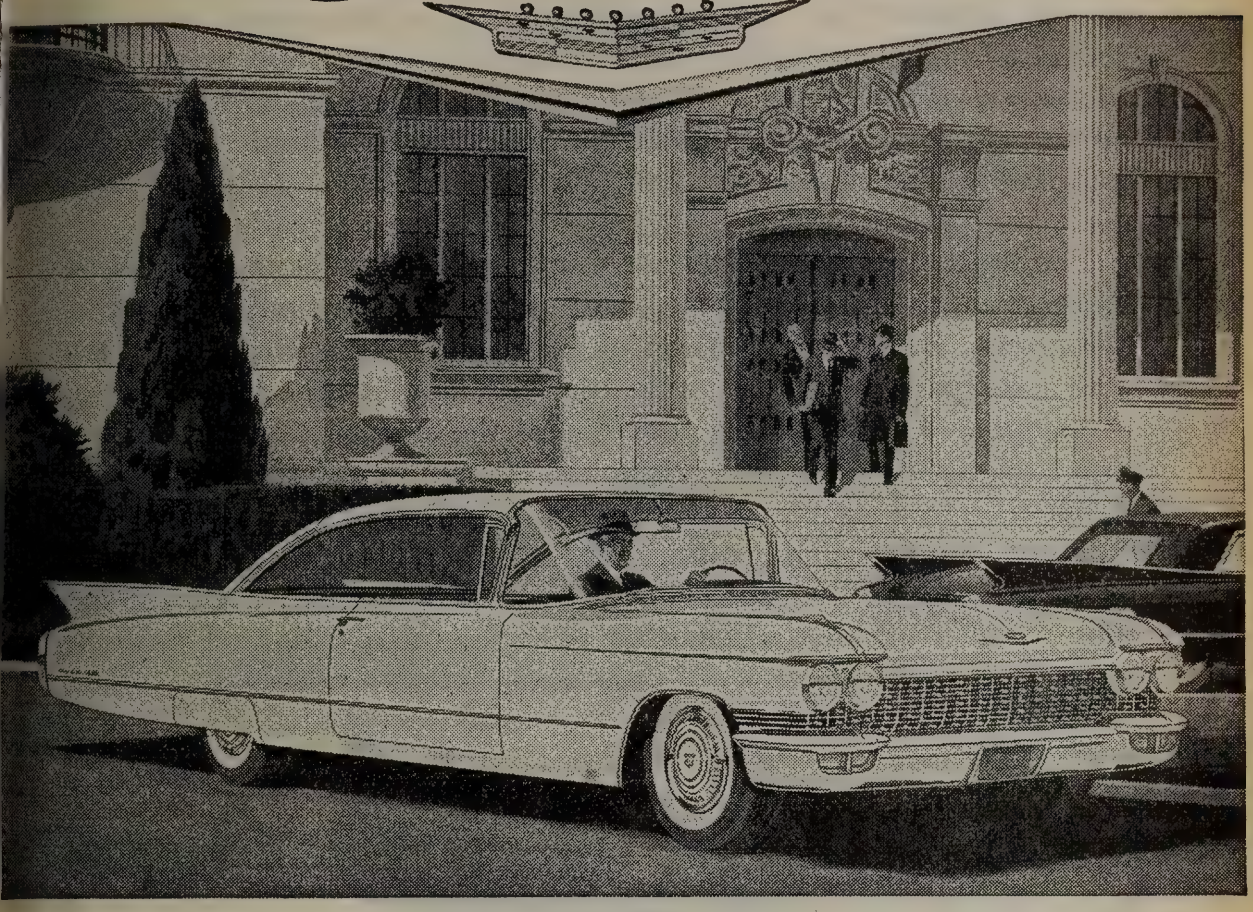
The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



Silence is the Voice of Quality!

Get behind the wheel of a new Cadillac car—point its handsome hood down your favorite highway—and listen to the silence that greets your ears!

You will hear it speak, with irrefutable logic, of the ingenuity of Cadillac design—and of the soundness of Cadillac engineering—and of the excellence and integrity of Cadillac craftsmanship.

For almost six decades, Cadillac has devoted itself to the creation of the finest motor cars it is possible to produce.

Never before, however, has this quest for perfection been as fruitful as for 1960.

In its styling and design, in its construction and assembly, and in its attention to detail—it is, far and away, the finest Cadillac yet.

We suggest that you see this new Cadillac—and drive it—and listen to it—at your earliest convenience.

You'll find, we're certain, that the quiet of a Cadillac car is the most eloquent sound in motordom.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

If Fauré's *Ballade* tells such a story (and we should not try to make one up in terms of literature), it is a pleasant one, free of heroic struggle or violent conflict. The composer himself was a modest person, not given to powerful utterance in life or in music. He loved especially the intimate smaller forms of music, as his many exquisite songs attest. Aaron Copland has spoken of Fauré's "pre-Wagnerian brand of romanticism," characterizing it as "delicate, reserved and aristocratic. Moreover, no matter what its derivation may have been, it possessed all the earmarks of the French temperament: harmonic sensitivity, impeccable taste, classic restraint, and a love of clear lines and well-made proportions."

The word "pre-Wagnerian" is an interesting one, for in the *Ballade* Fauré seems to have turned back with particular affection to the music of Chopin. In the later version of the piece, it is labeled "for piano with accompaniment of the orchestra" — exactly like the two concertos of Chopin. There too, the function of the instruments was that of supplying a simple setting to make the pianistic jewel more luminous, rather than as a structural or dramatic foil to the solo part. As in so much of Chopin's piano music, the right hand carries the long and expressive lines in the *Ballade,* accompanied by the left. Here too are those wonderfully decorated scale passages, those trills and *fioriture*



KLM *is proud to be the Airline preferred by the*

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



("flowering" embellishments), those prismatic harmonic changes, those fanciful modulations. In the transparent texture, the piano may sing to its heart's content – improvise, as it were, in relating its friendly tale.

With all his relationships to the early romanticist composers and to the music of his own time, Fauré was an individualistic musician. He wrote this piece in 1880, five years before César Franck's "Symphonic Variations"; yet it is in many ways more "advanced" harmonically than Franck's work, pointing toward a kind of freedom that subtly prophesies some of the developments of our own century. Many of the "modern" musicians who studied with Fauré (among them Ravel, Florent Schmitt, Roger-Ducasse, and Nadia Boulanger) found in his music much that looked clearly toward the future. There are, in the *Ballade,* several passages that make our eyebrows go up in surprise – certain branchings-out of the harmony so daring in their context that they may at first sound like "wrong notes." Occasionally, one may find touches of impressionistic practice, but Fauré was never really engulfed in this important trend later brought to fruition by his junior of seventeen years, Claude Debussy. He remained a disciple of classic designs, utilizing canon and contrapuntal imitation, sonata forms, sections formally divided by full stops, and showed an absence of interest in coloristic or imagistic effect.

• •

The Brown and White Fleet

Boston Cab — **KEnmore 6-5010**

Brighton Cab — **STadium 2-2000**

Brigham Cab — **BEacon 2-5500**

Cleveland Cab — **ASpinwall 7-8700**

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for
Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9188

One need hardly describe the progress of a piece so fragile and so easy to follow. That there are two main themes (*Andante cantabile* and *Allegro moderato*) which are subtly combined in due course will be obvious to every ear. Most attractive of all, perhaps, is a third idea in a swaying 6/8 meter; it is in an orchestral statement of that subject that one of the harmonically most striking passages occurs. A fine formal device is the transformation of the *Allegro moderato* melody, first stated in 4/4 time, into the more flowing triple meter. The close, with its bird-song evocations, is sheer poetry.

Alfred Cortot, the famed French pianist, has written about the *Ballade* that the composer's individuality is "recognizable at once in the completely novel conception of a form that seems to have been fated, by Romanticism, to the exclusive expression of passionate and heady emotion. To the contrary, the work is calm and controlled in an atmosphere of quiet happiness." He regards the composition as a series of "modulations in one prevailing lyrical mood rather than variations in the academic sense. . . . They are united by a hidden logic, and their rhapsodic nature is balanced by a scrupulous care for unity and proportion."

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Minton's Ancestral

An *English bone china* pattern with enameled motifs in soft shades of rose and turquoise on the lovely Fyfe swirl shape.

Five-piece place setting
$23.75

At Chestnut Hill, Northshore. Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

MORE VIEWS ON SERIALISM

By WALTER PISTON

(From "The Score," July, 1958)

SYSTEMATIC organization of tones is no new thing. From the isorhythmic motets of Philippe de Vitry, the invertible fugues of J. S. Bach, the unresolved *appoggiaturas* of Maurice Ravel, the polytonality of Darius Milhaud down to the melodic transcription of a silhouetted mountain range by at least one composer, or the young student's symphonic piece based on two friendly telephone numbers, composers have always had a deep interest in the ordering of the twelve tones by some external logic. Now that we find ourselves surrounded by the forces of total organization, in and out of music, let us remember that they are the same twelve tones, whether found in Wagnerian chromaticism or in twelve-tone music of the twentieth century. After all, the slogan, "twelve tones related only to one another," has but added the word "only" to a description of the whole body of existing music.

It is not necessary that the means serving the composer in writing his music be detected and followed in detail by the listener. Indeed it would be a prodigious feat to trace by ear on first hearing a *cancrizans* canon in preclassical style, or for that matter one of the simpler canons in the *Kunst der Fuge.* A knowledge of the composer's method adds to one's æsthetic appreciation of the music, it is true. An educated

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings FLOWER SHOP, INC. 248 HUNTINGTON AVE.
Sundays and Holidays KEnmore 6-2076 and 2077 opposite Symphony Hall

T. O. Metcalf Co.
LETTER PRESS PRINTING PHOTO OFFSET
BOSTON 10, MASS.
51 MELCHER STREET :: *Telephone:* HANCOCK 6-5050



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

person enjoys knowing, for instance, that a passage he is hearing is constructed in triple counterpoint. Probably one of the sources of his pleasure is the realization that the composer has been able to create significant and expressive music under strictly imposed limitations. Niceties of balance and variety in the tonal centres employed in an extended composition are not consciously appreciated by an average listener, but he is more or less affected by their presence.

One of the more baffling of the complex attributes of music, and at the same time one of its fascinations, comes to light whenever any sort of technical analysis is applied. For instead of arriving at or even approaching a single definitive explanation, the analytical process usually uncovers a multiplicity of explanations, some of which may have been hitherto undreamed of. This is further complicated by the question whether we are trying by analysis to discover the composer's intentions and procedures, or whether we are primarily concerned with the effect produced, in terms of musical meaning. Recognizing that these two facets of creation may present quite different aspects, it seems obvious that we should strive to learn about both.

Such a twofold approach is essential in a study of variation technique as used by composers. It has been suggested that a variation of a given motive ought to show its derivation from the original, and that in order to do so at least one of the basic elements, melody, harmony, or rhythm, must be preserved. Now the only rules worth stating are

for superb footwear by master craftsmen



Joseph Antell

Boston Wellesley

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK. INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

those we deduce by observing the practice of composers, and this leads to the conviction that the highest type of variation is one in which a seemingly new musical idea is achieved. As for the derivation, any motive whatsoever can be shown, with the aid of a good lawyer, to have been derived from any other motive. Music is like that, and besides, is not contrast a superior kind of variation? Anyway, if we are interested in the composer's method, certainly the common derivation of two motives from the same tone row constitutes a real connection between the two.

Considering that in orthodox tonal harmony one cannot tell the key of a solitary chord (a G major triad may be the dominant of C major, or it may be the Neapolitan Sixth of F-sharp), it seems quibbling to complain that a chord in twelve-tone music does not show its derivation from a certain series. Any chord in tonal music may be interpreted in any key. This is just another way of saying that the relationship of any chord to any key may be explained in the functional terms of common practice harmony. It takes more than just one or two chords to settle a key.

In serial writing, besides the harmonies created by combined contrapuntal voices, chords are made by presenting fragments of the series as vertical instead of horizontal sonorities, a procedure not unknown

Stop & Shop Gourmet Quiz for Early Comers

1. What is a Northern Spy?
   a. Benedict Arnold b. a sneaky Eskimo c. frozen apple d. a variety of apple
2. A California Mission is a
   a. resort b. journey c. orange d. date
3. Where are English walnuts grown?
   a. England b. America c. India d. South America
4. What makes Stop & Shop Louisiana Ring Cake different?
   a. a southern accent b. its square shape c. chopped liver filling d. fresh orange bits throughout

ANSWERS:
1) d. a variety of apple 2) d. date 3) b. America 4) d. fresh orange bits throughout

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

The New England Conservatory
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

Wednesday, April 13
8:30 P.M.
ARTIST'S DIPLOMA DEBUT RECITAL by
JUNE HOPPS, Pianist

Wednesday, April 20
8:30 P.M.
SYMPHONIC WIND ENSEMBLE
JAMES DIXON, *Conductor*

Thursday, April 21
8:30 P.M.
ROBERT BRINK, Violin
ALLEN BARKER, Piano

All concerts in Jordan Hall
No tickets required

to conventional tonal music. These harmonic sounds may be accepted by the composer as they happen to come in numerical order, or they may be rearranged in spacing and inversion according to the composer's wishes. On the other hand, the composer may manipulate the series so that notes become available to create harmonies decided upon in advance. This requires skill and experience, and the result reflects the taste and discrimination of the composer. It goes without saying that ordinarily the chords are not chosen for their tonal relationships, but for qualities such as tension, relaxation, color, dynamic effect, and so forth.

These various aspects are to be considered when appraising harmonic procedures in serial technique. It is clear that the principles involved afford virtually endless freedom. In the light of this freedom it is at least permissible to view the tonal aspects of Berg's *Violin Concerto* as something more than a hangover from an outmoded style or a nullification of serial principles. And it makes a vast difference that the unprecedented strictness and rarefication of Webern's personal style is self-imposed and not produced by rigidity in the twelve-tone system.

Should the listener's perception of musical rhythm include an awareness of the location of bar lines, when he cannot see the printed page?

For information about

space and rates

in the

BOSTON POPS

PROGRAM

Call

Advertising Department,

Symphony Hall

COmmonwealth 6-1492

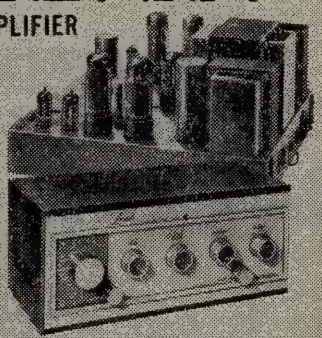
DONALD T. GAMMONS

STEREO/HIGH FIDELITY NOTE:

This is the

LEAK

AMPLIFIER



Britain's Finest... for Stereo and Monaural music

Leak is the only stereo amplifier with the infinitesimal harmonic distortion of 1/10th of 1% (0.1%) at full rated power! This means you will enjoy more realistic, satisfying music on both stereo channels... without listening fatigue.

Since the amplifier is the heart of your stereo investment, Leak protects this investment by providing an unconditional five year guarantee on all parts except tubes. No other manufacturer in the high fidelity industry offers you such security.

There is a full range of stereo and monaural amplifiers and preamplifiers... and a new FM tuner... all at moderate prices.

Available in Boston at:

LAFAYETTE RADIO
110 FEDERAL STREET

THE LISTENING POST, INC.
161 NEWBURY STREET

RADIO SHACK CORPORATION
730 COMMONWEALTH AVENUE

A quality endorsed component of British Industries Corp. (BIC)

GARRARD • LEAK • WHARFEDALE • RJ • RIVER EDGE

Surely this is not possible in many passages by Beethoven and Brahms, to name but two of the masters. So much of our music has been regular in pulse that we are deceived into believing that metre is rhythmic and that there is a virtue in the coincidence of accents with equally spaced bar lines. This time-honored misconception of the nature of rhythm tends to prevent our perception of its more subtle aspects. A flexible and highly organized rhythmic pattern like that of fine prose can be measured with a yardstick or meter, certainly, but it is only by chance that the important accents would be found in agreement with the marked divisions on the yardstick. In general, composers have tried to place bar lines as indications of down-beats, usually finding this procedure impractical when counterpoint is present, or misunderstood when the down-beat is unaccented or represented by silence. Our notation is a most inadequate tool for explaining rhythm to the performer.

Harmonic rhythm, the rhythm of root change, seems to be lost to music of twelve-tone technique. The sensation of root change is a tonal one and so perhaps it is not wanted. But its loss is an impoverishment in rhythmic resources, not to be compensated for by intricate counterpoints of melodic rhythmic patterns. The constant presence of all twelve tones creates a motionless harmonic texture just as it previously did in styles of overdone chromaticism.

BIGELOW · KENNARD CO ·

• jewelry • silver • china and glassware
• leather items • clocks • gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

In evaluating new developments, the existence of musical meaning should be acknowledged and its persistence noted. By musical meaning is meant the meaning that is acquired by our musical language through usage, and which can be explained only in musical terms. All who listen to music feel that they can and do decide when music is meaningful and when it is not, at least for themselves individually. Individuals vary widely in their reception of musical meaning, depending upon their different backgrounds, tastes, musical knowledge, hearing ability, and many other influences. The same music will have different meaning to the layman, as compared with that sensed by the professional musician, the student of composition, or the composer.

Long usage has nevertheless established an extensive common ground where music conveys much the same meaning to all. One of the most solidly entrenched of our musical habits is that of interpreting what we hear as being in some key. That is to say the common ground of meaning is governed by tonal principles. Modal scales are heard by most as alterations of major and minor, or as major scales ending on a note other than the tonic. Our generous pitch tolerance helps us hear tonally what may be badly out of tune, and performers as well as listeners lend tonal inflections to music whose intended scale is that of equal temperament.

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston Telephone: COmmonwealth 6-5101

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

These are facts of musical communication, and they should be faced by composers, performers, and listeners. At a time when tonal relationships may be wholly or partly replaced by another organizing principle, these facts are bound to heighten the conflict between the composer's intent and the listener's understanding. Thus we find that musical meaning, an indisputable aid in the communication between composer and listener, becomes paradoxically a formidable obstacle to the understanding and continued evolution of new music.

It is in the nature of creation that the composer should work with forms and sounds in a context unfamiliar to the common ground of musical meaning. He cannot help instinctively reaching into the unknown, seeking new meaning in music. Some of these meanings will inevitably escape the listener because of their unfamiliar language and the simple fact that they have not acquired the usage to make them part of our musical speech. Some are perceived by sympathetic listeners to be new aspects of known manners of expression. Others will be considered nonsense by all but the devotees and *cognoscenti*.

The significance of a composer's message does not depend upon the technical methods employed, but learning the composer's intentions cannot but help toward an understanding of his message. It is unreasonable to expect him to revitalize the common ground of musical meaning after it has been worn by so many giants of the past. Far better to welcome the expansion of this common ground by the addition of new works written under the stimulus of new ways of musical thought and meaning. That serial technique has supplied such a stimulus for the composition of such a large number of important works must be ample justification for its existence and growth during these few decades.



Café Florian

CONTINENTAL COFFEE HOUSE

85 NEWBURY

Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



LEONARD PENNARIO

Leonard Pennario is not only one of the most "brilliantly gifted virtuosos" (N.Y. Times) among America's younger masters of the keyboard . . . he is also one of the most popular. His Capitol recordings have consistently been best-sellers, all over the world.

Performances you'll want to keep on Capitol RECORDS ***"the surest sign of the finest sound"***

GRIEG:
Piano Concerto in A Minor, Op. 16

RACHMANINOFF:
Rhapsody on a Theme by Paganini, Op. 43
with the Los Angeles Philharmonic Orchestra, Erich Leinsdorf, conducting *P-8841**

KHACHATURIAN:
Concerto for Piano and Orchestra
Concert Arts Orchestra, Felix Slatkin, conducting *P-8349**

CHOPIN:
Four Scherzos, Op. 20, 31, 39, 54 . . . . . *P-8486**

RHAPSODY UNDER THE STARS
Familiar Selections by Liszt, Mozart, Beethoven, Rachmaninoff and others
with the Hollywood Bowl Symphony Orchestra, Miklos Rozsa, conducting *P-8494**

CHOPIN:
Sonata No. 2 in B-Flat Minor

LISZT:
Sonata in B Minor *P-8457*

**also available in Full Dimensional Stereo*

REMINISCENCES OF MAURICE RAVEL

By Eva Gauthier

Interviewed by Jay S. Harrison for the "New York Herald Tribune" (February 22, 1953), the famous singer (who died December 26, 1958) told of her personal memories of Ravel. The story is here quoted, and added is a part of her article on the same subject as published in the "New York Times" (January 16, 1938).

"Ravel and I made our début in Paris together: he as a young French composer and I as a young Canadian singer. From that point on we became fast friends."

What kind of a man was the great Ravel? "Well," she told us, "he was shy, and because of his shyness, a little sarcastic. But at bottom he was a charmer. Wherever he went he caused a furor, mainly, I suspect, because of his clothes."

The clothes of Ravel being a little-known topic, we immediately pursued it. "He dressed, for all the world, like a glorified jockey," Mme. Gauthier continued. "When he came to New York and we walked on Fifth Avenue he stopped traffic. Always he wore a yellow overcoat, bright yellow gloves and a yellow scarf. And he loved the scarf so, he would allow no one but himself to wash it. Added to the spectacle of his dandified clothes was his height; for, you see, Ravel was very, very tiny. His shortness, I'll tell you, caused him a great deal of embarrassment. Knowing his great passion for children I once asked him why he never married, and Ravel replied horrified, 'What! and perhaps have sons and daughters taller than I am?' "

Mme Gauthier then painted a word picture of Ravel's Paris home. "It was," she said, "full of miniatures of all kinds. Everywhere you looked there were miniatures and more miniatures. And do you know

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS

300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis

Liberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES

171 Washington Street
Dorchester, Mass.

GE 6-5547 **BI 4-2505**

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

why? Because poor Ravel thought that beside these little things he looked tall." She paused. "But that is another story. Now, would you like to hear of Ravel's trip to America?"

Mme Gauthier settled back, began again. "He was here, in 1928, on his fifty-third birthday, and as a gift he asked for three things: rare meat (for in America he thought meats were too well cooked), a trip to Edgar Allan Poe's home ('I compose like Poe writes' he was fond of saying), and an introduction to George Gershwin (whom he admired from afar). It was all arranged. I promised to invite only men, because Ravel complained that women were always fussing over him and making him nervous.

"After dinner Gershwin played some of his music and the master was delighted. It was then that George asked if he might study composition with Ravel. 'No,' Ravel replied. 'Why should you? You are now first-class Gershwin; if you study with me you will become second-class Ravel.' "

Mme. Gauthier hesitated for a moment and added parenthetically: "George Gershwin the man is not nearly as celebrated as he should be. He was a wonderful fellow and in some ways I am responsible for his success. In 1923 I gave a recital in Aeolian Hall with a program of Purcell, Bartók, Schoenberg, Milhaud, Bliss and, believe it or not, Jerome Kern and Irving Berlin. For the last group I wanted the right pianist, and a young, fifteen-dollar-a-week song-plugger working at Harms was suggested to me. That was Gershwin. He *did* accompany me, and Paul Whiteman was in the audience. Well, you know the rest.

"From a nobody, George became the toast of Broadway. And when he finally moved to Hollywood, he and Schoenberg became chums. They played tennis together all the time. Did you know," Mme.





Gauthier inquired, "that Gershwin died the same year as Ravel, and, curiously enough, of the same disease? Poor George! Poor Ravel – what a double loss to the world!

"But I am off the topic. One more story and then I have a singing pupil coming to study with me. I was in Paris when the Philharmonic under Toscanini came to town. They were playing Ravel's 'Bolero,' but for some reason the composer had not been invited. Fortunately, I received two tickets, and so I took Ravel along. As usual he was late for the concert and had to wait outside during the opening number. Just as he sat down, Debussy's 'La Mer' began, and after a while Ravel said, 'How marvellously Toscanini does this. How many things we have all learned from "La Mer." ' But he added, 'This work needs an interpretation; my "Bolero" does not.'

"The 'Bolero' began. Ravel started to boil. 'Too fast,' he shouted, 'much too fast.' And as if that wasn't bad enough, Toscanini had two saxophones play a solo that Ravel had assigned to one. That was more than he could stand. He had to be restrained from leaping out of the box. And after the performance he and Toscanini had a fearful row. But they are both geniuses and so they forgave each other."

We prepared to go. "Then," she continued, "there was Debussy. What a charming man, even though he never hesitated to take anything he wished without asking. You know it was Erik Satie who originally wanted to do 'Pelleas,' and he asked his friend Debussy to get the play for him from the author Maeterlinck. Debussy did, fell

New **PIANOS • ORGANS** Rebuilt



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. EXport 6-2224
Members of Piano Technicians Guild



Nothing makes a woman more feminine to a man

L'AiMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax

How the Whale (Of a Sale) Got Its Name



If you're in business these days you're certain of something besides taxes: your commercial ethics and advertising statements are being sifted for naughtiness by the FTC, FCC, SEC, and a possibly infinite number of less edgy guardians of customer weal. Barnum's picture has been removed from its frame, replaced by Kefauver. Demolitions experts in charge of the impending population explosion have promised not to produce a new sucker every minute, or at least to improve the ratio. Just possibly we've seen our last Semi-Monthly Birthday Sale, and the daily Million Dollar Clearance will give way to something closer to reality . . . for example a *Colossal Nervous Treasurer Event* followed by *First Annual Outwit 'Em Day,* etc.

Radio Shack has decided to pledge *not* to specify in its announcements that it will never be undersold. We were undersold by four Manhattan record shops in 1958-9, for example. Not every day, to be sure, but darn near. All four went bankrupt at 33⅓ rpm shortly before rock and roll died at 45 rpm; it was a lean year for best sellers!

Now we sound a happier note. By an odd collection of special discounts, cajoling, wishful-thinking and cynical markdown theories, Radio Shack enters 1960 with an *Ethical Mid-Winter Sale* of stereophonic LP disks on the RCA-Victor and London labels.

These regularly sell for $5.98 and $4.98 wherever records are sold at list. Where they are not sold for list the going price is $4.88 for a $5.98, and $3.87 for a $4.98, for reasons clearly brilliged by Lewis Carroll in his treatise on "Discount Operations and the Mirror Image."

Radio Shack, living precariously on a diet of curds and brinksmanship, is now selling *all* these $5.98 and $4.98 stereo LP's for $2.99 and $2.88 without tie-ins or nail-downs — in fact without even wincing.

For public record, our $2.99/$2.88 price is actually below regular dealer cost! You ask: how can it be? Aha! Now it is clear *you* are not in business! Dear friend, being in business in 1960 requires of you a certain quality. No, not faith in one's factory — *that* is suicide. The quality you need is *Massive Lack of Resistance.*

If a thing normally worth $6 suddenly costs you $3 — don't resist! Massively! Buy your head off! Tomorrow or next week or next month the tables will be turned; the $6 object will again cost you $6; the manufacturer will be heard muttering about raising the price to $6.65 due to increase in nylon rivets and antimagnetic plywood.

Radio Shack cannot accurately predict how long we will be able to offer Victor and London stereodisks below $3. All we can do, conservatively, is urge you to buy with abandon until the curtain falls. Fill your Jaguar to the gunwales. Bring your biggest wheelbarrow. It's truly a whale of a sale . . . nothing *but nothing* fishy about it!

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

in love with it, and stole it from Satie. But —" Eva Gauthier drew herself to a halt, "— that, too, is another story."

• •

The following is from the "New York Times":

"The way to see the real man was to visit Ravel at his home, which I did many times. He was a charming host, witty and ironic. A family of Siamese cats were the chief members of the household. All were ruled by an old servant of Ravel's mother, who was always suspicious of women visitors, especially foreign ones. The house, called 'Le Belvedere,' was unattractive architecturally, excepting for a beautiful garden on a slope. The furniture was small and of the Louis Philippe period, a mixture of things that were amusing, and of no value, with others of great value. The floors were black and white, the mantels were of imitation marble, and there were painted motifs on the walls done by Ravel, and he was as pleased with this accomplishment as with his compositions.

"The room in which he did most of his work was small, but it had a grand piano. On one of my visits he was finishing the Piano Concerto for two hands. He said that he was writing it for himself, as he hoped to come back to America, and planned to use it on his tour. Alas! that hope was never realized."

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

W. W. WINSHIP INC.

Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

Sharon
MEMORIAL PARK

"The Man Who Cares, Prepares"

EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-3890



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

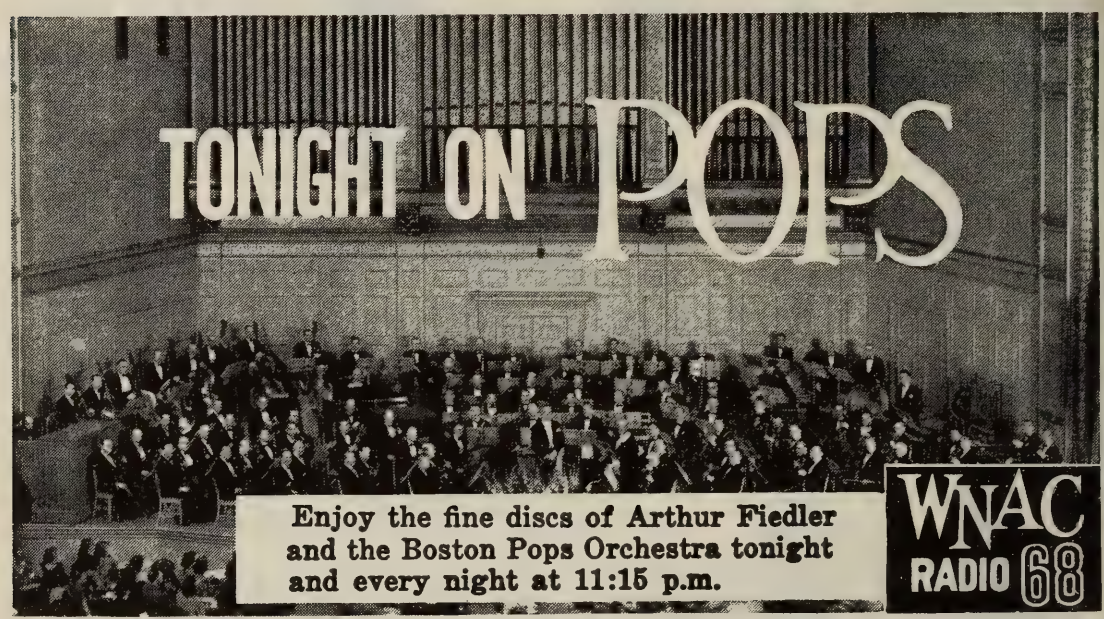
BALLADE FOR PIANO AND ORCHESTRA, IN F-SHARP MAJOR, *Op.* 19

By GABRIEL FAURÉ

Born in Pamiers (Ariège), France, May 12, 1845; died in Passy, November 4, 1924

This Ballade, composed in 1881, is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns and strings. It was performed in the Cambridge series on January 18, 1955, when David Barnett was the soloist.

COMPOSED in his thirty-sixth year, Fauré's *Ballade* is the first of his orchestral works which has survived or remains in the realm of the still performed. At that time he had written a number of beautiful songs, the First Violin Sonata (1876), and the First Piano Quartet (1879), which two works were to usher in a rare succession of exquisite chamber pieces. Fauré had had as yet no opportunity for an orchestral hearing. A Violin Concerto (1878), an Orchestral Suite (1875) and a Symphony in D minor (1884) have never been published and the manuscripts may have been destroyed by the composer (a movement from the suite, *"Allegro Symphonique,"* has survived). The *Ballade*



Since 

1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

OUR DIRECTORS

Julian D. Anthony	President, The Columbian National Life Insurance Co.
Edwin D. Brooks	Minot, DeBlois & Maddison
C. Rodgers Burgin	President
Frank J. Carey	U. S. Manager and Attorney, The Employers Liability Assurance Corp., Ltd.
Richard L. Frothingham	Senior Vice President
J. Frank Gerrity	President, Gerrity Company, Inc.
Maynard L. Harris	President, Suffolk Franklin Savings Bank
Benjamin F. Jaques	President, S. H. Couch Co., Inc.
Henry C. Jones	President, Arkwright Mutual Fire Insurance Co.
Phillips Ketchum	Herrick, Smith, Donald, Farley & Ketchum
Leon M. Little	Treasurer, American Unitarian Association
Augustus P. Loring	Trustee
Kenneth W. Marriner	President, Marriner & Co., Inc.,
Wallace L. Pierce	President, S. S. Pierce Company
Thomas Temple Pond	Trustee
Charles O. Richardson	Trustee
Henry L. Shattuck	Shattuck & Brooks, Trustees
Walter K. Shaw, Jr.	President, E. A. Shaw & Co., Inc.
Henry G. Simonds	Textile Consultant
Philip W. Stocker	Executive Vice President
Francis C. Welch	Welch & Forbes

The directors of The New England Trust Company for over ninety years have kept the Bank in step with a changing world, at all times maintaining the conservative policies on which the Bank was founded.

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.

Telephone: HAncock 6-8005

Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation



Incorporated 1869

was first composed as a piano piece. Charles Koechlin in his life of Fauré marvels at the aptness of the orchestration, which to his surprise "has every indication of having been written by Fauré." Koechlin visualizes in the *Ballade* a "forest" not unlike Siegfried's forest, but inhabited "by no Siegfried, Mime, Wotan or the dragon, not even by Wagner – one is rather reminded of the atmosphere of *A Midsummer Night's Dream.*" According to this musician, "there are a thousand rustlings of fairies and sylphs and the appearance of the initial theme which is as ethereal, limpid, charming and grave as the love song of an adolescent Vigny."

"The master," writes Roger-Ducasse, "has no thought of breaking the ancient molds. He accommodates himself with the greatest ease to the simplest traditional forms. His customary scheme has long been well known to us. How is it that, in this novelty-seeking age, he never disappoints us? The reason is that with Gabriel Fauré the one important thing is the music itself. The scheme he follows is well known? Granted; but he was endowed by the Muses with the gift of ideas full of youth and beauty. Be the flask of crystal, earth, or gold, what matters it if the imperishable scent be there?"

[COPYRIGHTED]

BACH CHOIR OF BETHLEHEM, PA.

ANNUAL MAY FESTIVAL

MAY 13 - 14 and 20 - 21

IFOR JONES, *Conducting*

CANTATAS, MOTET AND MASS IN B MINOR

COURSE TICKETS $14.00 and $18.00

6 W. Broad St. – Room 207 Phone UN 6-4382

CONCERTO FOR PIANO AND ORCHESTRA

By MAURICE RAVEL

Born in Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This concerto was first performed January 14, 1932, at a Lamoureux concert in Paris. Ravel conducted the work and Marguerite Long, to whom it was dedicated, was the soloist. It was first heard in America April 22, 1932, on which date the orchestra of Boston (Jesús María Sanromá, soloist) and Philadelphia (Sylvain Levin, soloist) each performed the work in its own city.*

* Under the heading "Temporal Arithmetic," H. T. Parker commented amusingly in the *Boston Evening Transcript:*

"To begin with the idle splitting of a hair. This afternoon Dr. Koussevitzky and the Boston Orchestra, Mr. Leopold Stokowski and the Philadelphia Orchestra, Mr. Sanromá in Boston, Mr. Levin in Philadelphia, are playing for the first times in America Ravel's new Piano Concerto. In Symphony Hall and in the Academy of Music it is second item on the program. The Bostonian conductor's first piece is a Concerto for Orchestra by Martelli, relatively brief; the Philadelphia conductor's Sibelius' Fourth Symphony, appreciably longer. Dr. Koussevitzky and Mr. Sanromá will sound the first measures of Ravel's Concerto ten or fifteen minutes before Messrs. Stokowski and Levin do likewise. They will sound the last while the Philadelphians are still dallying with the middle periods. Therefore in Boston Ravel's Concerto will be heard for the first time in America, Q. E. D. which is also "right and proper," since the piece was once intended for the jubilee year, 1930–1931, in Symphony Hall. In short, the Boston Orchestra has lost a dedication, but won—by a nose—a première!"

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 ST. BOTOLPH STREET, BOSTON

Established 1893

A Private Charitable, Non-Sectarian Day School Made Possible by Legacies, Bequests, Contributions

President, CHARLES H. TAYLOR
Treasurer, CHARLES E. COTTING
Secretary, FRANCIS H. BURR
Chairman Ladies' Committee
MRS. CHARLES E. COTTING

• PIANOS
• RADIOS
• ORGANS
• MUSICAL TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

The orchestration consists of piccolo, flute, oboe, English horn, clarinets in B-flat and E-flat, 2 bassoons, 2 horns, trumpet, trombone, timpani, triangle, side drum, bass drum, cymbals, tam-tam, wood block, whip, harp and strings.

RAVEL, asked to compose music for performance in the fiftieth anniversary season of the Boston Symphony Orchestra (1930–31), spoke of a piano concerto. But the score was not forthcoming from the meticulous and painstaking composer. "Ravel worked at it continuously for more than two years," so Henry Prunières reported after the completion at the end of 1931, "cloistering himself in his home at Montfort l'Amaury, refusing all invitations, and working ten and twelve hours a day." Ravel told this writer that "he felt that in this composition he had expressed himself most completely, and that he had poured his thought into the exact mold he had dreamed." In 1931, while this score was still in process of composition, he accepted another commission — a commission which he succeeded in fulfilling. This was the Piano Concerto for the Left Hand, composed for the one-armed pianist, Paul Wittgenstein. The two concertos were Ravel's last works of orchestral proportions.

"The concerto," wrote Henry Prunières, "is divided into three parts, after the classical fashion. The first movement, allegramente, is con-

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080



PASTENE WINES
Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.
PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

The Trustees, Dr. Munch, and the members of the Orchestra express their sincere thanks to those of you who have already joined the FRIENDS for this season.

It is our earnest hope that those who have not as yet joined the FRIENDS for this season will do so now.

Your membership will mean much towards the support of the Orchestra.

Sincerely,
HENRY A. LAUGHLIN
Chairman, Friends of the
Boston Symphony Orchestra

"Without that eternal plugging-away which is immune to fatigue and discouragement, we couldn't be enjoying today's world. And today more than ever, the world also needs a sprinkling of that golden lifegiver called inspiration."



Our organization can provide fresh new approaches visually and creatively, to bring new life to your printing. We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

structed on a gay, light theme, which recalls Ravel's early style. It appears first in the orchestra, while the piano supplies curious sonorous effects in a bitonal arpeggiated design. The development proceeds at a rapid pace with a surprising suppleness, vivacity, and grace. This leads to an andante a piacere where the piano again takes the exposition of the theme, while the bassoons, flutes, clarinets, and oboes surround it one after another with brilliant scales and runs. Then begins a grand cadenza [of trills over arpeggios]. The orchestra enters again discreetly, at first marking the rhythm, and then taking up the development, leading to a brilliant conclusion.

"The second movement, adagio assai, consists of one of those long cantilenas which Ravel knows so well how to write and which are not without analogy with certain arias of Bach. Evolving over an implacable martellato bass, the melody is developed lengthily at the piano, then, little by little, the orchestra takes possession of it while the piano executes fine embroideries and subtle appoggiaturas.

"The presto finale is a miracle of lightness and agile grace, and recalls certain scherzi and prestos of Mozart and Mendelssohn. The orchestra marks a syncopated rhythm while the piano leads the movement. The spirit of jazz animates this movement as it inspired the andante of the sonata for violin and piano, but with great discretion. Nothing could be more divorced from the spirit of the pasticcio. Nothing could be more French, more Ravel."

Emile Vuillermoz, who was present at the first performance of the Concerto in Paris, recorded for the *Christian Science Monitor* his

CAMBRIDGE CIVIC SYMPHONY ORCHESTRA

VICTOR MANUSEVITCH, *Music Director*

SANDERS THEATRE

Sunday, April 10, 1960 • 8:30 P.M.

Program

C. P. E. BACH . . . . . Symphony No. 3 in C

MOZART . . Concerto for Bassoon and Orchestra in B flat, K. 191
Soloist: SHERMAN WALT

JERONIMAS KACINSKAS . . Fantasy No. 2 for Symphonic Orchestra
To be conducted by the composer
(First performance — written especially for the Cambridge Civic Symphony Orchestra)

DVORÁK . . . . . Symphony No. 2 in D minor, *Op.* 70

Admission: $2, $1.50 and $1.00

Mail orders: TICKET COMMITTEE
46 Sacramento Street, Cambridge, Mass.—TR 6-8459

Remaining tickets available at Harvard Coop, and at the door.

impressions of the new work: "It is written in the brilliant and transparent style of a Saint-Saëns or a Mozart. The composer has wished to write a work exclusively intended to bring out the value of the piano. There is in it neither a search for thematic novelty nor introspective nor sentimental intentions. It is piano – gay, brilliant and witty piano. The first movement borrows, not from the technique, but from the ideal of jazz, some of its happiest effects. A communicative gayety reigns in this dazzling, imaginative page. The Adagio is conceived in the Bach ideal, with an intentionally scholastic accompaniment. It has admirable proportions and a length of phrase of singular solidity. And the *Finale* in the form of a rondo sparkles with wit and gayety in a dizzy tempo in which the piano indulges in the most amusing acrobatics. The work is very easy to understand and gives the impression of extreme youth. It is wonderful to see how this master has more freshness of inspiration than the young people of today who flog themselves uselessly in order to try to discover, in laborious comedy or caricature, a humor that is not in their temperament."

[COPYRIGHTED]

The Ideal Easter Gift – A New Victor Recording

BERLIOZ REQUIEM



CONDUCTOR

CHARLES MUNCH

BOSTON SYMPHONY ORCHESTRA

NEW ENGLAND CONSERVATORY CHORUS • LORNA COOKE DE VARON, CONDUCTOR • SOLOIST: LÉOPOLD SIMONEAU, TENOR

BOOK CLEARING HOUSE

423 BOYLSTON STREET, BOSTON 16, MASS. - COPLEY 7-1600

Announcing a Merger
and an Opening of Musical Interest

BEECHER HOBBS for nearly 20 years in Brookline

AND

STAR TV AND RADIO CO. for nearly 30 years in Allston

Our beautiful NEW STORE — convenient and spacious — is NOW OPEN.

We invite you to see, hear, and *compare* the finest instruments made.

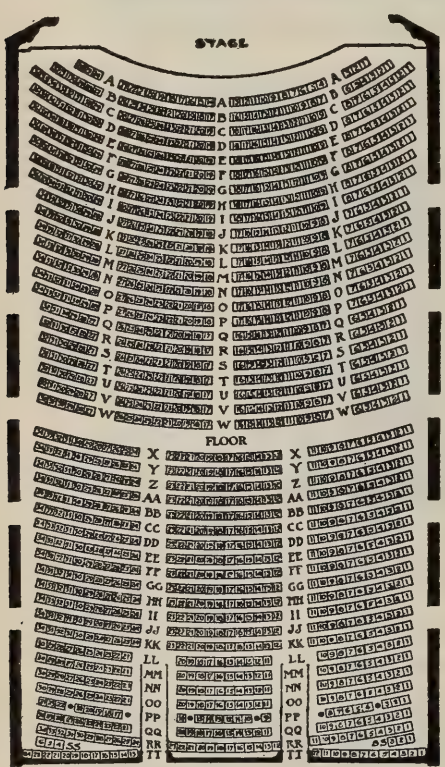
- **Magnavox** — television, radio, and stereo-phonographs
- **Fisher** — stereo—radio—phonographs and components
- **Records** — hi-fi and stereo LP's
- **Service** — unexcelled, on all makes
- **Parking** — ample, free, and directly in front

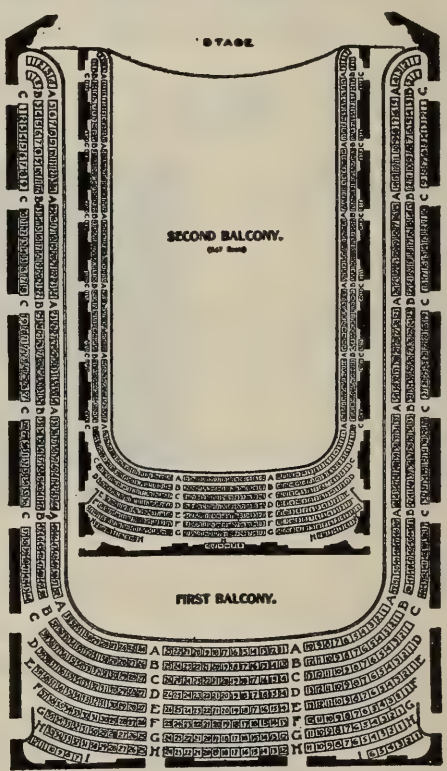
STAR TELEVISION — BEECHER HOBBS, Inc.

Melvin A. Shikes Beecher Hobbs P. Lawrence DiRusso

200 BOYLSTON STREET, CHESTNUT HILL

(on Rt. 9, near Stop & Shop) Tel.: WOodward 9-9720





LIST OF WORKS

Performed in the Sunday Afternoon Series
DURING THE SEASON 1959–1960

BACH ..... Violin Concerto No. 1, in A minor
Soloist: ISAAC STERN — I November 8

Suite No. 3, in D major, for Orchestra
VI April 3

BEETHOVEN ..... *Symphony No. 5, in C minor, *Op.* 67
III January 31

*Overture to "Leonore" No. 3, *Op.* 72
V March 13

BERG ..... Concerto for Violin and Orchestra
Soloist: ISAAC STERN — I November 8

CHOPIN ..... Piano Concerto in E minor, *Op.* 11
Soloist: GARY GRAFFMAN — V March 13

FAURÉ ..... Ballade, for Piano and Orchestra, *Op.* 19
Soloist: NICOLE HENRIOT-SCHWEITZER — VI April 3

HARRIS ..... *Symphony No. 3 (in one movement)
IV February 28

HAYDN ..... Symphony in E flat, No. 99
II January 10

HINDEMITH ..... Konzertmusik for String and Brass Instruments, *Op.* 50
IV February 28

MAHLER ..... Symphony in D major, No. 1
II January 10

MENDELSSOHN ..... Symphony No. 3, in A minor, "Scottish," *Op.* 56
I November 8

Capriccio brillante, for Piano and Orchestra, *Op.* 22
Soloist: GARY GRAFFMAN — V March 13

PISTON ..... *Symphony No. 6
VI April 3

RAVEL ..... Concerto for Piano and Orchestra
Soloist: NICOLE HENRIOT-SCHWEITZER — VI April 3

ROUSSEL ..... *"Bacchus et Ariane," Suite No. 2, *Op.* 43
V March 13

SCHUBERT ..... *Symphony in B minor, "Unfinished"
III January 31

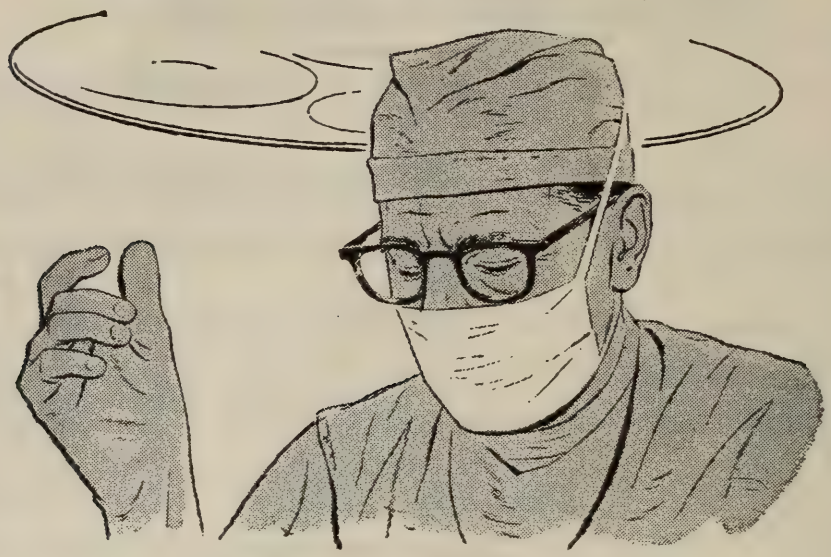
SIBELIUS ..... Concerto for Violin and Orchestra, in D minor, *Op.* 47
Soloist: RUGGIERO RICCI — III January 31

STRAUSS ..... "Tod und Verklärung," Tone Poem, *Op.* 24
II January 10

TCHAIKOVSKY ..... *Symphony No. 5, in E minor, *Op.* 64
IV February 28

WILLIAM STEINBERG conducted the concert on January 10;
RICHARD BURGIN conducted the concert on February 28

BALDWIN PIANO — *RCA VICTOR RECORDS



A LIFE IS IN HIS HANDS...

In the crisis of an operation, the patient's life depends upon the surgeon's knowledge, skill and experience acquired over a lifetime of specialization.

If a crisis develops in your family's future, your plans should also be administered by specialists. When you appoint Boston Safe Deposit and Trust Company executor and trustee, you can be sure your family's security is in skilled hands. This specialized organization has devoted over 80 years to administering estates and trusts.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

SYMPHONY HALL

EIGHTIETH SEASON, 1960–1961

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

• •

SIX

SUNDAY AFTERNOON CONCERTS

at 3:00

NOVEMBER 13	FEBRUARY 5
DECEMBER 18	MARCH 26
JANUARY 15	APRIL 23

• •

Have you returned your renewal card for next season?
May 15th is the deadline for options.
If you have any questions, please contact the

SEASON TICKET OFFICE
SYMPHONY HALL
CO 6-1492

BERKSHIRE MUSIC CENTER

CHARLES MUNCH, *Director*

AARON COPLAND, *Chairman* RALPH BERKOWITZ, *Dean*

The Boston Symphony Orchestra's

Summer Music School at

TANGLEWOOD

JULY 3 — AUGUST 14

DEPARTMENT OF INSTRUMENTAL MUSIC

ELEAZAR DE CARVALHO

Advisers: PIERRE MONTEUX, GREGOR PIATIGORSKY

LEONARD BERNSTEIN

Orchestral Playing and Chamber Music

RICHARD BURGIN, WILLIAM KROLL

23 MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

RUTH POSSELT

DEPARTMENT OF CHORAL MUSIC

HUGH ROSS

LORNA COOKE DEVARON

ALFRED NASH PATTERSON

OPERA DEPARTMENT

BORIS GOLDOVSKY

DEPARTMENT OF COMPOSITION

AARON COPLAND

LUCIANO BERIO, THE LENOX QUARTET

DEPARTMENT OF LISTENING AND ANALYSIS

G. WALLACE WOODWORTH

FLORENCE DUNN

Two to six week enrollments are accepted in this newly revised and expanded Department; members of the Department participate in listeners'-rehearsals, in the Festival Concerts and in the Festival Chorus with the Boston Symphony Orchestra.

Information available at the Berkshire Music Center office in Symphony Hall or write to P. BOSSLER, *Registrar,* Symphony Hall, Boston 15.

Seventy-fifth Season

BOSTON POPS

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

Opening Night

Tuesday, April 26

The Pops will be given every night except on Mondays, through July 2.

Tickets will be on sale at the Box Office two weeks in advance of each concert.

(CO 6-1492)

SYMPHONY HALL BOSTON

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE—
CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492



LENOX, MASSACHUSETTS

TANGLEWOOD 1960

The Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

The Berkshire Festival

Twenty-third Season

(July 6 - August 14)

CHARLES MUNCH, *Conductor*

The Berkshire Music Center

Eighteenth Season

(July 3 - August 14)

CHARLES MUNCH, *Director*



Nicole HENRIOT-SCHWEITZER

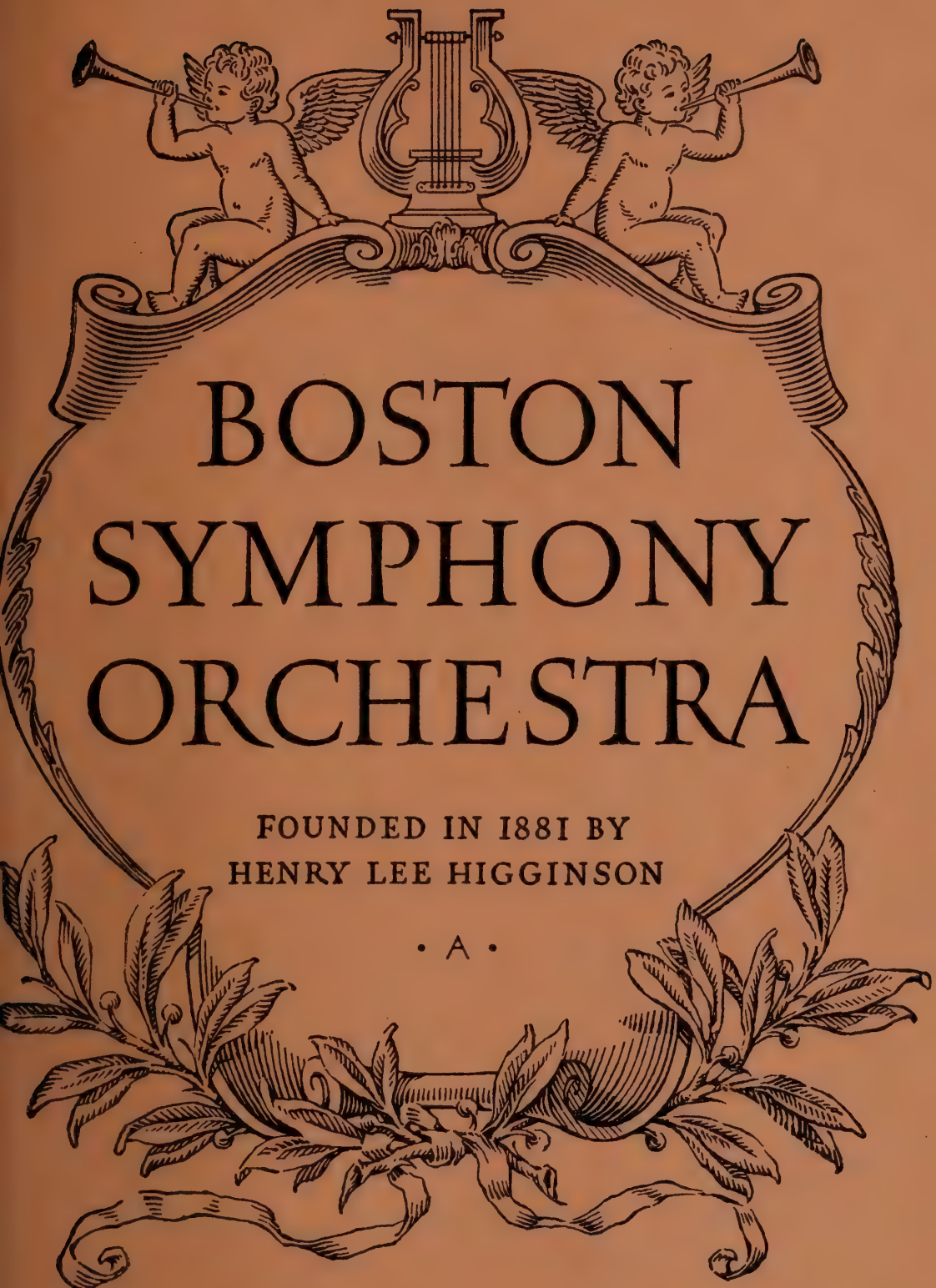
"Baldwin . . . superior qualities . . . great joy and inspiration to play"



160 BOYLSTON STREET, BOSTON

Baldwin

BALDWIN GRAND PIANOS • ACROSONIC VERTICAL PIANOS • HOWARD SPINET PIANOS • HAMILTON STUDIO PIANOS • BALDWIN ELECTRONIC ORGANS • ORGA-SONIC SPINET ORGANS •



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· A ·

SEVENTY-NINTH SEASON

1959-1960

Tuesday Evening Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.
ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN
J. DEANE SOMERVILLE



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

Without obligation on your part, we would be happy to act as your insurance architects. Please call us at any time.

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST

in association with

OBRION, RUSSELL & CO.

When You Think of Insurance . . . Think of us!

108 Water Street **Boston 6, Massachusetts**

LA fayette 3-5700

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
~~JACOB J. KAPLAN~~ • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

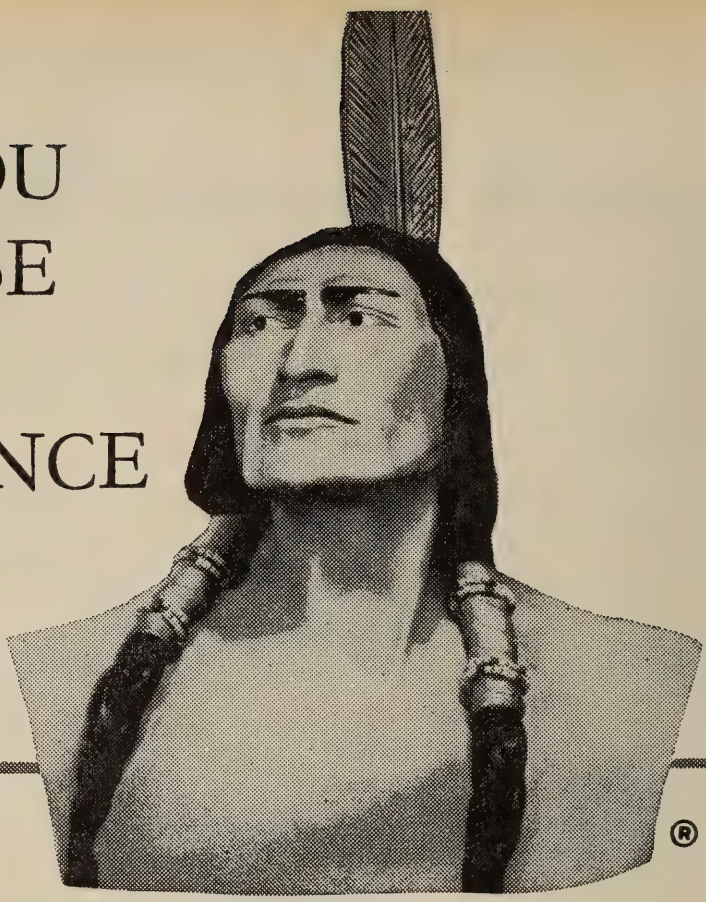
TRUSTEES EMERITUS

PHILIP R. ALLEN
~~N. PENROSE HALLOWELL~~
~~M. A. DEWOLFE HOWE~~
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
LEONARD BURKAT
Music Administrator
JAMES J. BROSNAHAN
Business Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program 7

NOTES

Mozart (Symphony, K. 504) . . 9

Copland (Suite from "The Tender Land") . . . 20

Entr'acte ("Words About Music" — J.N.B.) 28

Entr'acte ("Doors to the New Musical World") 40

Entr'acte ("To Boo or Not to Boo, That Is the Question") 45

Beethoven (Symphony No. 5, Op. 67) 50

Symphoniana

EXHIBITION

The season of picture exhibitions in the Gallery opens with a selection of paintings loaned by the North Shore Arts Association.

• •

THREE GREAT MUSICIANS

Since the end of the last symphony season the musical world has lost three of its most eminent musicians: Ernest Bloch, who died July 15; Wanda Landowska, who died August 16; and Bohuslav Martinu, who died August 28. Their loss will be the more keenly felt in Boston, for each has figured importantly in the Boston Symphony concerts. Mme. Landowska, it is true, has not appeared with this Orchestra for many years (she played Handel's Concerto in B-flat for Harpsichord on December 3, 1923, under Pierre Monteux, and returned at the end of December, 1926, to play Falla's Concerto for Harpsichord and Chamber Orchestra under Serge Koussevitzky.) Music by the two composers has been frequently played here.

Ernest Bloch's *Schelomo* was performed in his memory on July 25 at a Berkshire Festival concert. His first appearance was on March 23, 1917, when, a newcomer to America and al-



MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



For Autumn Evenings —

Our wool jersey teagown—simply styled with a softly draped satin collar and ascot. Sapphire, Emerald, Moss Green or Coral. Sizes 10-20. **$49.95**

416 Boylston St.
Boston 16, Mass.
KEnmore 6-6238

54 Central St.
Wellesley, Mass.
CEdar 5-4530

most unknown, Karl Muck invited him to conduct his *Three Jewish Poems.* Since then thirteen of his works have been performed at these concerts. A notable program was that of March 17, 1939, when he conducted an entire concert of his own music. His Concerto Grosso No. 2 had its first American performance here at the opening concert of the season 1953–1954.

The music of Martinu has also often been played by this Orchestra, with seven first performances. Both Serge Koussevitzky and Charles Munch were his personal friends. He was on the faculty of the Berkshire Music Center in 1946. When France was invaded in 1940, Martinu, who had settled in Paris, was in danger of apprehension by the Nazi authorities as an outspoken Czech nationalist. Charles Munch kept him in hiding at Rancon, near Limoges, whence, with much difficulty, he made his way via Lisbon to America. This country became his third home, and it was in the United States that he composed some of his most important music. His *Parables* had its first performance in Boston, on February 13, 1959, and was repeated at Tanglewood.

• •

NEW MEMBERS

The Boston Symphony Orchestra has three new players in its personnel—two violinists and a cellist.

Ayrton Pinto, born in Rio de Janeiro in 1933, came to this country in 1953. He studied with Richard Burgin and Ruth Posselt, and has led the second violin section in the Springfield Orchestra.

Michel Sasson was born in Alexandria, Egypt, of French parents, in 1935. He went to Paris at the age of 15, took a first prize at the Conservatoire, and subsequently played violin in the Conservatoire Orchestra. He has been in the United States for a year.

The cellist is John Sant Ambrogio. Born in Glen Ridge, New Jersey in 1932, he studied with Leonard Rose. He joined the Harrisburg Symphony Orchestra as principal cellist in 1953.

Filene's French Shops
Boston



the one . . .

the only . . .

the incomparable . . .

Pauline Trigere

Great American artist, supreme in the skills of creating elegant, beautiful clothes with electrifying fashion news and authority. Here her newest spiral jacket suit . . . in a wonderful winter blend of wool and reindeer hair to create an exciting and totally new texture.

Filene's French Shops—Seventh Floor
The French Shops' Trigere Collection
from $155



To the patron of the arts

who can see beauty in well-managed money

Making money make money is an art. Constant changes in company managements, business conditions and government laws quickly separate the men from the boys, the amateurs from the experienced professionals.

Old Colony's skilled investment specialists are old masters at this art of money management. Put your portfolio in their hands and it becomes a thing of beauty, flowering as it grows to bring you greater security . . . without effort or worry on your part.

Stop in soon and discuss your investment goals with an Old Colony officer. Meanwhile, drop us a line and let us send you a little booklet called "Investment Management". It outlines some of the many ways Old Colony can serve you.



Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:30

WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

Allied with THE FIRST NATIONAL BANK *of* BOSTON

The second and third movements only from Copland's Suite will be played.

First Program

TUESDAY EVENING, OCTOBER 6, *at* 8:30 *o'clock*

MOZART . . . . . Symphony No. 38, in D major, "Prague," K. 504

I. Adagio; Allegro
II. Andante
III. Finale: Presto

COPLAND . . . . . Orchestral Suite from the Opera, "The Tender Land"

I. Introduction and Love Music
II. Party Scene
III. Finale: The Promise of Living

INTERMISSION

BEETHOVEN . . . . . *Symphony No. 5, in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. Allegro; Trio
IV. Allegro

BALDWIN PIANO

*RCA VICTOR RECORDS



fur

. . . grand flatterer of all time

was never used more richly,
more imaginatively,
to more beautiful purpose than in
our current collection of
fur-trimmed fashions!

lynx-laden costume shown is one of a
one- and few-of-a-kind collection
for misses, both stores

R.H. Stearns

Boston • Chestnut Hill

SYMPHONY IN D MAJOR (K. No. 504)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This symphony had its first performance at Prague, January 19, 1787.

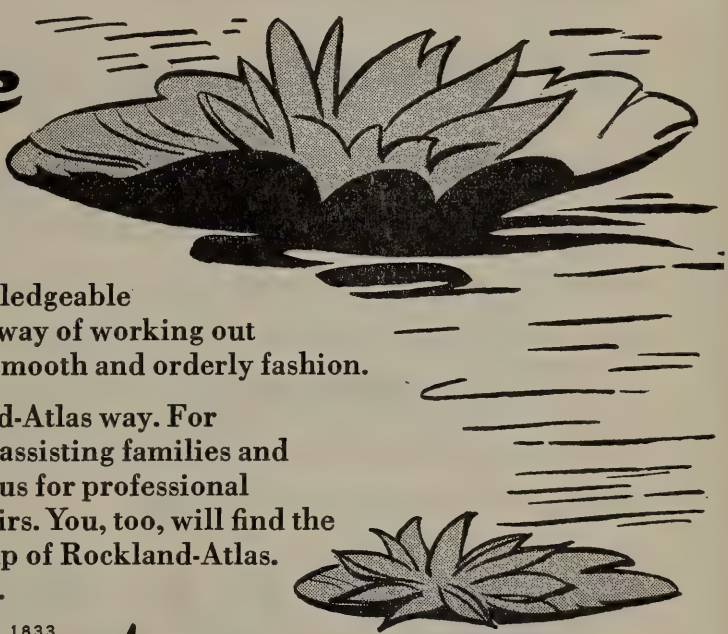
It is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The trumpets and drums are not used in the slow movement.

The "Prague" Symphony was first performed at these concerts January 27, 1882.

THE last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart may not have composed it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. *Figaro,* produced there in the previous season, had been an immense

sempre legato



There's a knack to knowledgeable money-management—a way of working out financial problems in a smooth and orderly fashion.

That way is the Rockland-Atlas way. For generations, we've been assisting families and individuals who look to us for professional aid in their banking affairs. You, too, will find the going easier with the help of Rockland-Atlas. Come in and see us soon.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *Don Giovanni* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of *Figaro*, as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word *Figaro!* and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air *"Non più andrai."*

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them – the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my *Figaro*, transformed into quadrilles and waltzes; for here nothing is talked of

TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford

DO YOU KNOW...

THAT seats for the Boston Symphony's 20th Season, 1900-1901, were sold at public auction... that the bidders' interest was greatly stimulated by the fact that this was the Orchestra's premiere season in Symphony Hall... that the highest bid—$1120 for two first balcony seats—came from the agent of an unnamed music lover whose identity was the subject of the most intense speculation... that the buyer was subsequently revealed as none other than the flamboyant Mrs. Jack Gardner?

DO YOU KNOW THAT the great but eccentric pianist, Vladimir de Pachmann, once performed the entire Chopin F Minor Concerto in Symphony Hall while squinting doggedly at the score on the piano rack—which was upside down... that Conductor Wilhelm Gericke, enraged by this behavior, pointedly snubbed de Pachmann at the close of the performance... whereupon the pianist turned and bowed, not to the conductor, but to the piano?

DO YOU KNOW THAT "La Mer" of Debussy was the subject of a spirited controversy by Boston critics when it was first performed by the Orchestra, under Dr. Karl Muck, in 1907... that one critic quipped, "It was terrible while it lasted," and another dubbed the work "Le Mal de Mer"... that, on one occasion, Dr. Muck, who had been impatiently awaiting Paderewski's emergence from his dressing room, said loudly, "Tell the King of Poland I am waiting for him!"

DO YOU KNOW THAT, when you're planning investments, The Trust Department of The Merchants National Bank of Boston can provide truly professional assistance—based on long experience and thorough research—and the careful analysis that a well-balanced portfolio demands.

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831

Offices
28 STATE ST.
31 MILK ST. • SOUTH STATION
513 BOYLSTON ST. • 642 BEACON ST.
BRIGHTON SUBURBAN
MOTOR OFFICE:
30 BIRMINGHAM PARKWAY

member F.D.I.C.

where the man you talk to *is* the bank

but *Figaro,* nothing played but *Figaro,* nothing whistled or sung but *Figaro,* no opera so crowded as *Figaro,* nothing but *Figaro* — very flattering to me, certainly."

Franz Niemetschek, a Bohemian who wrote a biography of Mozart in 1798, said of the concert of January 19: "The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart was often content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart usually preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the introduction to Michael Haydn's Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."



Picture windows on BOSTON

● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

Remembering that this Symphony was composed between *Figaro* and *Don Giovanni*, commentators have noted a likeness in the chief theme of the allegro to the first theme of the Overture to *Don Giovanni*. Erich Blom goes even further in associating the Symphony with the opera that followed: "The portentous and extended slow introduction of the 'Prague' Symphony is charged with the graver aspects of *Don Giovanni*; the half-close leading to the allegro is practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the finale almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously intro-



ONLY *the* STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

duced by a passage that is apparently merely transitional, or as engagingly spritely as the second subject of the finale with its bubbling bassoon accompaniment."

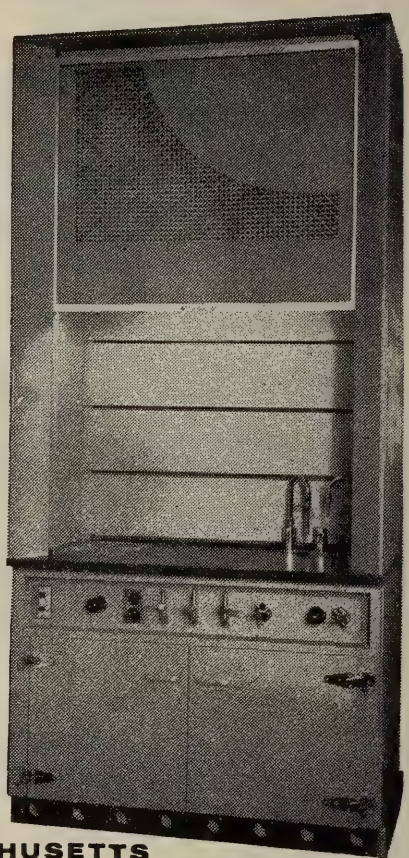
• •

The symphonies through the Salzburg period are a record of growth from season to season within the cramping limitations of the occasions they were written for. The last six, through the Vienna decade, are a more striking record of growth, not because they are more widely spaced, but because they are quite free of limitations and restraints of performance. The "Linz" Symphony shows no sign of regard for limited abilities, and the "Prague" Symphony, although presumably addressed to a better orchestra, must have been found mercilessly exacting by the players in that city. This symphony, like the last three symphonies of two years later, seems to be an idealization by the composer who until then had never been able to break loose from the immediate contingencies of performances. He ranges freely, he indulges his fantasy, finds new musical images. He assigns to the players parts requiring an instant agility, an attack, ensemble, a refinement of phrasing which he must have known they did not possess. Nor did it apparently bother him that most of the fine points of the "Prague" Symphony would surely drift past the ears of its first

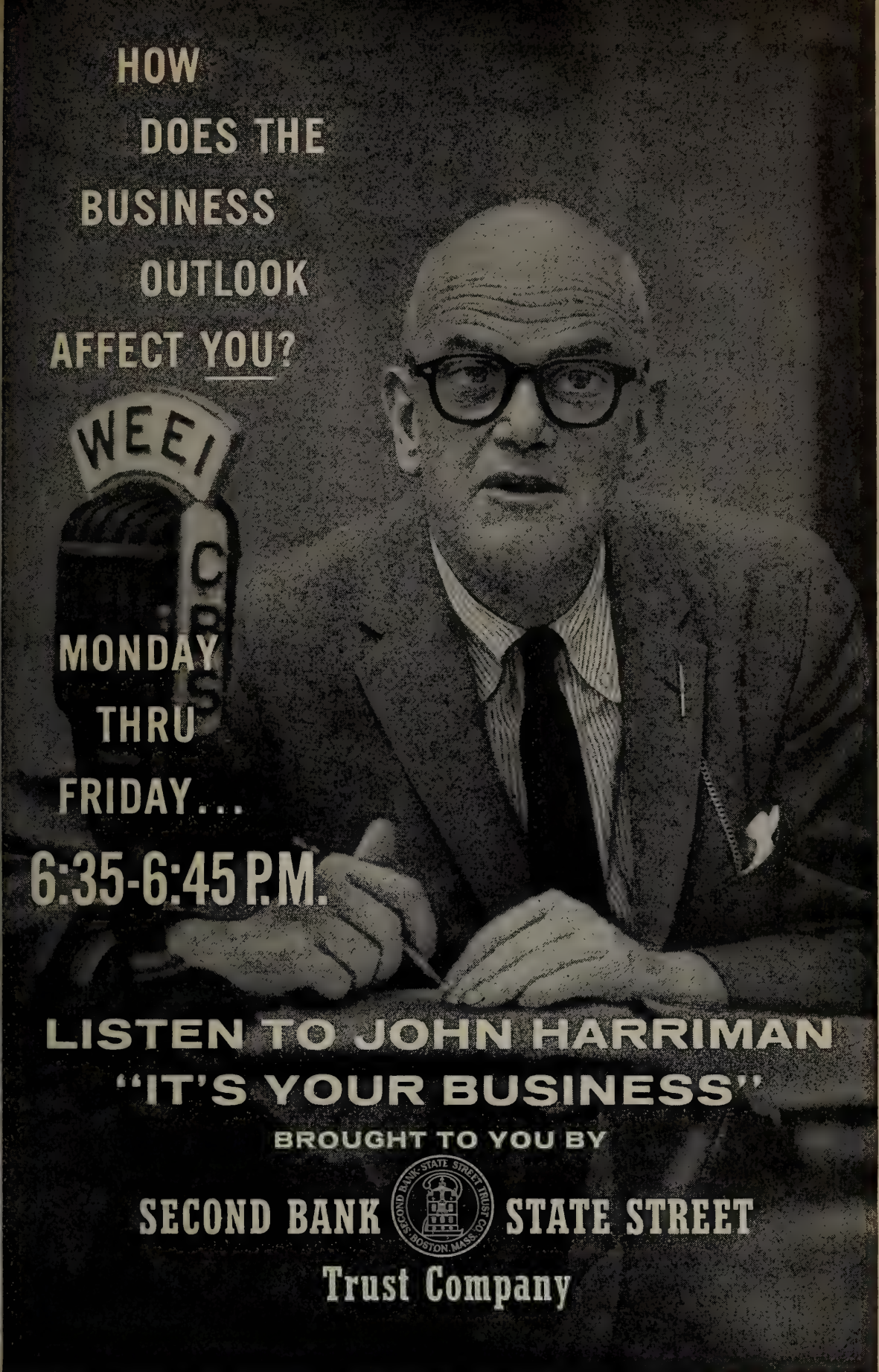
For Consultation on Design
of your Science Laboratory

A. B. Stanley
Company Incorporated

Furniture for
Science
Laboratories



230 BOYLSTON STREET (Route 9)
CHESTNUT HILL 67 (Newton), MASSACHUSETTS
Telephone DEcatur 2-2112


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK STATE STREET
Trust Company

MEMBER F.D.I.C.

audience. The "Prague" Symphony, technically speaking, is at last the full symphonic Mozart. The discourse throughout has a new degree of pliancy in chromaticism and modulation, in the combination of motives. The melodic line is continuous, never yielding to episodes or cadences, but rather generating them. Nor is it broken by the constant alternation of strings and winds within a phrase, for they are integrated as never before. The over-all color of orchestral sound, the variation of rhythmic stress, the overlapping of parts — these are all the craftsman's devices in presenting a pervasive melodic wealth which only Mozart could conjure up.

[COPYRIGHTED]



SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

A la variazione

The many varied services of the United States Trust Company meet every kind of personal or commercial need. You'll find the service you want for your particular banking requirements at the United States Trust Company.

UNITED STATES TRUST COMPANY
Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



direction...

that skillfully unites every musical element in the Boston Symphony Orchestra has its counterpart in the progressive leadership which the Boston Insurance Group brings to more than 8,000 Independent Insurance Agents throughout the U.S., its Territories and Canada. These Agents rely on the knowledge, interest and experience of **Boston** men in 68 "Local Home Offices" to help them bring complete, modern insurance protection to every **Boston** policyowner.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT "SERVES YOU FIRST"

Equitable Fire Insurance Company, Charleston, South Carolina
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

SUITE FROM "THE TENDER LAND"

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

The opera *The Tender Land* was commissioned by Richard Rodgers and Oscar Hammerstein II on the occasion of the 30th anniversary of the League of Composers, and composed between 1952 and 1954. The text is by Horace Everett. The opera had its first performance by the New York City Opera Company under the direction of Thomas Schippers at the New York City Center, April 1, 1954. It was performed by the opera department of the Berkshire Music Center at Tanglewood on August 2 and 3, 1954 and (revised from a two- into a three-act opera) by the Oberlin Conservatory on May 20 and 21, 1955. Two choruses from *The Tender Land* were performed at the benefit concert, "Tanglewood on Parade," on August 8, 1957, the composer conducting. Choral portions were presented at Brandeis University, again under the composer's direction, on June 8, 1957.

The suite requires 3 flutes and piccolo, oboe and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, harp, piano, and strings.

(The orchestral suite was arranged for a larger orchestra than that used in the opera by the addition of piccolo, 2 horns, 2 trombones and tuba.)

AN interview by Howard Taubman in the *New York Times* (March 28, 1954) anticipates the first performance with an explanation by

Aeolian-Skinner Organ Company

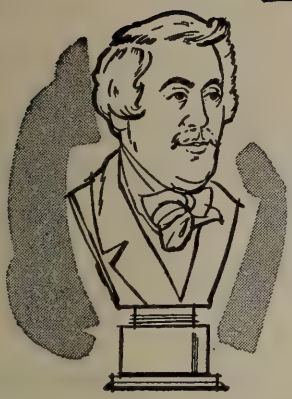
Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA

Joseph S. Whiteford, President and Tonal Director



IN 1835...



...Gaetano Donizetti came to Naples to accept the appointment as professor of counterpoint at the Royal College of Music. It was during 1835, too, that he wrote his brilliant *Lucia Di Lammermoor.*



...mutual life insurance came to America to Boston, specifically, as New England Life became the first such company to receive its charter in the New World. Today, from its offices in Copley Square, New England Life extends this promise to policyholders throughout the nation and in Hawaii: *a better life for you.*

NEW ENGLAND

Mutual **LIFE** *Insurance Company* BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA—1835

the composer of how he came to write the opera. "I've been wanting to do an opera ever since *The Second Hurricane,* but couldn't get a libretto." Mr. Copland revealed that he had long since jotted down possible themes in a notebook even before he had found a likely libretto. At length he had come across a book, *Let Us Now Praise Famous Men,* by James Agee and Walker Evans. The book consisted of photographs taken in a rural area of Alabama. A picture of an old woman with a young one made a special impression upon Mr. Copland. "There was something so full of living and understanding in the face of the older woman," he said, "and something so open and eager in the face of the younger one, that I began to think that here was the basis of an idea." It was therefore at his suggestion and under his advice that Horace Everett worked out his libretto.

The plot was related to the *New York Herald Tribune* by Mr. Copland in advance of the first performance.

"The opera takes place in the mid '30s, in June, spring harvest time. It's about a farm family — a mother, a daughter who's just about to graduate from high school, a younger sister of ten, and a grandfather. There's big doings in the works — no-one in the family has ever graduated before, and a whopping party is planned for the occasion.

"Then two drifters come along asking for odd jobs. The grand-

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

HIRE A
Cadillac
LIMOUSINE
from
ROBIE *Cadillac* **RENTING SERVICE**



434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company

come visit New England's enchanting
new bower of designer millinery



see our exclusive
CONTINENTAL COLLECTION
in a spacious new setting

the Rose Salon

A beautiful new salon—created for your leisurely choice. A perfect setting for reproductions of the world's most beautiful millinery. Here you'll find the most famous fashion names of America and the continent including: Paulette, Svend, Columbier, Emme', Chanda, Lemington.

JORDAN'S ROSE SALON—SECOND FLOOR—MAIN STORE D-200

BOSTON—FRAMINGHAM—PEABODY

father is reluctant to give them any, and the mother is alarmed because she's heard reports of two young men molesting the young girls of the neighborhood. Nevertheless, the fellows are told they can sleep in the shed for the night.

"The graduation party itself begins at the opening of the second act. The heroine, who by a genuine coincidence has the same name — Laurie — as the gal in Rodgers & Hammerstein's *Oklahoma!*, has, naturally, fallen in love with one of the drifters. And they prove it by singing a twelve-minute love duet. That, I can tell you, is revolutionary. After all, love duets are a sort of rarity in modern opera, and twelve minutes is a long time.

"But about their budding love affair there is something of a complication. You see, she associates him with freedom, with getting away from home, and he associates her with settling down. Martin (that's the hero's name) asks Laurie to run away with him, and she, of course, accepts. But in the middle of the night, after a long discussion with his fellow hobo, Top, he decides that his kind of roving life is not for Laurie, so he silently steals off.

"When Laurie discovers that she's been jilted, she decides to leave home, anyway, and at the conclusion of the opera the mother sings a song — a song of acceptance that is the key to the opera. In it she looks to her younger daughter as the continuation of the family cycle that is the whole reason for their existence."

The first movement of the Suite begins with the music from the Introduction to Act III and is followed by an almost complete version of the Love Duet from Act II.

The Party Scene is, as indicated, music from the Act II graduation party, especially the square dance material from that act.

The Finale is an exact transcription for orchestra of the vocal quintet that concludes Act I of the opera.

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France
in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

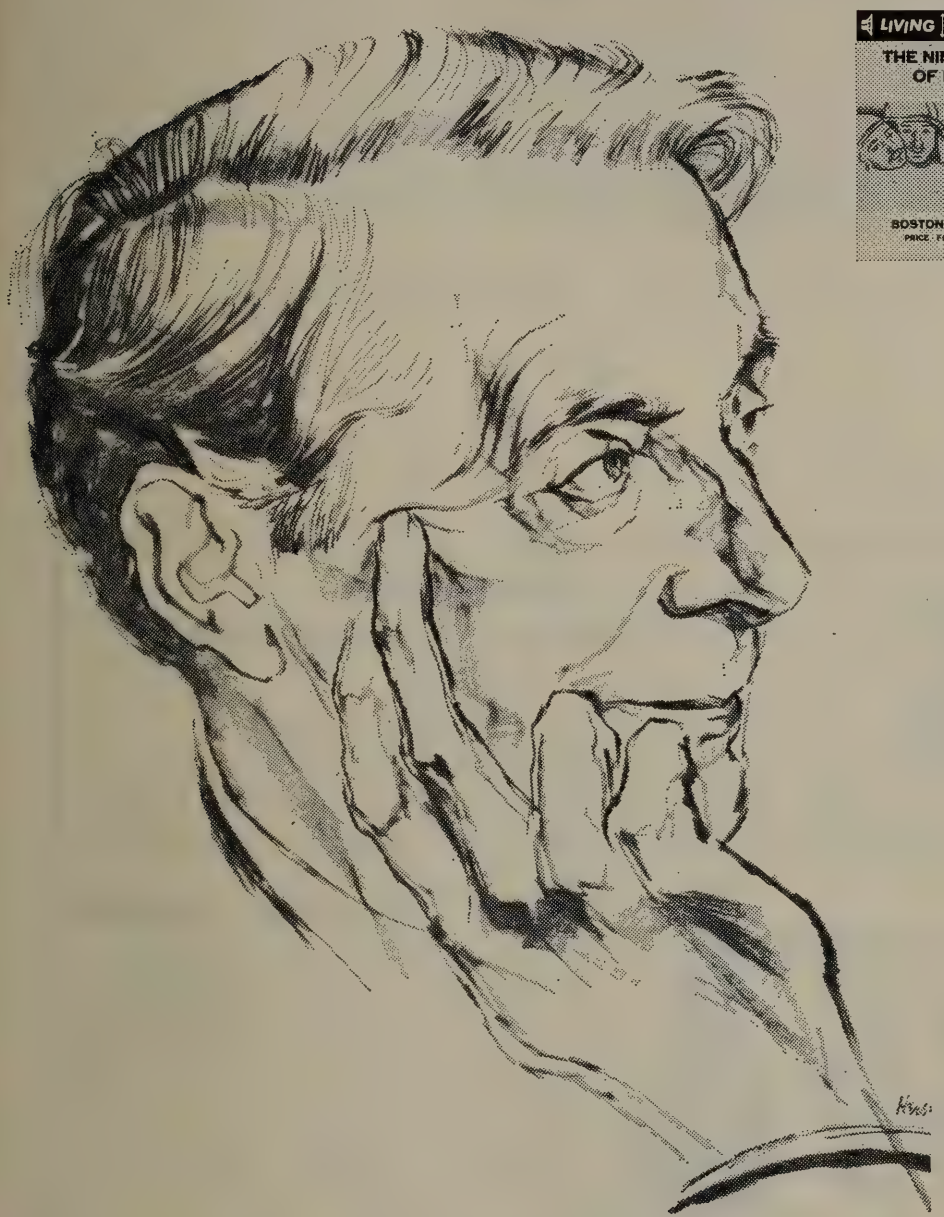
Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle
for Lunch and Dinner

CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

Horace Everett's text of the Quintet ("The Promise of Living") is as follows:

The promise of living
With hope and thanksgiving
Is born of our loving
Our friends and our labor.

The promise of growing
With faith and with knowing
Is born of our sharing
Our love with our neighbor

The promise of living
The promise of growing
Is born of our singing
In joy and thanksgiving.

(Copyright by Boosey and Hawkes)

[COPYRIGHTED]



LUNCHEON
Served Monday through Friday
11 to 3

The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

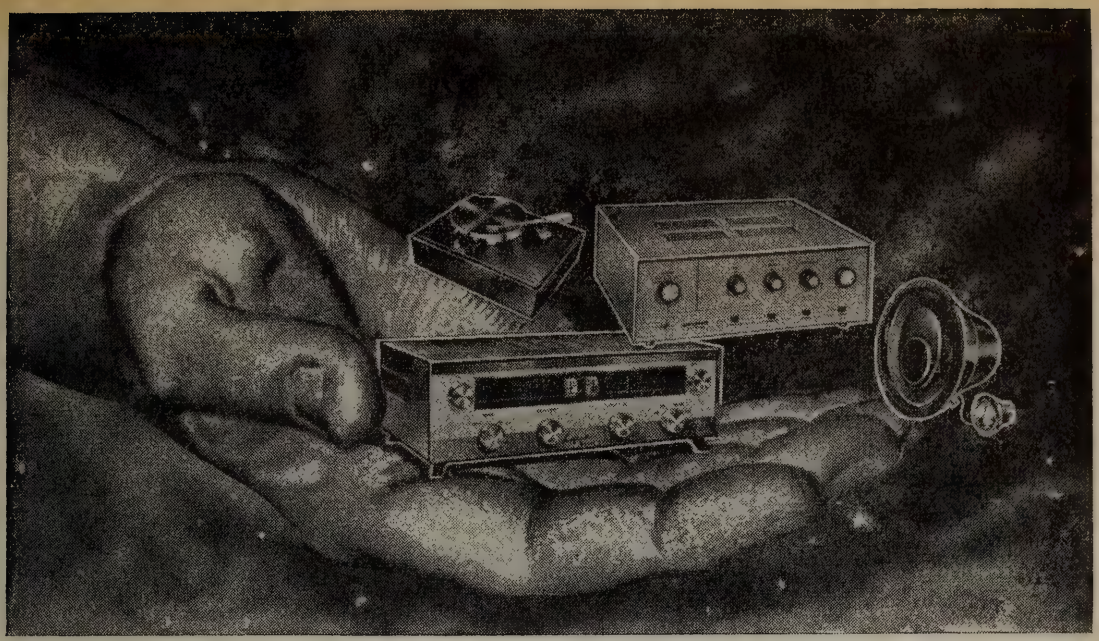
A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

WORDS ABOUT MUSIC

"What any music *I* like expresses for me is not *thoughts too indefinite* to clothe in words, but *too definite.* If you asked me what I thought on the occasion in question, I answer—the song itself precisely as it stands."
—FELIX MENDELSSOHN

AFTER being lifted by the current of a first-rate piece of music, one can be quite at a loss when asked "What was it like?" If it resembles certain other, more familiar works, it is to that extent unoriginal; to describe it in technical terms is to give no more than the bare bones of notation. The actual life in the piece, that quality which sets it apart from any other, simply eludes verbal description. The point of course is that music is the language of sensuous tones with no other than sensuous appeal, a language quite self-sufficient and impervious to any verbal encroachment. Mendelssohn was more clear-sighted than some other composers in realizing that his art, the most precise of all in its own terms, is the most elusive in any other terms. This plain truth about music has not in the least deterred a host of writers and expounders.

If music is a language, it is a language contrived quite within its own domain, and apart from all other human experience. It has had two natural origins only – the human pulse and the human voice. It is pulse refined into exact rhythm and varied from that point; voice focused into a pitch and given a scale. From these two rudimentary

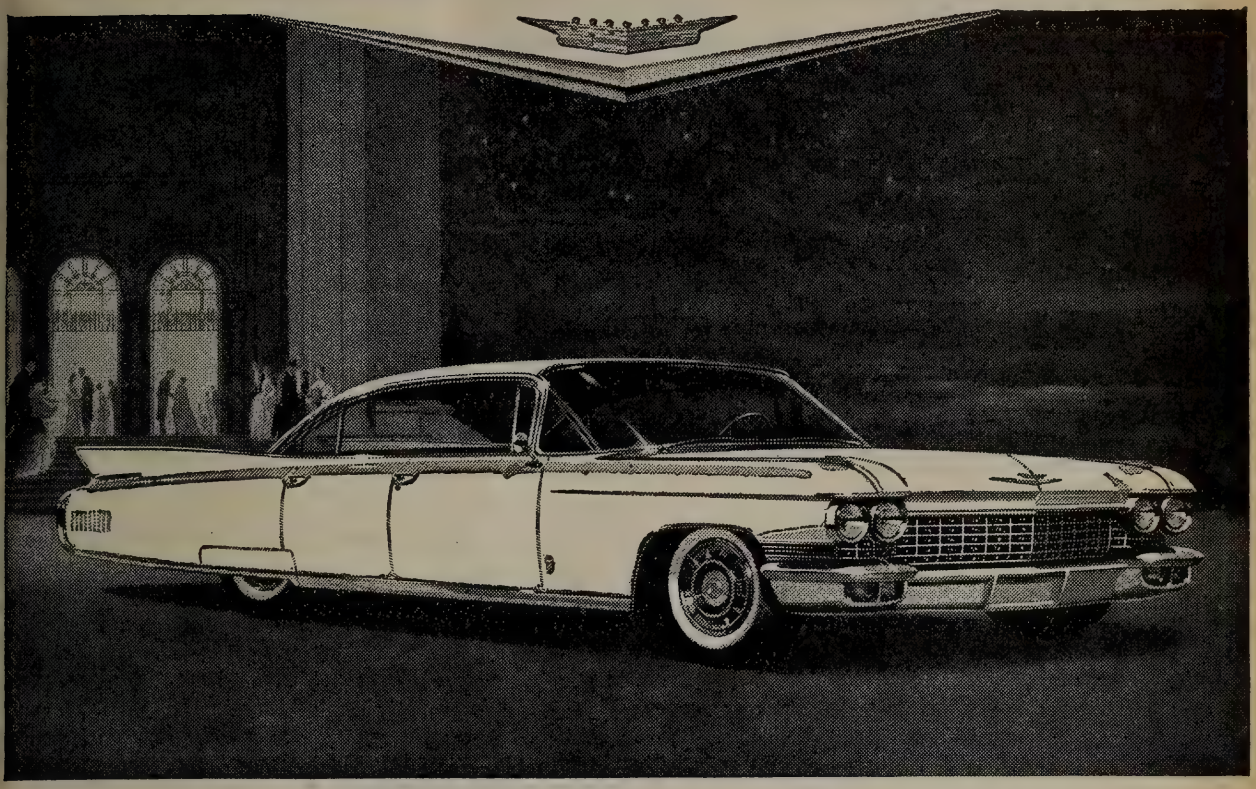
Chez Lucien
FRENCH CUISINE AT ITS BEST!
Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2
Formerly with French Line
121 MASSACHUSETTS AVENUE, BOSTON
Imported Wines Telephone CIrcle 7-8933

Concentrating on GUARANTEED COST
Life and Accident Insurance — individual and group


The Columbian National Life Insurance Company
Boston, Massachusetts
Member Hartford Fire Insurance Company Group


Presenting the Magnificent Nineteen-Sixty

Cadillac



THE FLEETWOOD SIXTY SPECIAL

Creating a New Era of Elegance!

This is the car that represents the Cadillac tradition in its finest hour —the Cadillac for 1960.

In appearance, it is regal and majestic as never before—a brilliant symphony of line and contour.

In interior decor, it is truly magnificent—featuring luxurious new fabrics and leathers—new convenience of appointments—and new excellence in every detail.

And in the way it drives and handles, it is perfection on wheels. There is a greatly refined engine and transmission that provide even finer performance . . . a ride of unbelievable smoothness and quiet . . . and advancements in power steering and braking that make motoring the simplest of pleasures.

These new Cadillac virtues have been interpreted in thirteen distinctive body styles. Every motorist owes himself an hour at the wheel of one of these creations. Your dealer is waiting to introduce you to this magnificent new Standard of the World!

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

properties of our physiology artists have built the whole complex of music, further elaborating the vocal line by transferring it to instruments to give it more variety in range, color, intensity, tempo. Physically speaking, then, music is nothing else than a succession of sensuous tones in exact placement. It is a language of pure artifice, constructed on elements contrived within its own isolated world. Unlike any other art, it has no demonstrable correspondence with everyday life (the chance sounds of nature have been of little use to the composer). It is an abstraction which simply cannot depict life as do the descriptive or delineative arts.

This bit of physical logic would leave us in the absurd position of considering such a score as Beethoven's Fifth Symphony as nothing more than a succession of agreeable sounds, cleverly put together. We know that that Symphony gives us infinitely more than this by conveying in a peculiarly deep and complete way the character, the personality, what for want of any adequate phrase may be called the visionary spirit of a great artist. How this miracle takes place solely through an agglomeration of tones no prudent man will attempt to explain.

We naturally assume that emotional experience underlies emotional expression. We read of Beethoven's love affairs and think of his early



***KLM** is proud to be the Airline*
preferred by the
BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.



KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355

slow movements, we connect his tragic deafness with poignant pages in his late works. We observe how he conquered his deafness in the inner world of his musical imagination, and think of his triumphant finales. No doubt these are basic indications. But any further attempt to particularize, to associate a work of art with the immediate circumstances of a great artist's life is never convincing. An artist's whole nature is involved in the process of his creative imagination. We cannot look directly into his heart, but we can perceive the reflected image which is the music in hand, and we know that this music is more comprehensive than any momentary trouble or pleasure.

Nothing could be more mistaken than to assume that Mozart composed the tragic slow movement of his G minor Quintet in distress because his infant child was dying, or that Beethoven composed the Adagio of his Hammerklavier Sonata in agony over his nephew, or that Tchaikovsky wrote his last symphony in a pessimistic mood. Personal tragic experience is painful and a depressant — great tragic music is an assertion of confident mastery. It is genuinely felt, but it is fiction, like any art. These composers, functioning at the top of their bent, must have felt elation, and our reaction when we exclaim over the beauty of the music, must be a paler reflection of that elation. Each of these composers knew tragedy; the sense of tragedy became a part of his emotional nature as artist, and so enriched the scope of

Albion Metcalf

TEACHER OF PIANO

pupil of

TOBIAS MATTHAY OF LONDON
AND DAME MYRA HESS
FACULTY, PHILLIPS ACADEMY, ANDOVER

If you have difficulty expressing what you feel,

If your keyboard facility is hampered by muscular tenseness,

Why not try Matthay principles, the scientific analysis of all music-making functions?

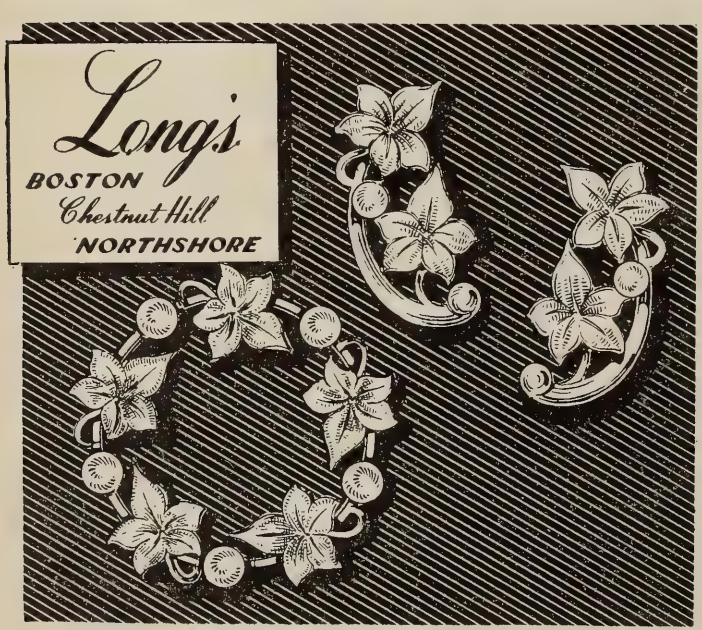
Tues., Fri. – 33 Newbury St., Boston	CO 6-2391
Mon., Wed., Thurs. – Phillips Academy	GR 5-2216
Sat. – 16 Longview Road, Reading	RE 2-1123

Upon request your name will be added to the recital invitation list.

his art. Undoubtedly his musical function, strong and sure, lifted him above his immediate troubles and proved him an enviable man, happy in his art. Beethoven's music throughout his life is an assertion of confidant power, particularly in his final movements which in his middle years sound like a triumphant resolution of conflicting moods; in his final works there is often a quieter serenity. The late J. W. N. Sullivan,* who has come as close as anyone to elucidating the true nature of the composing Beethoven, has stressed his musical "personality" as "a slowly developed synthetic whole." Elsewhere he writes: "One of the most significant facts for the understanding of Beethoven is that his work shows an organic development up till the very end. The older Beethoven lived, the more and more profound was what he had to say. The greatest music Beethoven ever wrote is to be found in the last string quartets, and the music of every decade before the final period has greater music than its predecessor. Such sustained development, in the case of an artist who reaches years of maturity, is a rare and important phenomenon. Bach, for instance, who may be likened to Beethoven for the seriousness and maturity of his mind, lost himself at the end in the arid labyrinths of pure technique. Wagner, as the fever in his blood grew less, had nothing to express at the end but exhaustion and ineffectual longing. Beethoven's music continually developed because it was the expression of an attitude towards life that had within it the possibility of indefinite growth."

Great music can be more than a synthesis of the composer's emotional experience – his imagination can carry him into the unknown. The unearthly *"Ewig"* with which Mahler's *Das Lied von der Erde* dies away, Brahms' *Alto Rhapsody,* with its entirely different contralto

* "Beethoven: His Spiritual Development" (1936).



Cultured pearl and
ivy leaf circle pin
in fourteen karat gold
$35
Earrings to match $30

Prices include tax

Long's Chestnut Hill
Boston
Northshore



Out of Complexity Fresh Harmony

Page from the *Pathétique* manuscript by Ludwig van Beethoven (1770-1827)

Beethoven had that characteristic of the highest genius: the ability to unify enormous diversity of material into a powerful new theme. A modern bank, too, often faces the problem of organizing and unifying complicated situations.

If either your personal or business financial affairs have grown complex, you will find The New England a good place to come. Our officers are experienced in cutting through difficulties and getting at the problem. We believe you will find their judgment good and will like their friendly attitude.

The New England Trust Company

Incorporated 1869

135 DEVONSHIRE STREET

Back Bay Branch: 99 Newbury St., Boston, Mass.

Member of the Federal Deposit Insurance Corporation

color and orchestral color — there are no end of instances where a unique mood is attained. Many places in the later Beethoven belong to the world of music and nothing outside of it.

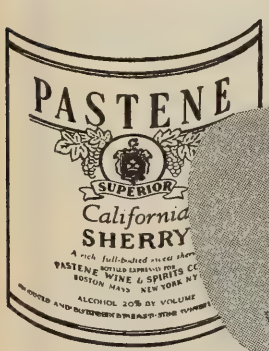
When Beethoven wrote *"appassionato"* into a score, or Wagner *"ausdrucksvoll,"* each composer was merely giving the performer a go-ahead sign. He knew that more than the single word would do absolutely nothing to convey the music as he felt it. He could only hope that the performer would search his own musical soul and so respond to the composer's expressive intent.

If a writer tries to tell us with his best literary skill what Beethoven really felt and eloquently expressed in tones, he of course gets nowhere. If, having sat before that succession of sounds which is called Beethoven's Fifth Symphony, he tells us that the four movements are in turn "forceful," "affecting," "propulsive," "exultant," the adjectives seem lame and vaguely approximate. They fall short because this particular art of directed sensation can be far more vivid than any other. The words are really alien because the emotional experience of tones is not quite like any other experience in our emotional life. We have been in a sound world which has no counterpart, a narrative art which narrates in sound and sound only. What is called "joyfulness" in music is not like the household variety of felicity, but is apt to be

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays
FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE ★ PRODUCTS ★ Since 1874

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK



A few generations ago you might not have had the time or energy to enjoy a visit to Symphony Hall. Household duties would have commanded more of your time, taken more hours from your day — every day.

Today, electricity has helped to change all that, and the future promises even more ease and speed in doing your day's work — new ways to Live Better Electrically.

Discover for yourself how today's electrical appliances can give you more and more time to enjoy the finer things of life *now*. Why not drop in at the Edison Shop nearest your home and see the wonderful array of appliances.

BOSTON EDISON COMPANY

closely related to the swift pulse of the dance (music's only blood sister in the arts). Musical "pathos" has only a distant connection with actual grief. A falling half-tone or a minor third affects us as pathetic by pure musical association. The magic of the minor mode is not only untranslatable, but unaccountable. A scherzo is unlike any other piece of wit.

The very fact that music has no proper descriptive vocabulary of its own, that we are forced to borrow from terms in the other arts, is proof of its apartness. One speaks of the "color" of instruments, harmonies are "dark" or "luminous," the "texture" of a score is "thick" or "transparent," tone quality is "hard" or "velvety," form is "architecture," grace notes are "ornaments." A composer works from an orchestral "palette" upon an orchestral "canvas."

If borrowed words are ineffectual, figures of speech are downright misleading. When we read what E. T. A. Hoffman wrote about Beethoven's Fifth Symphony, we have the impression of a virtuoso of literary fantasy highly enjoying himself; when we read what Berlioz wrote, we have the impression of a musican who has been genuinely transported by the music, but who, undertaking to tell us how Beethoven felt, succeeds only in imparting his own personal raptures. Over the held E-flat at the opening of the Fifth Symphony, Beethoven gives us one sign – the "eyebrow" and dot of a simple fermata. But Wagner writes of this note: "The life-blood of the note must be squeezed out of it to the last drop, with force enough to arrest the waves of the sea, and lay bare the ground of the ocean; to stop the clouds in their courses, dispel the mists, and reveal the pure blue sky, and the burning face of the sun himself." If he were not Wagner he

BOOK CLEARING HOUSE
423 BOYLSTON STREET • CO 7-1600 • BOSTON 16
BOOKS ON ALL SUBJECTS (including latest technical and scientific)
RECORDINGS (stereo and monaural)
FOR ALL TASTES
Largest Selection of Paper Books

for superb footwear by master craftsmen



Joseph Antell
Boston **Wellesley**



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. For clean, fragrant and lustrous hair, use the Breck Shampoo best suited for your particular hair condition.

The Three Breck Shampoos are now marked in color for easy identification.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

could merely have said: "Lean on it." The laconic Beethoven has proved wiser than the hyperbolic Wagner, for every conductor since has rightly consulted his own dramatic sense in this particular passage. Sir George Grove, usually a sober-minded musician, hardly helps our understanding of the music when he calls the second theme in E-flat (for the horns) "the sweet protest of a woman against the fury of her oppressor" (this "fury" was the opening subject). We hardly need to be told by him that the oboe solo before the coda is "a beautiful blossom, springing out as it were from the bud of the pause which occurred at bar twenty-one of the first section, and like a flower of gentian spreading its petals on the edge of the glacier."

Czerny, who accompanied Beethoven in his walks, may or may not have been reporting faithfully when he attributed the opening motto rhythm to the call of a yellowhammer (called the song sparrow in this country). Schindler has quoted Beethoven as remarking about the same rhythm: "Thus fate knocks at the door." If this bit of philosophic fantasy did not spring full-grown from the imagination of Beethoven's self-appointed Boswell, it was probably a conversational afterthought on the composer's part, certainly not intended to be eternally handed down as a pronouncement. Beethoven well knew the danger of attaching such images to music. When he composed

The New England Conservatory

A COLLEGE OF MUSIC

JAMES ALIFERIS, *President*

Wed., Oct. 14, 8:30 P.M.

Conservatory Symphony Orchestra

JAMES DIXON, *Conductor*

Haydn — Bartók — Schumann

Tickets required, no charge

Thurs., Oct. 15, 8:30 P.M.

Cornell University Trio

Haydn — Beethoven — N. Skalkottas

No tickets required

Both Concerts in Jordan Hall

290 Huntington Ave., Boston 15

Stop & Shop Gourmet Quiz for Early Comers

1. What is chili?
   a. an Eskimo's igloo b. a spice c. a fur d. a South American country
2. Which of the following grows on trees?
   a. butternuts b. whiffles c. shoes d. barnacles
3. What is beet sugar?
   a. tired sugar b. sugar made from beet juice c. brown sugar d. crumpled cash
4. Stop & Shop All-Butter Coffee Cake is laced with
   a. rum b. crunchy pecans c. doilies d. coffee beans

ANSWERS:

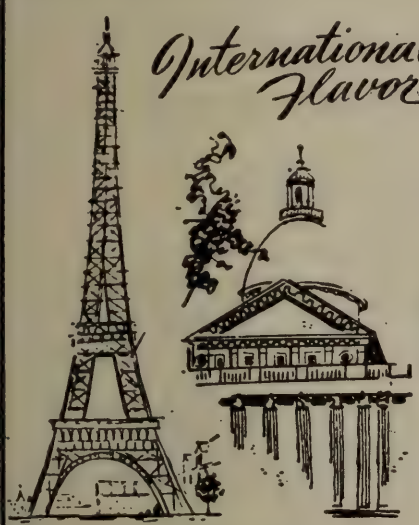
1) b. a spice 2) a. butternuts 3) b. sugar made from beet juice 4) b. crunchy pecans

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT

STOP & SHOP SUPER MARKETS

what may be considered the first important piece of "program music," the Pastoral Symphony, he warned posterity against making too much of musical "painting," when it was feeling (*"Empfindung"*) that counted. When he brought in the storm, the bird calls, or the peasant allusions, he was merely resorting to a current convention in musical imitation. He probably realized that musical imitation of other sounds was a lame device at best. He obviously feared that the first audiences would fasten upon these episodes and largely miss what we now clearly perceive — a mood emanating from wonder in nature, miraculously transformed into tones.

J. N. B.



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

"DOORS TO THE NEW MUSICAL WORLD"

By Harold Rogers

Reprinted from the 50th Anniversary Edition of
The Christian Science Monitor, *Boston, October 18, 1958*

WHAT is the most troublesome problem facing music-lovers today? It is their inability, for the greater part, to understand the music of their own time.

There are those, of course, who have no desire to understand. ("How they can call it music is beyond me! What I like is something melodious, something harmonious — you know, something you can sing or whistle. But this modern stuff is just so much noise!")

And there are others who find themselves frustrated in an honest desire to understand. ("I try to listen to it, but it escapes me. I wish I had the key to it, because I don't like the feeling of being left out. But I must admit that it doesn't make sense to me. Is there any hope?")

Yes, there is hope for everyone who has a sincere desire to cross the threshold into the music of our time. As the mysteries of the spirit are opened to us by our knocking at the door, so are the lesser mysteries of music. The door will open to him who keeps knocking.

• PIANOS
• RADIOS
• ORGANS
• MUSICAL
TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS
Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: Telephone: HAncock 6-5050

Here's how it happened in my own experience. Ten years ago I heard the Schönberg quartets played by the Juilliard String Quartet at Tanglewood. I knew, of course, that Schönberg was one of the two greatest influences on the music of our century, the other being Stravinsky. I had more than a desire, I had a need to understand Schönberg.

Yet during the first half of the concert I couldn't fight down a certain intellectual abhorrence of the music. I felt it sterile, cerebral, manufactured by mathematical formulæ – a negation of all the good and beautiful things that music had ever stood for. As for an emotional response I had none – neither negative nor positive.

• •

During the next two or three years I continued to listen to music of the Schönberg school, especially to the writings of Webern and Berg. Alban Berg's "Wozzeck," for instance, was the principal work that enabled me to step from the side of traditionalism over the threshold into the truly avant-garde, for in this work Berg combined Schönberg's theories with traditional forms.

Then I received the recordings of the Schönberg quartets for review. Reluctantly I placed them on the phonograph, expecting to relive the experience I had with them at Tanglewood.

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston *Telephone: COmmonwealth 6-5101*

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

What I experienced, however, was something entirely different. I found the music speaking to me in strange, exotic ways. In short, it was speaking to me emotionally. At last the door had opened!

What, in brief, did Schönberg and Stravinsky do for contemporary music?

Schönberg began working in the post-Wagnerian school of chromatic harmony; and while still a young man he felt that our tonal harmonic system, that which had prevailed for centuries and which still prevails, had said all that it could be made to say. So he decided to leave the realms of tonality and to explore the realms of atonality—or a system of music which broke completely with the established system of harmony.

He devised what he called "a technique for composing with 12 tones," a technique too complicated to explain in a short article. But his system has since attracted hundreds of young composers into his ranks. Some have used his technique in its strictest terms; others have modified it in their own various ways. Schönberg's explorations have thus resulted in the most difficult kind of music for uninitiated listeners to understand.

Stravinsky, while still a young man, created "Le Sacre du Printemps," a work that will remain the most important musical milestone in the first half of the 20th century; for with its fearless methods of combining melodies, as well as its extraordinary polyrhythmic structure (superimposing various rhythms one upon another), Stravinsky gave the signal to other composers that anything was possible. He at once became a leader who has since attracted more followers than has Schönberg.

• •

Here are several points to bear in mind while seeking an understanding of contemporary music:

1. The amount of dissonance is not what determines the worth or



Café Florian

CONTINENTAL COFFEE HOUSE

85 NEWBURY

Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNITE



EXCLUSIVELY ON

ANGEL





KLEMPERER

"Klemperer has touched new heights," exclaimed *Gramophone*, Great Britain, when the Klemperer-Philharmonia performance of the Beethoven Ninth Symphony first appeared in England. "Klemperer emerges the supreme interpreter of the classics," commented the *London Observer*. American critics agreed. Hear Klemperer – *at the pinnacle of his art* – one of the great conductors of all times – on Angel Records.

RECORDED IN EUROPE FOR ANGEL® RECORDS

Klemperer conducts the Philharmonia

Beethoven:

SYMPHONY NO. 1 IN C MINOR, OP. 21 ..... *35657**
SYMPHONY NO. 8 IN F MAJOR, OP. 93 ..... *35657**
SYMPHONY NO. 9 IN D MINOR, "CHORAL" *3577-B**
(with incidental Music to "Egmont")
(Other Beethoven Symphonies by Klemperer are also available)

Brahms:

SYMPHONY NO. 1 IN C MINOR, OP. 68 ..... *35481**
SYMPHONY NO. 2 (WITH TRAGIC OVERTURE) *35532**
SYMPHONY NO. 3 (WITH ACADEMIC FESTIVAL OVERTURE) *35545**
SYMPHONY NO. 4 IN E MINOR, OP. 98 ..... *35546**

**Also available in Stereo*

worthlessness of a piece of music. Dissonance has always been an integral part of our harmonic system; it is plentiful, for example, in the works of Bach, Beethoven, and Wagner.

True, it is more abundant in contemporary music. Our ears have become educated to accept the amount of dissonance used by older composers; we must give our ears time and exercise to feel at home with the dissonance of today.

Remember, too, that dissonance is not necessarily discord. A discord may be thought of as a mistake, as when a child plays notes that have not been set down by the composer. Dissonance is the intentional use of conflicting tones for an emotional or dramatic effect.*

The value of a piece of music is not to be determined by its school, its idiom, or its dissonance content. It is determined by the quality of its inspiration. The inspired composer will eventually be heard, regardless of the system he employs.

2. We will find the road easier if we do not expect contemporary music to sound like the music we already know and appreciate. Music has been defined as "ordered sound," and sound may be ordered in many different ways. Oriental music is no less music because it is not ordered according to Western systems. In like manner, modern music is no less music because it is not ordered according to older traditions.

3. Music is an emotional language. We cannot expect to respond to the poetry of a new musical language without first learning the language, any more than we can respond to poems written in Polish or Hungarian without first learning those languages.

---

* The composer of tonal music sees it as a comparatively simple equation: Dissonance is tension—motion—conflict; Consonance is relaxation—rest—resolution. Yet these terms are always relative—in their context. The unprepared dominant seventh chord, for instance, has completely lost the terrors it once held for the critics of Monteverdi's day, in the early 17th century—but functionally it is still a dissonance.—Ed.

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

4. Willingness to listen several times to a difficult piece is very helpful. Repetition educates the ear to heretofore unaccustomed combinations of tones.

5. The desire to understand and the patience to keep listening — these qualities of thought will always make the way easier until the door swings wide on the new musical world.

TO BOO OR NOT TO BOO, THAT IS THE QUESTION

By Francis D. Perkins

(In the seventh program of last season under the heading "Spontaneous Disapproval" the subject of applause was discussed by Harold Rutland, an English writer. The following article gives a similar American view. It is quoted from the New York Herald Tribune, *August 23, 1959.)*

Both in this country and in England, disappointed concert and opera-goers usually express their opinions in a polite and negative way. On hearing a sub-standard performance, they either do not applaud at all, or limit applause to a mere acknowledgment of the performer's efforts. Later, they may air their views with considerable warmth in private conversations; cancel their subscriptions, or write to the managements concerned, but they avoid the sibilant hiss, the strident boo or the type of cheer which is named after New York's northernmost borough.

In England, booing is such a rare occurrence that a demonstration of that kind against a particular singer last winter at Covent Garden aroused an unusual flood of comment. London's "Opera" magazine,



BOSTON
BOOK and ART
SHOP

Books on Fine and Applied Art

PRINTS · PICTURE FRAMING

657 Boylston Street

TEL. KENMORE 6-5762

STAR
MARKETS

Greater Boston's
Outstanding Food Stores

11 Large Supermarkets

WATERTOWN	MT. AUBURN
NEWTONVILLE	BROOKLINE
WELLESLEY	STONEHAM
MEDFORD	PORTER SQUARE
CHESTNUT HILL	NORWOOD
AUBURNDALE	

inviting its readers to discuss the subject, received a handsome response. Some of the writers censured such vocal criticism as impolite; some favored booing with certain reservations, arguing that there was too much placid acceptance of poor performances.

In New York, this observer remembers only a handful of occasions when disaffected listeners hissed, and most of these were back in the 1920's. Some hostile sounds greeted what then seemed cacophonous modern music in a Boston Symphony concert under Pierre Monteux and another by the Philadelphia Orchestra under Leopold Stokowski. There was also publicly expressed opposition at a concert of the International Composers' Guild and a little mild sibilance at the local premiere of the late George Antheil's "Ballet Mecanique."

All this hissing was aroused by compositions rather than by substandard performances, and this suggests a possible distinction in our musical public's mind between the responsibility of the composer and the performer. A composer can hardly disclaim responsibility for what he writes and his listeners hear, unless the performance is so bad as to disguise it. As for the performer, according to this theory, the general impression seems to be that he is doing the best he can, and that even if that is hopelessly inadequate, his efforts should be acknowledged with some applause. There may be a subconscious belief that he is not solely responsible for his failure.

Does the purchase of a ticket entitle its holder to register public

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. EXport 6-2224
Members of Piano Technicians Guild



the best 35¢ you ever spent



RADIO SHACK CORPORATION

WHY DID KRUSHCHEV come to this country? What *would* he have seen people reading at Disneyland? What *did* Nikita and Frank Sinatra talk about? And what did he refer to as "something better in America than now exists in Russia"?

Old sparrows and fellow music lovers, the gentleman was referring to the new Radio Shack catalog; and all other questions above are similarly answerable.

No continent has ever seen its likes. Commercially speaking, it is a solid-fuel rocket. (*Note:* in actual production cost and soaring potential, albeit not in shape).

This is a catalog which must be seen to be appreciated. Also, unlike most books of its ilk, it must be purchased in order to be seen. The price 35 cents. Even if you are excessively close as regards chicken feed — a returner of ancient cream bottles and a scavenger of Raleigh coupons — this is one little expenditure about which you will never feel remorse.

The impressive title of our catalog is "Radio Shack 1960 Guide to Electronic Buying". Its contents include: articles on stereo, speaker placement, FM, amplifier design; advertisements; a handbook section crammed with interesting facts; pictures, prices and descriptions of nearly 40,000 items; all stunningly printed on 312 big rotogravure 8½" x 11" pages, as befits the finest publication in the entire electronics field.

Please do not feel obliged to attend MIT seminars or fret over nose cones in order to appreciate this brilliant publication. It tells all there is to know about hi-fi for one thing, and there are $1 books that don't equal its thoroughness, to say nothing of esthetic quality.

Once our catalog is in your hands you will understand why Radio Shack is the undisputed master of all it surveys in hi-fi . . . locally, regionally, nationally, universally, and beyond. Your confidence in being able to shop helter-skelter for stero and records will be shaken. You will come to rely on us alone as the one place in the solar system where it is safe to buy anything that makes music come alive.

For 35 cents that's quite an accomplishment. Especially when it's *your* 35 cents!

vocal objections if he feels he has been sorely aggrieved or swindled? Mr. Stokowski once asked those who audibly disliked his modern offerings to withdraw and make room for broader-minded listeners, but bad performances are in a rather different category. Still, if a right to boo exists, is it advisable to exercise it? In concerts, negative disapproval is usually sufficient damnation. One can usually tell the difference between sincere plaudits from an audience at large and the sporadic, scattered manual encouragement of friends, teachers and managers who are valiantly trying to support a lost cause.

Metropolitan Opera patrons, however, know that applause is not always a measure of merit; that a singer's group of enthusiastic supporters may resonantly clap and cheer whether his singing is up to standard or far below it. In the latter case, a dissenter might well feel inclined to boo. But booing also might become a weapon for groups who dislike a particular singer with equal lack of artistic discrimination and add to the existing opera-interrupting din. In the letters received by "Opera," the general feeling was that vicious personal booing is utterly indefensible, but that indiscriminate applause is also pointless.

One correspondent suggested that booing be applied to offending members of an audience — the rustlers of programs and candy wrappers, for instance. If we extend this to interrupting operatic applause, he has something. It might be interesting to see what would happen if those who wished to hear the music should shush the claqueurs who drown it out. It might, after a while, convince them that the right to hear all of an opera which one has paid to attend is superior to any individual right to a noisy public demonstration of enthusiasm.

W. W. WINSHIP INC.

Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

Sharon MEMORIAL PARK

"The Man Who Cares, Prepares"

EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-3890

He's Independent



YOUR Independent Insurance AGENT "SERVES YOU FIRST" Reg U.S. Pat. Off.

and he's

The Man with the Plan

He is *your* man, not ours—this local Independent Insurance Agent who represents us in your area as The Man With The Plan. He operates his own business and your interests are his first concern when you buy an Employers' Group policy through him. He offers you all the advantages of a planned insurance service plus a close, personal type of interest and attention to all your insurance needs. He's a neighbor of yours—call him in without delay. We'll gladly send you his name—write to the address below or call HA 6-2600, Agency Department Extension 510.

THE Employers' Group

OF INSURANCE EG COMPANIES

Fire, Casualty and Marine Insurance, Fidelity and Surety Bonds

110 MILK STREET, BOSTON 7, MASSACHUSETTS

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD. • THE EMPLOYERS' FIRE INSURANCE CO.
AMERICAN EMPLOYERS' INSURANCE CO. • THE HALIFAX INSURANCE CO. OF MASS.
THE EMPLOYERS' LIFE INSURANCE CO. OF AMERICA

SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.

Since 1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark

The Brown and White Fleet

Boston Cab — **KEnmore 6-5010**

Brighton Cab — **STadium 2-2000**

Brigham Cab — **BEacon 2-5500**

Cleveland Cab — **ASpinwall 7-8700**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*

when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a forte bow stroke." Even many years later, Arthur Nikisch was taken to task for overprolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the season of 24 concerts, 1959–1960 is $6.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WHYN-FM	93.1 mc	Springfield
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WRRC-FM	101.9 mc	Cherry Valley, N. Y.
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WHLD-FM	98.5 mc	Buffalo, N. Y.
**WRRL-FM	107.7 mc	Wethersfield, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WHFM-FM	98.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRRD-FM	105.1 mc	DeRuyter, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-AM	1240 kc	Bridgeton, N. J.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast

** – Affiliates of WQXR, New York

isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" build upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement.

The Andante con moto (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 ST. BOTOLPH STREET, BOSTON

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, CHARLES H. TAYLOR
Treasurer, CHARLES E. COTTING
Secretary, FRANCIS H. BURR
Chairman Ladies' Committee
MRS. CHARLES E. COTTING

into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a pianissimo dalliance by the violins upon a strand of accompaniment. The movement finds a sudden fortissimo close.

The third movement (allegro, with outward appearance of a scherzo) begins pianissimo with a phrase the rhythm of which crystallizes into the principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The Finale follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconcep-

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to
LA DUCHESSE ANNE
A Charming Corner of France
Open every day – 5:30 P.M. to 10 P.M.
Restaurant Available for
Luncheon and Reception Parties
Recommended by
HOLIDAY and ESQUIRE MAGAZINES
224 NEWBURY ST. CIrcle 7-9126

"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

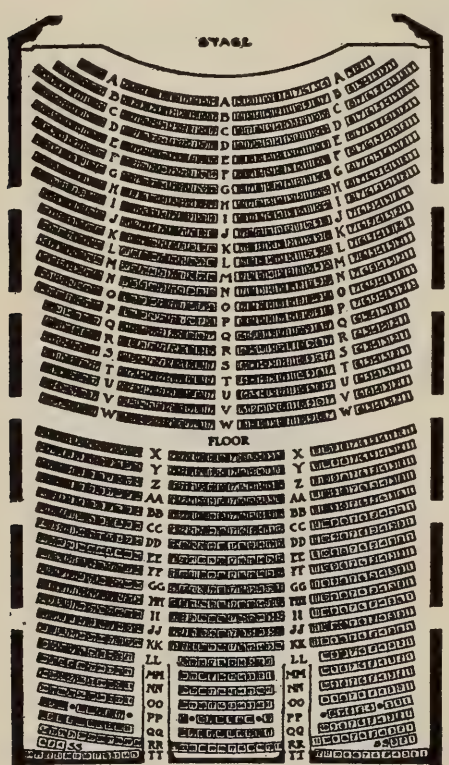
PRINTING VISUAL QUALITY

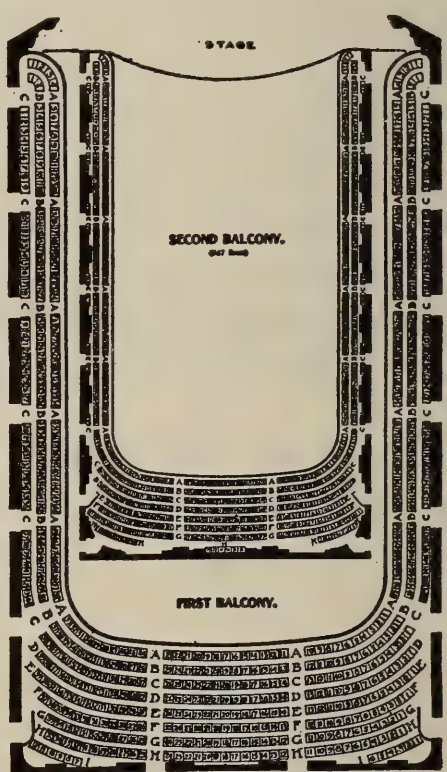
Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.

INCORPORATED

272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800





Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS

WINTER SEASON 1959–1960

OCTOBER

2–3	Boston	(Fri.-Sat. I)
6	Boston	(Tues. A)
9–10	Boston	(Fri.-Sat. II)
13	Providence	(I)
16–17	Boston	(Fri.-Sat. III)
19	Utica	
20	Syracuse	
21	Rochester	
22	Toledo	
23	Detroit	
24	Ann Arbor	(I)
25	Ann Arbor	(II)
30–31	Boston	(Fri.-Sat. IV)

NOVEMBER

3	Cambridge	(I)
5	Boston	(Rehearsal I)
6–7	Boston	(Fri.-Sat. V)
8	Boston	(Sun. a)
10	Boston	(Tues. B)
13–14	Boston	(Fri.-Sat. VI)
16	Northampton	
17	New Haven	
18	New York	(Wed. I)
19	Englewood	
20	Brooklyn	(I)
21	New York	(Sat. I)
24	Providence	(II)
27–28	Boston	(Fri.-Sat. VII)

DECEMBER

1	Cambridge	(II)
4–5	Boston	(Fri.-Sat. VIII)
8	Boston	(Tues. C)
10	Boston	(Rehearsal II)
11–12	Boston	(Fri.-Sat. IX)
16	New York	(Wed. II)
17	Washington	(I)
18	Brooklyn	(II)
19	New York	(Sat. II)
22	Boston	(Tues. D)
24, 26	Boston	(Thurs.-Sat. X)
29	Providence	(III)

JANUARY

1–2	Boston	(Fri.-Sat. XI)
5	Cambridge	(III)
6	Boston	(Rehearsal III)
8–9	Boston	(Fri.-Sat. XII)
10	Boston	(Sun. b)
12	Boston	(Tues. E)
15–16	Boston	(Fri.-Sat. XIII)
19	Newark	
20	New York	(Wed. III)
21	Baltimore	
22	Brooklyn	(III)
23	New York	(Sat. III)
29–30	Boston	(Fri.-Sat. XIV)
31	Boston	(Sun. c)

FEBRUARY

2	Cambridge	(IV)
5–6	Boston	(Fri.-Sat. XV)
9	Boston	(Tues. F)
11	Boston	(Rehearsal IV)
12–13	Boston	(Fri.-Sat. XVI)
15	Storrs	
16	New London	
17	New York	(Wed. IV)
18	Washington	(II)
19	Brooklyn	(IV)
20	New York	(Sat. IV)
23	Providence	(IV)
25	Boston	(Rehearsal V)
26–27	Boston	(Fri.-Sat. XVII)
28	Boston	(Sun. d)

MARCH

1	Boston	(Tues. G)
4–5	Boston	(Fri.-Sat. XVIII)
8	Cambridge	(V)
10	Boston	(Rehearsal VI)
11–12	Boston	(Fri.-Sat. XIX)
13	Boston	(Sun. e)
15	Boston	(Tues. H)
18–19	Boston	(Fri.-Sat. XX)
22	New Haven	
23	New York	(Wed. V)
24	Philadelphia	
25	Brooklyn	(V)
26	New York	(Sat. V)

APRIL

1–2	Boston	(Fri.-Sat. XXI)
3	Boston	(Sun. f)
5	Providence	(V)
8–9	Boston	(Fri.-Sat. XXII)
12	Cambridge	(VI)
13	Boston	(Rehearsal VII)
14, 16	Boston	(Thurs.-Sat. XXIII)
19	Boston	(Tues. I)
22–23	Boston	(Fri.-Sat. XXIV)

tions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant – merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

[COPYRIGHTED]

Bequests made by will
to the
BOSTON SYMPHONY ORCHESTRA, Inc.
will help to
perpetuate a great musical tradition.

Such bequests are exempt from estate taxes.

• THE BOSTON SYMPHONY CONCERT BULLETIN
• THE BERKSHIRE FESTIVAL PROGRAM
• THE BOSTON POPS PROGRAM

The Boston Symphony Orchestra
PUBLICATIONS

Coverage: Higher Income Groups
Positions: All Conspicuous
Rates: Moderate
Total Circulation More Than 500,000

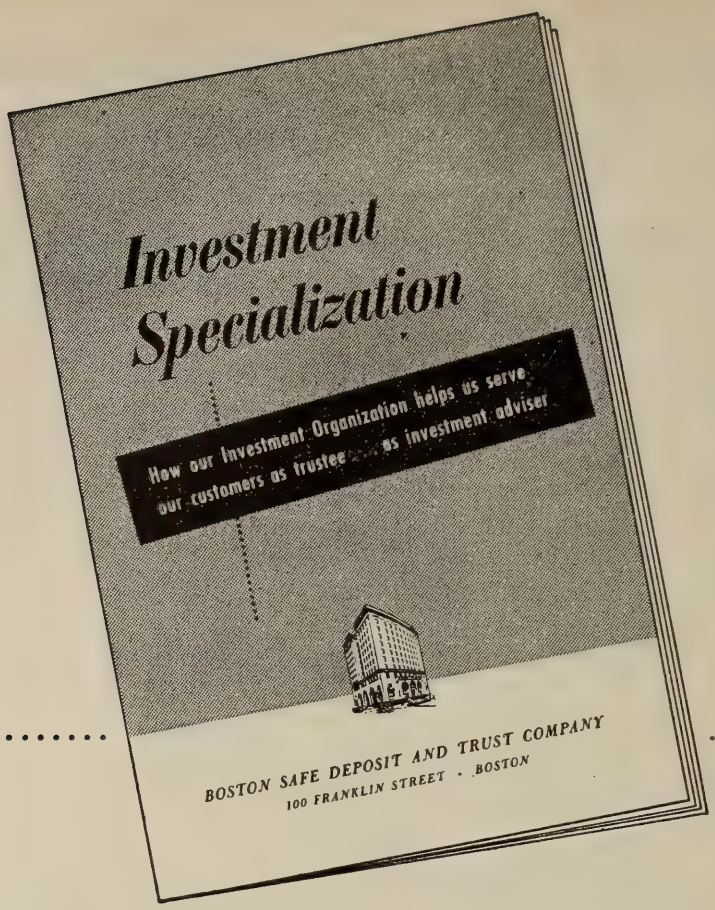
For Information and Rates Call
DONALD T. GAMMONS, *Advertising Manager*
Tel. CO 6-1492, or write:
SYMPHONY HALL, BOSTON 15, MASS.

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066
	Violin Concerto (HEIFETZ)	LM-1992
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228
BLOCH	"Schelomo" (PIATIGORSKY)	LM-2109
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111
	"Prelude to the Afternoon of a Faun"	LM-1984
	Three Images	LM-2282
DUKAS	The Apprentice Sorceror	LM-2292
ELGAR	Introduction and Allegro	LM-2105
FRANCK	Symphony No. 1 in D minor	LM-2131
IBERT	"Escales" (Ports of Call)	LM-2111
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221
	Violin Concerto (HEIFETZ)	LM-2314
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984
	"Mother Goose" Suite	LM-2292
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239
	Serenade for Strings	LM-2105
WAGNER	Excerpts, "Tannhäuser," Tristan," "The Ring" (EILEEN FARRELL)	LM-2255
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109



THIS BOOKLET . . .

sets forth the investment policy, and describes the investment organization, of one of the nation's first trust companies.

Individual investors and those responsible for managing the funds of foundations, corporations, educational and charitable organizations may find it of particular interest. For a copy, write to—

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 Franklin Street, Boston 6, Mass.

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Tuesday Evenings at 8:30

The remaining concerts in this series will be as follows:

NOVEMBER 10
ISAAC STERN, *Violin Soloist*

DECEMBER 8
CLAUDE FRANK, *Piano Soloist*

DECEMBER 22

JANUARY 12

FEBRUARY 9
GREGOR PIATIGORSKY, *Cello Soloist*

MARCH 1

MARCH 15

APRIL 19

BALDWIN PIANO RCA VICTOR RECORDS

Five thousand and YOU

There are 5,000 Friends of the Boston Symphony Orchestra—individuals who feel that the Orchestra is important enough, both to them and to the entire community, to warrant extra support.

This year, the Boston Symphony Orchestra again calls on the support of its Friends. $250,000 is needed to meet the Symphony's deficit.

While this is a large amount, it is modest when compared to the Orchestra's total annual budget of nearly $2,000,000.

No other orchestra in the country has a more favorable ratio between earned income and expenses. No major orchestra anywhere pays its own way.

Help keep great music in Boston! Send in your contribution and be a Friend.

THE FRIENDS
of the
BOSTON SYMPHONY ORCHESTRA
SYMPHONY HALL
BOSTON 15, MASSACHUSETTS

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198*
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233*
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066*
	Violin Concerto (HEIFETZ)	LM-1992*
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228*
BLOCH	"Schelomo" (PIATIGORSKY)	LM-2109
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274*
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111*
	"Prelude to the Afternoon of a Faun"	LM-1984*
	Three Images	LM-2282*
DUKAS	The Apprentice Sorceror	LM-2292*
ELGAR	Introduction and Allegro	LM-2105*
FRANCK	Symphony No. 1 in D minor	LM-2131*
IBERT	"Escales" (Ports of Call)	LM-2111*
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271*
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (HEIFETZ)	LM-2314*
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314*
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237*
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984*
	"Mother Goose" Suite	LM-2292*
	Piano Concerto (HENRIOT-SCHWEITZER)	LM-2271*
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292*
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239*
	Serenade for Strings	LM-2105*
WAGNER	Excerpts (EILEEN FARRELL)	LM-2255*
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109

* Also a stereophonic recording.

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

RUTH SHAPIRO
PIANIST — TEACHER
35 LANCASTER TERRACE
BROOKLINE, MASSACHUSETTS
Telephone *BE* acon 2-3985

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

Violins

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

Violas

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

Cellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth
Harold Farberman

Percussion

Charles Smith
Harold Thompson
Arthur Press

Harps

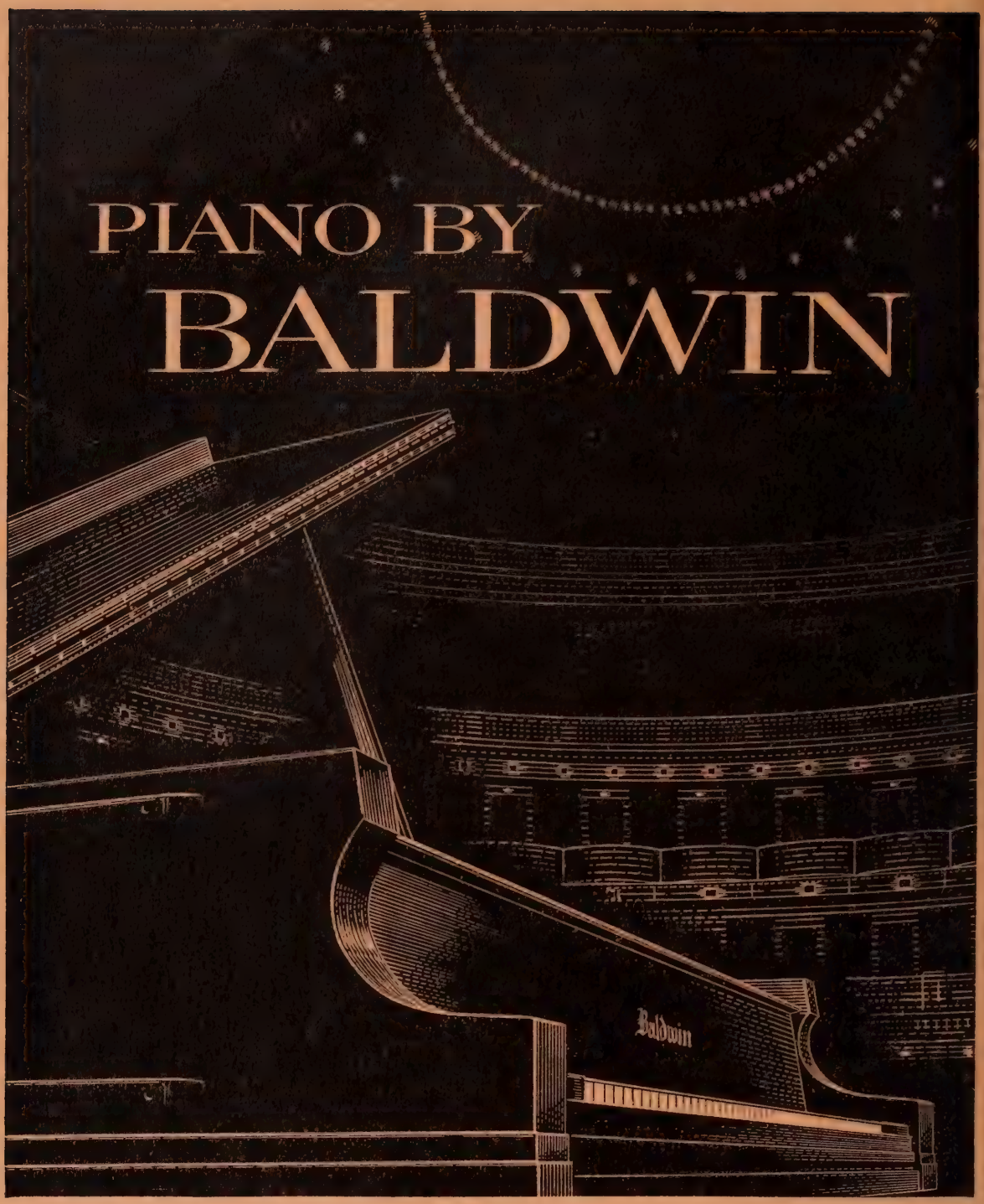
Bernard Zighera
Olivia Luetcke

Piano

Bernard Zighera

Library

Victor Alpert
William Shisler



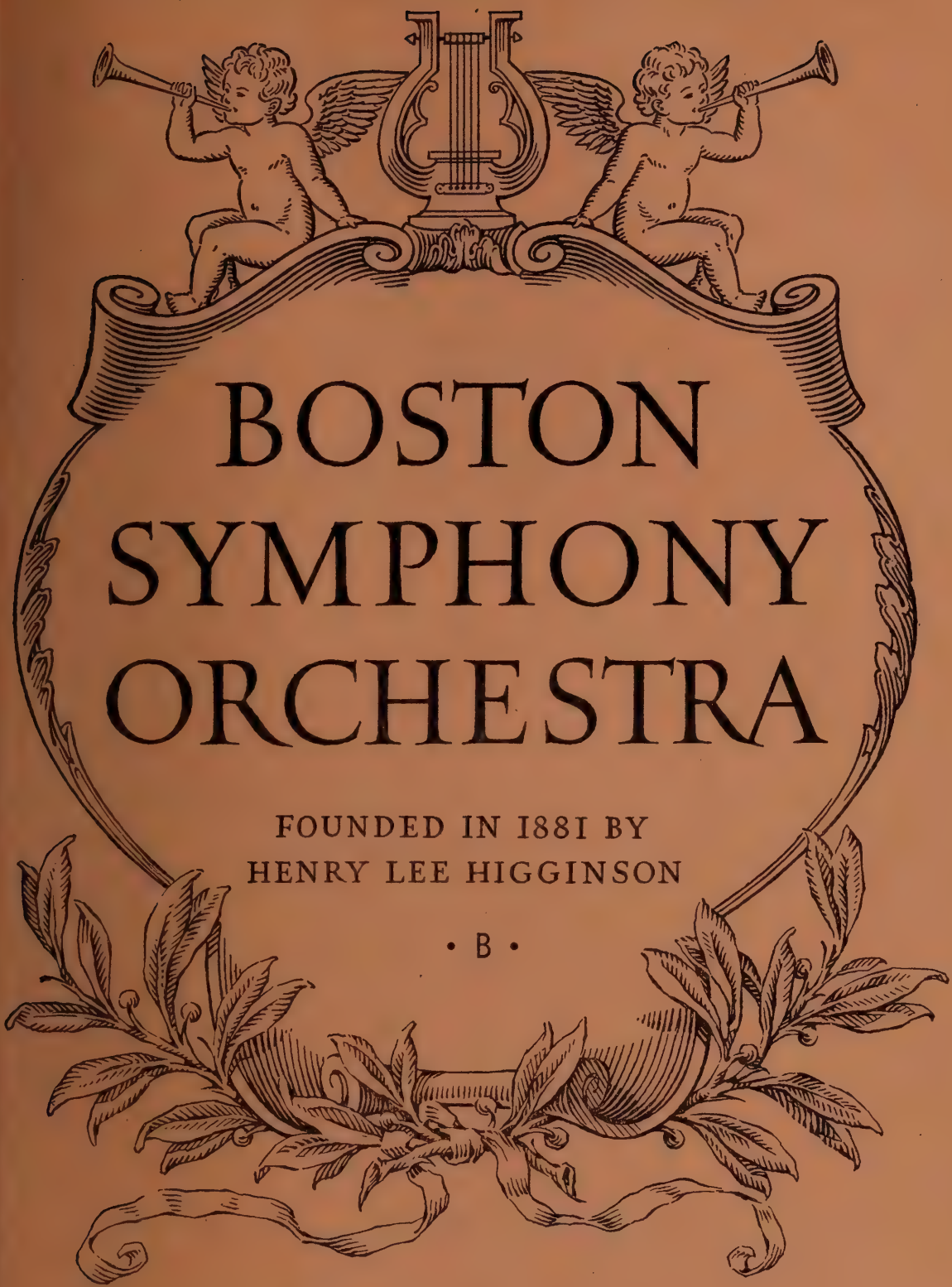
At the request of the BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

160 BOYLSTON STREET, BOSTON

Baldwin

BALDWIN GRAND PIANOS • ACROSONIC VERTICAL PIANOS • HOWARD SPINET PIANOS •
HAMILTON STUDIO PIANOS • BALDWIN ELECTRONIC ORGANS • ORGA-SONIC SPINET ORGANS •



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• B •

SEVENTY-NINTH SEASON

1959-1960

Tuesday Evening Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.
ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN
J. DEANE SOMERVILLE



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

Without obligation on your part, we would be happy to act as your insurance architects. Please call us at any time.

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST

in association with

OBRION, RUSSELL & CO.

When You Think of Insurance . . . Think of us!

108 Water Street **Boston 6, Massachusetts**

LA fayette 3-5700

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

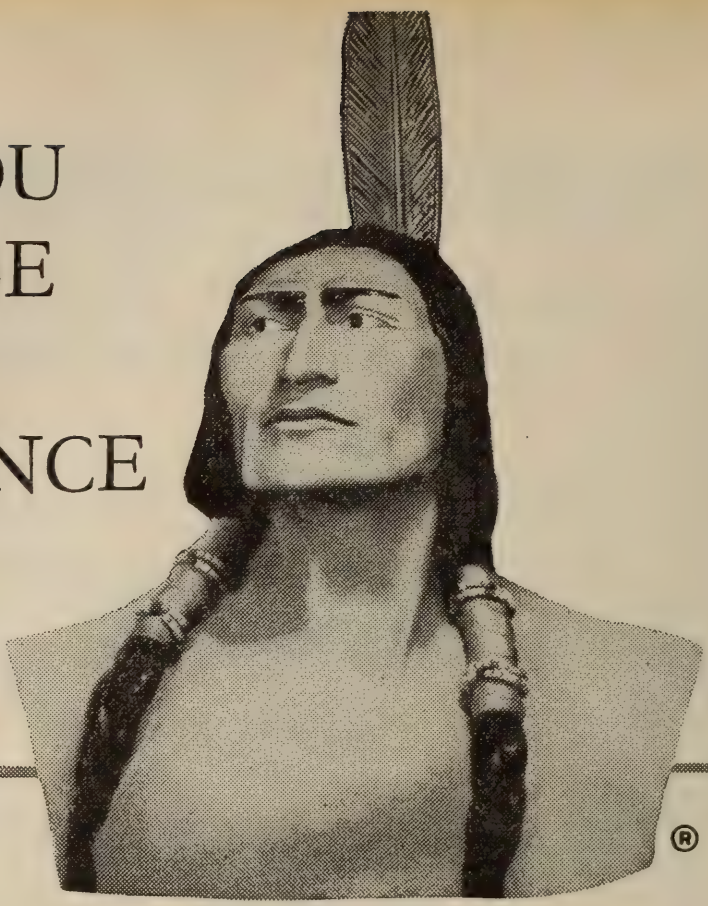
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program 7

NOTES

Bach (Violin Concerto No. 1) . . 9

Berg (Concerto for Violin and Orchestra) 22

ENTR'ACTES

Alban Berg's Violin Concerto (*Willi Reich*) 40

Another Book on Mozart (*J.N.B.*) 44

NOTES

Mendelssohn (Symphony No. 3) . 48

Symphoniana

ISAAC STERN

Isaac Stern was born in Kriminiesz, Russia, July 21, 1920. He was taken by his parents to San Francisco as an infant and studied piano at six, changing to violin at the age of eight, when Naoum Blinder, concert master of the San Francisco Orchestra, was his teacher. He played with the San Francisco Orchestra at the age of eleven. He studied in New York with Louis Persinger, and made his New York debut in 1937. He was active in the U.S.O. in the Pacific area and after the war toured as a concert artist in many parts of the world. Since 1948 he has played with the Boston Symphony Orchestra on numerous occasions, in Boston, Tanglewood, New York, and in Edinburgh in 1956.

• •

RUSSIAN VISITORS

Six musicians from Soviet Russia will visit Boston and will be guests at the Friday and Saturday concerts of next week. Their visit has been made possible through the American Council on Education in cooperation with the Department of State. The visit is reciprocal and follows the journey last season to Russia of the four American composers, Roger Sessions, Ulysses Kay, Roy Harris and Peter Mennin.

The present schedule has included

Hurwitch Bros.



nocturnal costume

handsome new way of evening dressing . . . little brocade costume sees you through cocktails, dinner and theatre with perfect aplomb . . . our collection priced from 69.95 to 245.00

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



For Autumn Evenings —

Our wool jersey teagown—simply styled with a softly draped satin collar and ascot. Sapphire, Emerald, Moss Green or Coral. Sizes 10-20. **$49.95**

416 Boylston St.
Boston 16, Mass.
KEnmore 6-6238

54 Central St.
Wellesley, Mass.
CEdar 5-4530

participation by the Soviet delegation in orchestral concerts in Washington (October 24) and Louisville (November 4). They will be present at the Philadelphia Concerts this weekend (November 6 and 7). They will also be guests of the Boston Symphony Orchestra at the opening concert of its New York season on November 18. The group includes Konstantin Dankevich and Boris Yarustovsky.

In addition to Tikhon Khrennikov, Fikret Amirov and Amitri Kabalevsky, whose music will figure on the Boston and New York programs, the visitors will include Dmitri Shostakovitch, who is remembered at these concerts by performances of his first, fifth, sixth, seventh, eighth and ninth symphonies. The music of Kabalevsky is also familiar, but the music of Khrennikov and Amirov is new to our concerts.

• •



MANON GROPIUS

The daughter of Mahler's widow whose tragic death at eighteen inspired Berg's Violin Concerto is pictured above. This beautiful girl figures in the memoirs of her mother, Alma Mahler Werfel, *And the Bridge Is Love.*

(Continued on page 39)

Filene's French Shops

Boston





A Monte-Sano coat

is always new in shape,

exciting in fabric,

rich in color

Prophetic pace setter from a magnificent winter collection . . . the stained glass plaid reefer dipped in glowing colors illuminated by the sun shining through cathedral windows . . . in richly textured mohair tweed.

The French Shop's coat collection, from $125.

The Monte-Sano coat collection, from $250.



To the patron of the arts

who can see beauty in well-managed money

Making money make money is an art. Constant changes in company managements, business conditions and government laws quickly separate the men from the boys, the amateurs from the experienced professionals.

Old Colony's skilled investment specialists are old masters at this art of money management. Put your portfolio in their hands and it becomes a thing of beauty, flowering as it grows to bring you greater security . . . without effort or worry on your part.

Stop in soon and discuss your investment goals with an Old Colony officer. Meanwhile, drop us a line and let us send you a little booklet called "Investment Management". It outlines some of the many ways Old Colony can serve you.



Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:30



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

Allied with THE FIRST NATIONAL BANK *of* BOSTON

Second Program

TUESDAY EVENING, NOVEMBER 10, *at* 8:30 *o'clock*

BACH . . . . . Violin Concerto No. 1, in A minor

I. Allegro ma non troppo
II. Andante
III. Allegro assai

BERG . . . . . Concerto for Violin and Orchestra

Andante — Allegretto
Allegro — Adagio

INTERMISSION

MENDELSSOHN . . . . . Symphony No. 3, in A minor, "Scottish," *Op.* 56

I. Andante con moto; Allegro un poco agitato
II. Vivace non troppo
III. Adagio
IV. Allegro vivacissimo; Allegro maestoso assai

(Played without pause)

SOLOIST
ISAAC STERN

BALDWIN PIANO RCA VICTOR RECORDS



fur

. . . grand flatterer of all time

was never used more richly,
more imaginatively,
to more beautiful purpose than in
our current collection of
fur-trimmed fashions!

lynx-laden costume shown is one of a
one- and few-of-a-kind collection
for misses, both stores

R.H. Stearns

Boston • Chestnut Hill

VIOLIN CONCERTO IN A MINOR, NO. 1

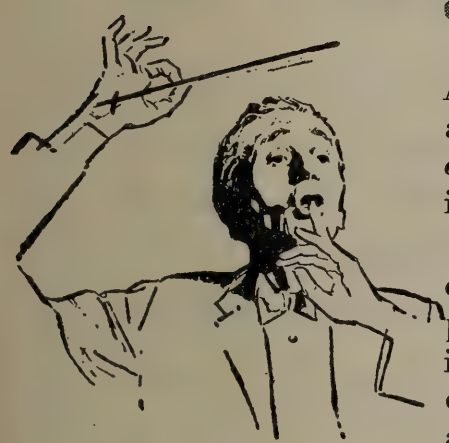
By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

The title runs: *Concerto violino certato, due violini, una viola, obligati, e basso continuo.*

The Concerto has been performed in the Friday and Saturday series by Franz Kneisel, December 5, 1902, by Paul Kochanski, March 30, 1928, by Zino Francescatti, March 31–April 1, 1950, and November 6–7, 1959.

OF BACH'S powers as organist there is plentiful testimony from his contemporaries. He was remembered primarily as an organist for many years after his death. "His manner of managing the clavier," writes Forkel, his first biographer, "was admired by all those who had the good fortune to hear him, and envied by all those who might themselves claim to be considered as good performers." Whether Bach was equally an object of envy by the violinists of his time we are not told. Forkel does remind us that sitting in at a chamber music performance he preferred the viola: "With this instrument he was in a sense the center of the harmony, where he could hear and enjoy to the utmost what was going on on both sides of him." We do know that the violin was anything but strange to him.



sotto voce

A conductor and 103 musicians interpret a delicate passage with expert finesse. But *quietly*, so that each note can speak for itself.

Here at Rockland-Atlas, every officer in our Trust Department is a specialist in his particular field, be it investments, administration, or operations. Their *harmonious* cooperation with testators, beneficiaries and attorneys marks the Rockland-Atlas trust relationship.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

As a boy Bach studied violin and viola with his father, and when he left the *Gymnasium* at Lüneburg, he was sufficiently expert to take his place in the orchestra of Johann Ernst, brother of the reigning Duke Wilhelm Ernst in Weimar. As *Kammermusicus* at Weimar he would have been required to lead a string group, playing violin, in the apartments of his prince. Bach must often have been called upon to play outside of his official duties. He no doubt regarded the violin as he did the other instruments — not as something on which to display agility, but as a medium where the finger tips may bring to pass as sonorously, comfortably, and clearly as possible the music which his heart dictated. Surely his violin music does not fall short of his keyboard music in the close affinity where the performer as creator facilitates, liberates, and enriches his art instead of encumbering it with a glitter of technical prowess — as in cases too well known. The composer of the Chaconne or the two surviving violin concertos must have been a master of his instrument in every sense.

Indeed, solo instruments were used in a more integral sense in the time of Bach, when the virtuoso of the Liszt or Paganini type was not yet dreamed of. The individual or the group of solo players in a concerto had parts closely woven, obbligato fashion, into the orchestral score, repeating, matching or varying short phrases as brighter single

TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford

DO YOU KNOW...

THAT 19th Century Boston Symphony audiences were famous for their love of new music — and their rejection of new composers . . . that they at first scorned Schumann and Wagner, Liszt and Berlioz . . . that Brahms proved "the hardest nut to crack of all"?

DO YOU KNOW THAT, in the early 'eighties, a correspondent for a New York musical journal wryly remarked that Georg Henschel, the Symphony's conductor, was a "veritable Brahmin in his passion for Brahms," and that "the medicine administered to Boston may be thus analyzed: Essence of Brahms . . . 3 parts; Essence of Berlioz . . . 2 parts; Essence of Henschel . . . 1 part"?

DO YOU KNOW THAT Henschel was so versatile that he appeared as conductor, composer, piano soloist, and tenor in the course of the Symphony Season . . . that he frequently sang duets with his wife, the talented Lillian Bailey . . . that in 1930 he returned to Boston as Sir George Henschel to conduct the Orchestra's Jubilee Concert?

DO YOU KNOW THAT by having The Merchants act as your agent or as Executor and Trustee, you and your family will be assured of expert, understanding guidance . . . that our Trust Department will accept as much, or as little, of the responsibility for the management of your property as you choose to delegate — from complete financial supervision to tedious but necessary details . . . that, whatever *your* need, you need look no further than The Merchants?



Offices

28 STATE ST.

31 MILK ST. • SOUTH STATION

513 BOYLSTON ST. • 642 BEACON ST.

30 BIRMINGHAM PARKWAY, BRIGHTON

member F.D.I.C.

where the man you talk to *is* the bank

threads in the texture of voice weaving. This makes more understandable Bach's alacrity in re-writing a violin concerto for the clavier. He was concerned with a piece of concerted music as such, and ready to adapt one instrument or another by bringing to bear his skill in shaping the means at hand to the end in view.

The two violin concertos, in A minor and E major, are to be found as Clavier Concertos in G minor and D major respectively. It is a matter of astonishment to those who know the Concerto in D minor for two violins, with its duet of sustained melody in the slow movement, that this Concerto appears also as a concerto for two claviers, in C minor. Albert Schweitzer points out that in the two single violin concertos with which he includes the Fourth Brandenburg Concerto in G major for violin and two flutes, we have just one-half of the works Bach wrote in this combination, in other words, the music which went to Philipp Emanuel Bach, while that which went to Friedemann in equal division was lost. But the lost violin concertos survive in transcribed form in the familiar concertos for clavier in D minor and F major, "while the Concerto in C minor for two claviers points to the existence of a Concerto for Two Violins in the same key."

"The concertos for violin and orchestra," continues Schweitzer, "that have survived are among the works of Bach to which it is useless to

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

employ the method of analysis; we must put them in the category of which Forkel briefly and eloquently observes: 'One can never say enough of their beauty.' The A minor and E major Concertos are beginning to win a place in our concert halls. Modern audiences are enthralled by the two adagio movements, in which the violin moves about over a basso ostinato. We involuntarily associate them with the idea of Fate. The beauty of the A minor Concerto is severe, that of the E major full of an unconquerable joy of life, that sings its song of triumph in the first and last movements.

"The Concerto for two violins, in D minor, is perhaps more widely known still. It can be played at home, as its orchestral part can be easily transcribed for the piano. Every amateur should know the wonderful peace of the Largo ma non tanto in F major.

"The concerto in E major was regularly given in the Berlin Singakademie even in Zelter's time. This Bach-improver – for such he is shown to be by his revision of the parts and the marks of expression he has added – thought it necessary to have more alternations of solo and tutti than Bach had indicated. Emanuel seems to have performed this concerto in Hamburg, otherwise he would not have had the parts copied so carefully.



STEINWAY

Seven world famous piano virtuosi who will be presented by Aaron Richmond in Symphony Hall this season. All use the Steinway piano exclusively. Pictured left to right are: Byron Janis, Gina Bachauer, Leon Fleisher, Emil Gilels, Artur Rubinstein. Lower: left to right: Robert Casadesus and Witold Malcuzynski.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

"In modern performances of the two concertos for single violin the orchestra is generally too large. This becomes unpleasantly noticeable when the basso ostinato in the middle movements is played in an intolerably heavy style by half a dozen contrabasses and twice as many cellos. The accompanying piano is usually omitted, without regard for those hearers who are conscious of gaps in the passages where only the violin and the bass are playing. Ysaÿe plays these concertos in captivating style, even though at times he modernises them too much; but his habit of having the general bass performed on a harmonium is inexplicable either on historical, or logical, or musical grounds."

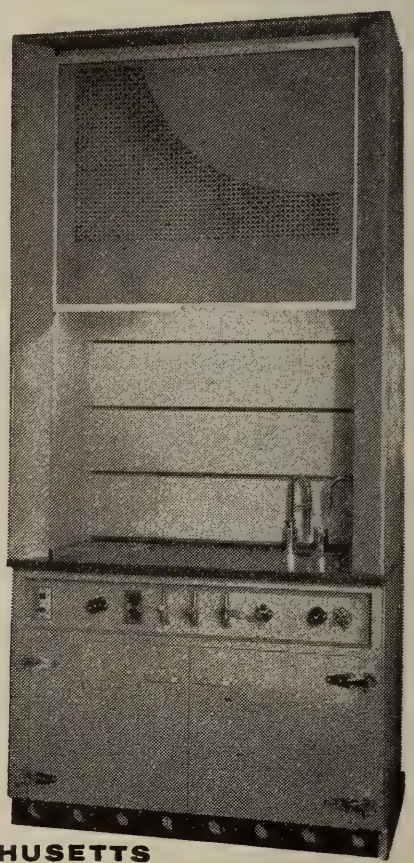
• •

Sir Hubert Parry, writing of the two violin concertos, notes that "the functions of the orchestra are not so subordinate as in the clavier concertos. Both the concertos for violin solo, in A minor and E major are, as a matter of fact, works of the most delightful quality. They are cast on the Italian lines, with quick movements first and last and a slow movement in the middle, and the style is simple, direct, and melodious. The quick movements are essentially practical in their relation to an average audience, and the slow movements are of supreme beauty and interest. In the latter Bach adopts his favourite device of using char-

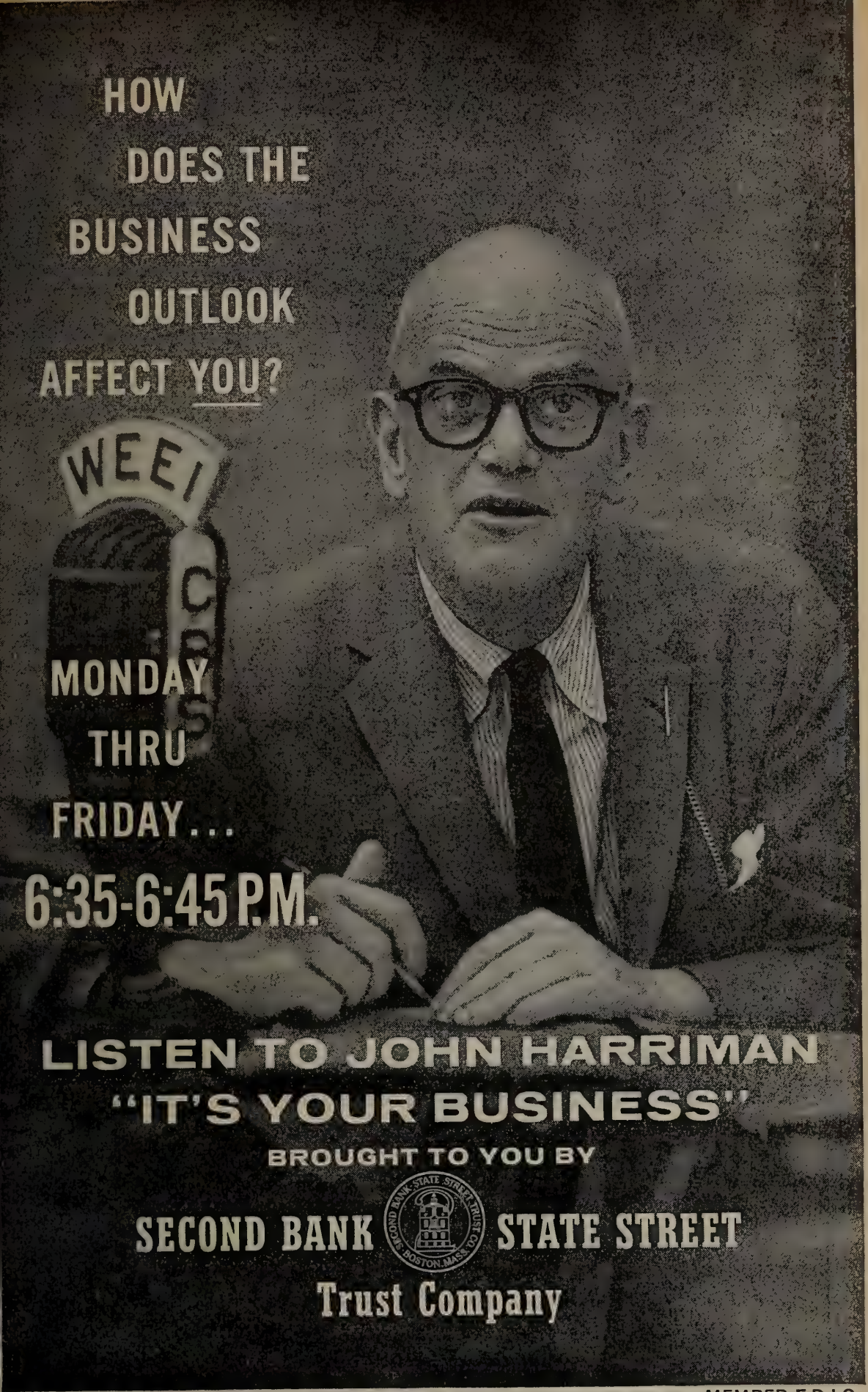
For Consultation on Design
of your Science Laboratory

A. B. Stanley
Company Incorporated

Furniture for Science Laboratories



230 BOYLSTON STREET (Route 9)
CHESTNUT HILL 67 (Newton), MASSACHUSETTS
Telephone DEcatur 2-2112


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK STATE STREET
Trust Company

MEMBER F.D.I.C.

acteristic figures in the accompaniment, which in these cases are given mainly to the basses. It is worth while to note their kinship in this particular with the wonderful slow movement of the Italian concerto. But in both the present instances Bach's cue is definite and special, and gives the scheme a distinct character of its own. What was most probably in his mind was to make the subject which is given to the basses a kind of text or psychological entity which recurred persistently in the manner of what the French call happily an 'obsession' to which the violin solo constantly discourses in answer, as though arguing the contention of the basses from different points of view. The slow movement of the E major concerto might even be compared with the 'dialogues' in the cantatas, or perhaps even more aptly with the slow movement of Beethoven's concerto in G. The great fascination which such movements exercise over people who are not essentially musical (as well as over those who are musical as well as poetical) lies in the fact that the form is psychological rather than essentially musical. The form is of the spirit rather than the letter. Bach spent a great part of his life feeling his way in this direction, and never till his last days quite made up his mind whether the usual mechanical view of form (the view based on distribution of keys and themes), or the view which puts the psychological scheme in the forefront, was the right one. But it is in his

SCHOENHOF'S, INC. *Foreign Books*

1280 Massachusetts Avenue Harvard Square, Cambridge

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

Librairie Francaise; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Molto tranquillo

It's a wonderful feeling of peace and satisfaction to know that you have planned well for the security of your family's future — through an estate program with the United States Trust Company.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



tone...

in a violin enables the player's artistry to complement the maker's craftsmanship. The modern insurance protection enjoyed by millions of Boston Group policyowners throughout the U.S., its Territories and Canada also is the result of a joint contribution of talent. The dedication of more than 8,000 Independent Insurance Agents to their clients' needs is complemented by the alert leadership and complete service facilities which **Boston's** network of 68 "Local Home Offices" provides to help them bring modern insurance protection to you.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT "SERVES YOU FIRST"

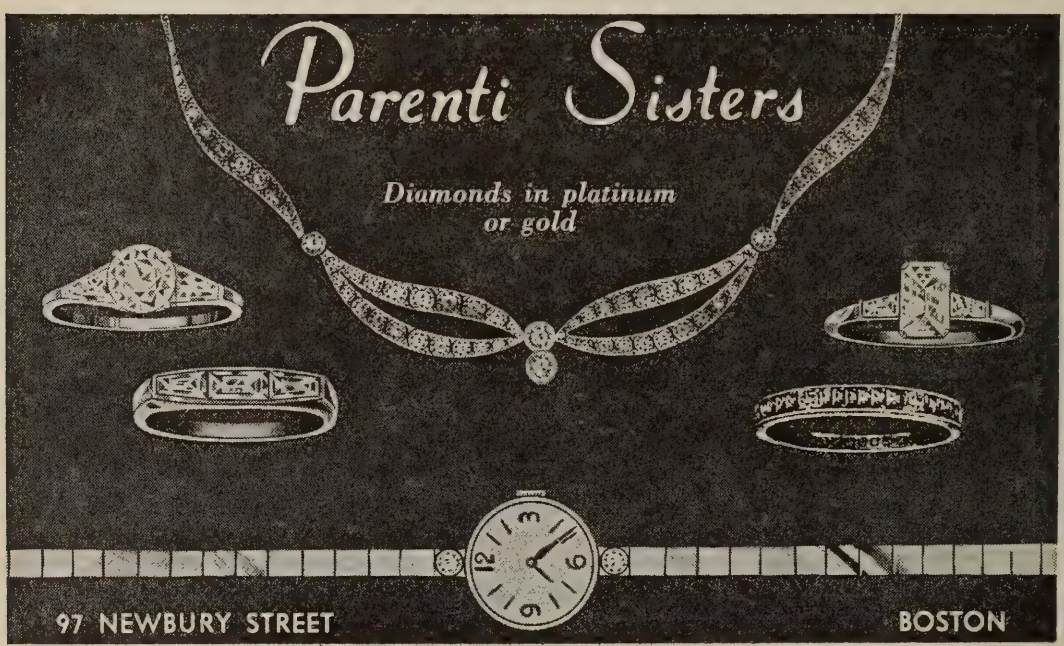
Equitable Fire Insurance Company, Charleston, South Carolina
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

wonderful slow movements that he reveals the actual intention to use music as the vehicle of psychological concepts, and touches the fringe of the question, which was due to excite so much attention a century and a half later, of program music. The adagio movement in the violin concerto in E is particularly illuminative in this sense, and has even a dramatic character, owing to the very definite manner in which the dialogue is carried on."

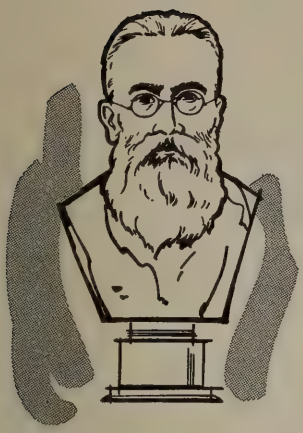
[COPYRIGHTED]

Aeolian-Skinner Organ Company

Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
Joseph S. Whiteford, President and Tonal Director



IN 1872...



. . . Nikolay Rimsky-Korsakov witnessed the successful production of his first opera, *The Maid of Pskov*, and was appointed a professor in the Conservatory at St. Petersburg. It was the beginning of a distinguished 36-year career as a teacher-composer.



. . . New England Life witnessed and took part in the reconstruction of Boston after the near total destruction of the Great Fire. By now the company's representation was nationwide, its reputation established. Today the company lists over 300 offices throughout the nation, ranks in the first 15 among 1375 life companies in the United States.

NEW ENGLAND
Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

CONCERTO FOR VIOLIN AND ORCHESTRA

By ALBAN BERG

Born in Vienna, February 9, 1885; died there, December 24, 1935

Berg completed his Violin Concerto on August 11, 1935. It was first performed in Barcelona on April 19, 1936 by Louis Krasner, to whom the score is dedicated. Mr. Krasner also performed the concerto in Vienna, Paris, London, Stockholm, Florence and Boston within a year. The Paris performance by the Orchestre Philharmonique on November 26, 1936 was conducted by Charles Munch. The Boston performance (the first in America) was by the Boston Symphony Orchestra on March 5, 1937. Serge Koussevitzky conducted and presented the work in New York on the March 11 following.

The orchestra required consists of 2 flutes and 2 piccolos, 2 oboes and English horn, alto saxophone, 3 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 2 trombones, tuba, timpani, bass drum, cymbals, small drum, tam-tam, gong, triangle, harp and strings.

THE score is inscribed "To the Memory of an Angel" (*"Dem Andenken eines Engels"*). An accidental circumstance caused Alban Berg to write his only concerto. A tragic circumstance conditioned the result and hastened its completion.

In the spring of 1935, Louis Krasner approached Berg in Vienna with a suggestion that he write a violin concerto. The composer did

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

HIRE A
Cadillac
LIMOUSINE
from
ROBIE *Cadillac* **RENTING SERVICE**



434 Newbury Street, Boston
KEnmore 6-6823

95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company

come visit New England's enchanting
new bower of designer millinery



see our exclusive
CONTINENTAL COLLECTION
in a spacious new setting

the Rose Salon

A beautiful new salon—created for your leisurely choice. A perfect setting for reproductions of the world's most beautiful millinery. Here you'll find the most famous fashion names of America and the continent including: Paulette, Svend, Columbier, Emme', Chanda, Lemington.

JORDAN'S ROSE SALON—SECOND FLOOR—MAIN STORE D-200

BOSTON—FRAMINGHAM—PEABODY

not at first respond to the idea. He had never worked in a form with a prominent solo instrument. The opera *Lulu* still lay uncompleted on the table, and he told the violinist not to expect a concerto in less than a year. For several months his thoughts did not take definite shape. In May there came to him the affecting news of the death in Vienna of a friend to whom he was tenderly devoted, Manon Gropius, eighteen years old, who was the daughter of Walter Gropius and his wife, the widow of Berg's ardently admired friend, Gustav Mahler. Manon had died in April after a long illness resulting from poliomyelitis which she had contracted in Venice in the previous spring. She had had to suffer torturing pain and had endured it with great fortitude. The concerto took hold of Berg's imagination as a sort of "requiem for Manon."

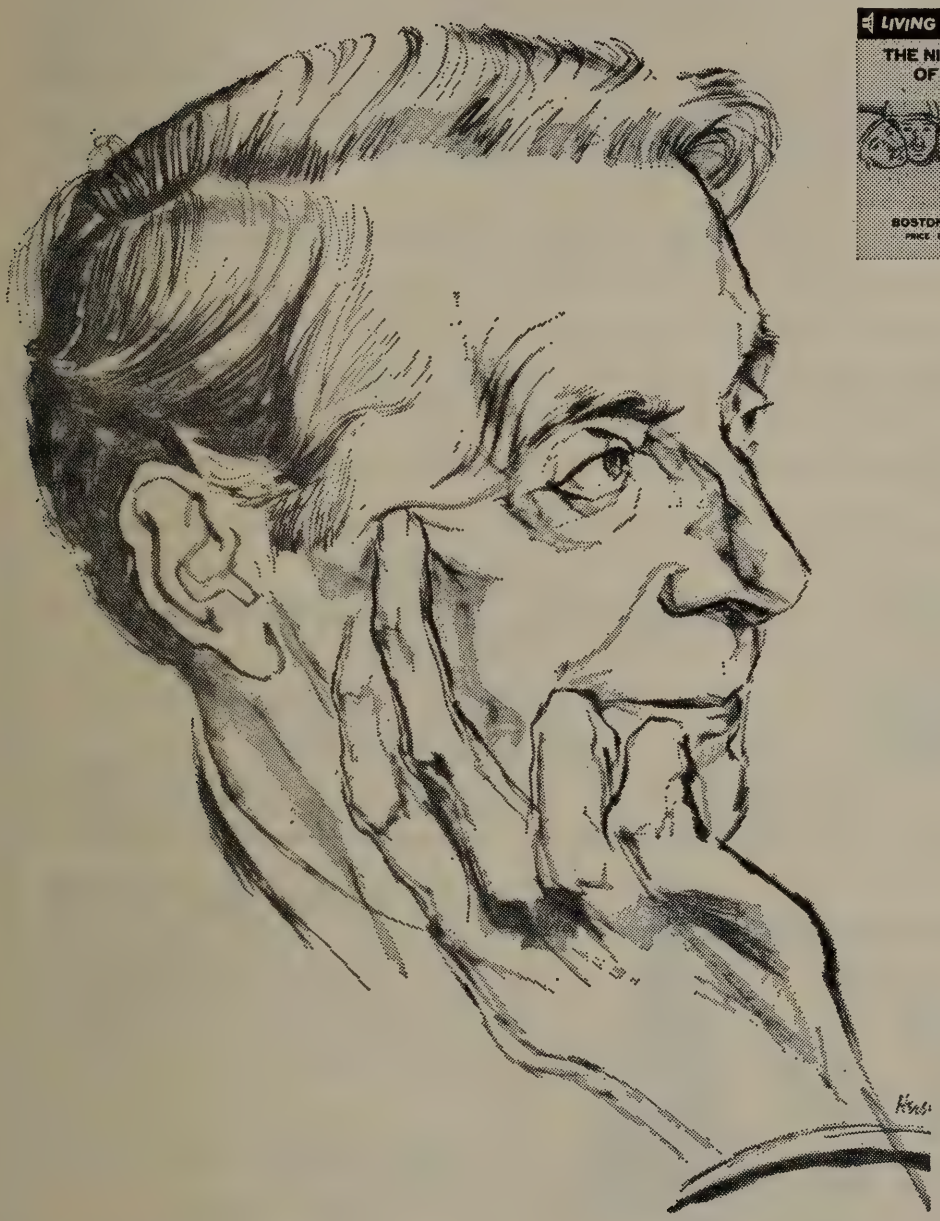
The composer, who was in the habit of lingering for years over the details of his intricate scores, now worked under an intensive impulse. He wrote the concerto at "Waldhaus," his country house at Auen, near Velden on the Wörthersee, directly across the lake from Pörtschach, the idyllic spot where, as it happened, Brahms scored his own violin concerto, where also he wrote his symphony in the same key – the Second. Such was Berg's absorption in the music that he worked upon it consistently from morning to night with hardly a pause. When six weeks had passed he was able to write on July 16 to Louis Krasner, the violinist who had commissioned the piece: "Yesterday I brought the

BOOK CLEARING HOUSE
423 BOYLSTON STREET • CO 7-1600 • BOSTON 16
BOOKS ON ALL SUBJECTS (including latest technical and scientific)
Largest Selection of Paper Books
RECORDINGS (stereo and monaural) FOR ALL TASTES
Phone and Mail Orders Invited

Le Petit Pigalle
58 WESTLAND AVENUE
French Food at its Best
Open Sunday — Closed Monday
Lunch 11:30 - Dinner 5:30 - 9
Imported Wines and Beers
NEW DINING ROOM
Visit Café Pigalle 9 p.m. to midnight
CI 7-9370

Café Pigalle
58 WESTLAND AVENUE
A Little Bit of France
in the Heart of Boston
9 p.m. to Midnight
(Closed Mondays)
Finest in French Pastries and Specialties
Croissant Brioches
Imported Wines and Beers
Visit Le Petit Pigalle
for Lunch and Dinner
CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

composition of the violin concerto to its close. If you are perhaps astonished, I am still more so. I have never in my life worked with such constant industry, and I have taken increasing joy in it. I hope, indeed I believe, that this work has come out well." Berg was here referring to the sketch of the score. The complete score was ready before another month had passed. While the composer was finishing the last details of the orchestration, a blood infection resulting from the bite of an insect developed into what proved to be a fatal illness. Close to midnight between December 23 and 24, Alban Berg died. He had been in a state of poor physical health, aggravated by asthma. Indeed, most of his life had been a struggle with illness.

There are two parts, and each of these is in two sections. The first part opens with an introductory Andante, and is largely expository. Based on a succession of fifths, it suggests the violin's open strings. It leads into an Allegretto, a scherzo-like movement which introduces a Viennese waltz theme and a lilting Carinthian folk song. It has been said to recall the lightness and gaiety of Manon. The second part is wrought upon a cadenza for the soloist, which in the opinion of Richard Capell in the *London Telegraph* has an "unmistakable significance: it is the living creature's struggle with death."* The music is relieved

* The subject of the concerto has inescapably reminded Mr. Capell of Schubert's song, *"Tod und das Mädchen."*



LUNCHEON
Served Monday through Friday
11 to 3

The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

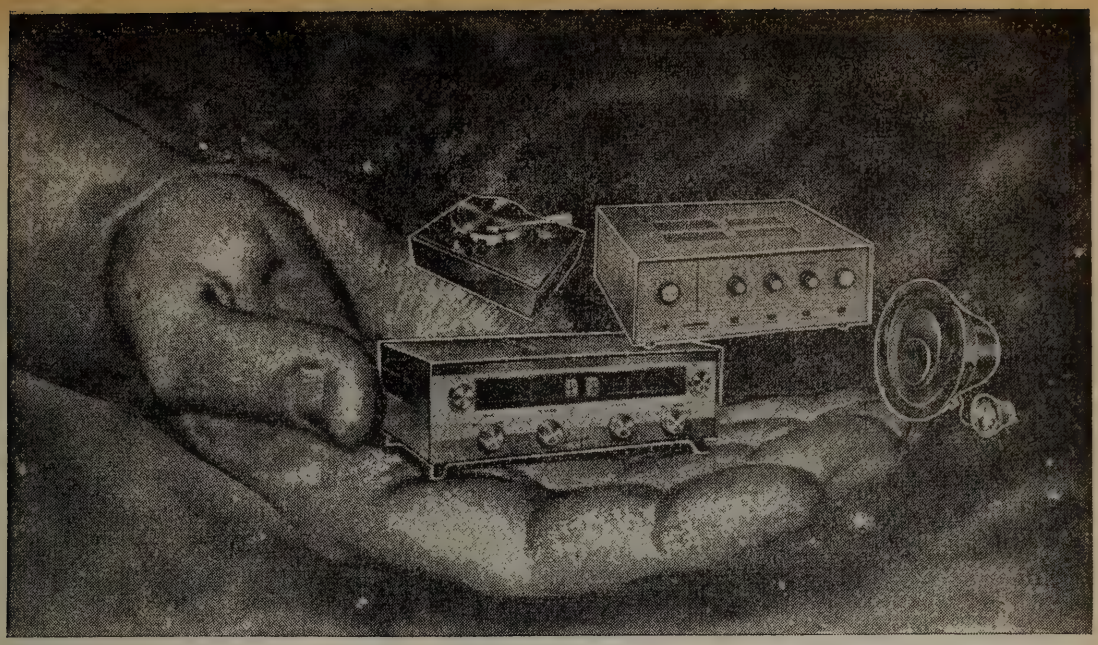
A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

by an intermezzo; it rises to an intense climax and then gradually subsides. The final Adagio is the elegy. The solo instrument introduces an old chorale of Ahle, *"Es ist genug,"* which Bach used in his Cantata *"O Ewigkeit, du Donnerwort"*†:

Es ist genug!	It is enough!
Herr, wenn es dir gefällt,	Lord, when it pleaseth Thee
So spanne mich doch aus!	From earth my soul release!
Mein Jesus kommt:	My Jesus comes:
Nun gute Nacht, o Welt!	And from the world I flee,
Ich fahr' ins Himmelhaus,	In Heav'n shall I find peace.
Ich fahre sicher hin mit Frieden.	I go my way in holy gladness;
Mein grosser Jammer bleibt darnieden.	All grief is o'er, all worldly sadness.
Es ist genug! Es ist genug!	It is enough! It is enough!

Berg takes over Bach's harmonization, and then proceeds with variations upon the melody developed in his own manner. There is an impassioned climax, and a peaceful coda.

• •

At the first performance of the concerto in Barcelona, which was part of the Festival of the International Society for Contemporary Music, the widow of Alban Berg was among the many guests. Anton Webern was announced as the conductor, but resigned from the task as a result of an argument with the orchestral players. Hermann Scherchen con-

† The melody, composed in 1662 by Johann Rodolph Ahle, organist and burgomaster of Muhlhausen, was used by Bach to close his cantata.

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



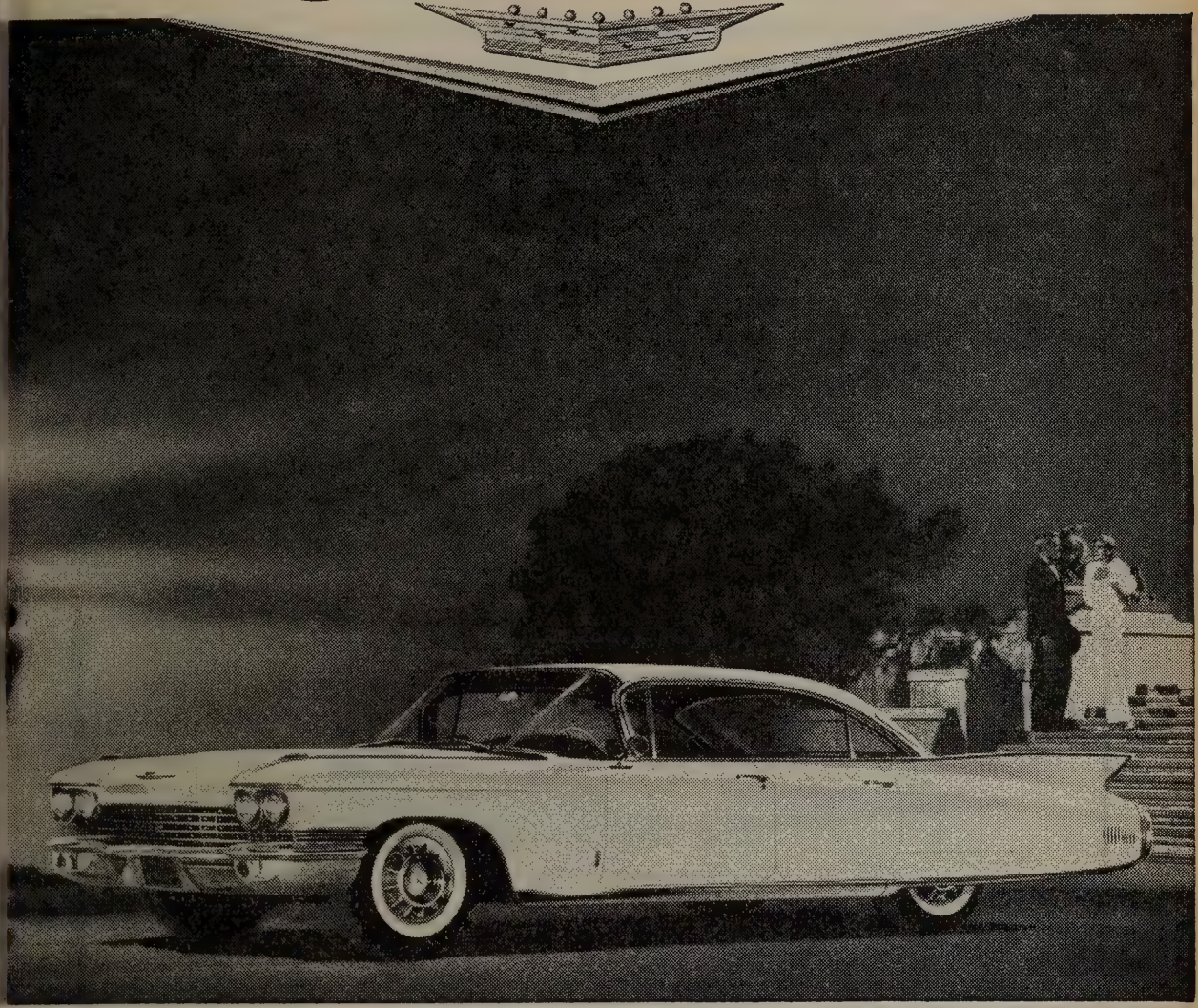
The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



"Elegance" is the word that expresses it!

From the wonderful Cadillac vocabulary, we have selected "elegance" as the word that most fully characterizes the Cadillac of 1960. The car's new styling is certainly elegant beyond compare. Its new interior luxury provides a feeling of elegance that can be sensed nowhere else in the world of motor cars. And even its new performance—smooth, quiet and effortless—might be summarized as "elegance in motion". We suggest that you visit your Cadillac dealer to see and drive it for yourself. Once you have, we think you will agree that the word is "elegance"—and that the car is Cadillac!

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

ducted, and at the close held up the score that the applause might be directed toward the music and its composer, who had been dead less than four months.

It was observed with interest that Alban Berg, the avowed disciple of Schoenberg and faithful exponent of his twelve-tone system, whose opera *Wozzeck* had won far more public attention than any single work of Schoenberg, reverted in his last complete score, composed at fifty, to such time-honored tonal anchors as the common triad, the perfect fifths of the violin's open strings, and the square-cut cadences of a Bach chorale. If the music was aided in the general understanding by these episodic consolations of conservatism, its "program" aided it more; as might have been expected, it became at once the object of fond public sentiment. People were touched by the thought that this leading figure among those who have avowedly derived from Mahler poured his sorrow at the unexpected death of a step-daughter of Mahler into tonal release. Then there was the inevitable association of the work with his last illness. It was recalled that Mozart's *Requiem* was also a commissioned work with thoughts of death "mysteriously" preceding its composer's passing. Ernest Newman issued an appeal in the *Sunday Times* for a reasonable and unbiased judgment: "The human race



***KLM** is proud to be the Airline*
preferred by the
BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.



KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355

being incurably sentimental," the circumstances under which it was composed "were bound to make it a good work. . . . If Berg had had the foresight to die leaving it unfinished, it would automatically have become a masterpiece. The sooner it is removed from the sphere of romantic sentimentality into that of æsthetic reality, the better for it and for us."

This writer, it should be noted, was by no means questioning the emotional basis of the music itself. On the contrary, he discerned in it a genuine work of art, motivated by something other than technical precept, and for that reason worthy to be appraised with a special and unbiased care as perhaps an "historic document" in the still-to-be-written rake's progress of "atonalism" (this term was pointedly rejected by Reich in favor of "twelve-tonalism").

In his article on the new violin concerto ("Tonality and Atonality," *Sunday Times*, May 10, 1936), Mr. Newman attempted to show that "atonality" is a fallacy as an artistic principle, something which has "functioned in a sort of vacuum"; that Alban Berg, being an artist of sound instincts, had drifted increasingly toward tonality in *Wozzeck*, the *Lyrical Suite*, *Lulu*, and the Concerto; that he may go down in history as a well-intentioned pupil of Schoenberg who inevitably broke with his master and in the last analysis contributed to the evolution

The Brown and White Fleet

Boston Cab — **KEnmore 6-5010**

Brighton Cab — **STadium 2-2000**

Brigham Cab — **BEacon 2-5500**

Cleveland Cab — **ASpinwall 7-8700**

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

of tonalism by "having simply added an ingredient to the Strauss-Mahler cup."

There were others, too, who have pointed out plain capitulations toward tonality in the Concerto: the emphasis upon what are the basic notes of the violin, tuned in fifths; the plain emergence of major and minor triads, the use of a chorale with Bach's own harmonies. Willi Reich, a staunch but soberly reasoned champion of Berg, demonstrates in his analysis of the Concerto, printed elsewhere in this publication, that these phenomena were the quite natural results of Berg's development of the matter in hand, and no forfeiture of twelve-tone principle. Herr Reich answered Ernest Newman's article on the Concerto point by point, and this reply, not gaining access to the columns of the *Sunday Times*, found its way into the Viennese musical pamphlet "23" (November 10, 1936).

"You claimed," wrote Reich, "that Berg in his last works 'was moving further and further away from the out-and-out atonalism of his master Schoenberg,' and therefore the conception of those works was a denial of avowed principle. The possibility of reaching tonal results exists in *every* compositon; Berg made use of it in *all* his works.

"You tried by comparing statements of Berg in 1912 and 1924 with

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Cultured pearl and
ivy leaf circle pin
in fourteen karat gold
$35
Earrings to match $30

Prices include tax

Long's Chestnut Hill
Boston
Northshore



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

his way of thought in his last years to set up a contradiction between the theorist and the working artist. Neither in his musical works nor in his writings, nor in his spoken words, is there any evidence that he composed anything contradictory to his artistic convictions. There is rather in his whole production a strict adherence to those principles of musical form which he learnt from Schoenberg and further developed in the light of his individuality."

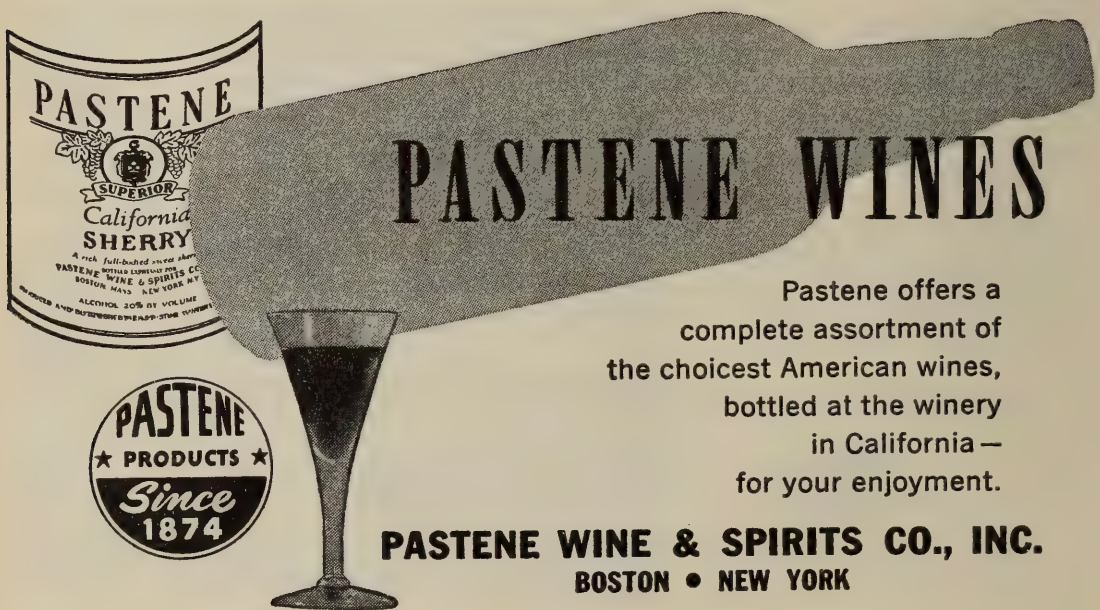
Ernest Newman made the point of stylistic inconsistency in the treatment of a chorale melody alternately in the traditional and the "atonal" manner. Reich answered: "In no sense has Berg taken a 'melody' of Bach and set it by turn to a tonal and an atonal harmonization. He brings in the chorale after the introduction by means of the solo violin strictly in the original Bach harmonization and later imposes this upon his own harmonization, which evolves from the general underlying twelve-tone series. (The Chorale chosen by Berg owes its choice to no accident. Quite apart from the symbolic idea of the text there lies between the melody and the intruding twelve-tone series a close and artfully contrived cohesion, and that part wherein the harmonization of the tonal and 'atonal' are in direct juxtaposition is

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK



A few generations ago you might not have had the time or energy to enjoy a visit to Symphony Hall. Household duties would have commanded more of your time, taken more hours from your day — every day.

Today, electricity has helped to change all that, and the future promises even more ease and speed in doing your day's work — new ways to Live Better Electrically.

Discover for yourself how today's electrical appliances can give you more and more time to enjoy the finer things of life *now*. Why not drop in at the Edison Shop nearest your home and see the wonderful array of appliances.

BOSTON EDISON COMPANY

deeply thought and integral with the entire work.)"*

It was an apparently unrepentant Newman who brought up the subject once more on the occasion of the second London performance, for he still applied the words "atonality" and "compromise" to the Berg of the Violin Concerto. The controversy was between an objective critic who approached his subject theoretically, even categorically, and an intimate friend of the late composer who spoke from the music itself with a closely sympathetic, if not wholly impartial, view.

Willi Reich wrote: The compromise "between tonality and atonality" which Newman insists upon finding in the concerto "is not a compromise, let me hasten to add, deliberately calculated by Berg, but one forced upon him by his rich musical faculty and by the very nature of music as a language.

"There is a good deal in the score of the concerto that may strike the casual hearer, at first, as being atonal, but is really nothing of the kind. It is simply a further subtilisation of the *'Tristan'* chromaticism: passage after passage can be analysed out along these lines. Berg's

* Mr. Krasner, who discussed many details of the score with its composer, substantiates this statement. Having noticed that the whole tone sequence A, B, C-sharp, D-sharp which are the notes of the opening phrase of Ahle's chorale with its striking feature of the raised fourth, is identical with the last four notes of the series as used in the first part of the concerto, he asked Berg whether this occurrence was not an intentional anticipation of the chorale. The composer answered that it was not only unintentional, but quite fortuitous. While he was at work upon the first part, he had not even found this melody, but was searching the literature of chorales for one which would both appeal to him and suit his specific purposes. Finding *"Es ist genug,"* he realized at once that it fitted with almost uncanny aptness into his twelve-tone scheme.

for superb footwear by master craftsmen



Joseph Antell

Boston **Wellesley**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. For clean, fragrant and lustrous hair, use the Breck Shampoo best suited for your particular hair condition.

The Three Breck Shampoos are now marked in color for easy identification.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

harmonic procedure is as logical as Wagner's; he shades off into finer and finer chromaticisms, but at the back of them all is the same set of primal tonal relationships that was at the back of the innovations — so startling in their own day — of *'Tristan.'*

"When I was writing about the concerto last year I said that it was likely to prove a historical document. By that I meant that a future day will probably see it as a turning-point in modern developments. It was evident from the beginning that out-and-out atonalism would not work, at any rate all at once: there would have to be a slow interfusion of the more utilisable of the new elements with the firmly fixed logic of the older musical language. The great interest of the concerto, for me, is the mass of evidence it affords that this interfusion was silently taking place in the mind of Berg, who was the one product of the Schoenberg school who was capable of bringing a fine imagination to work upon what in the hands of his less-gifted colleagues was only theory unrelated to vital practice. His death at the age of fifty is truly an irreparable loss to music; had he lived another ten or fifteen years, he would probably have solved many of our most perplexing problems for us."

[COPYRIGHTED]

The New England Conservatory

A COLLEGE OF MUSIC

JAMES ALIFERIS, *President*

Thurs., Nov. 12, 8:30 P.M.

Symphony Orchestra Conservatory

JAMES DIXON, *Conductor*

Soloist: HOWARD GODING, *Pianist*

SCHUBERT — MOZART

RICHARD HERVIG — ELGAR

Tues., Nov. 24, 8:30 P.M.

A Cappella Choir

RICHARD ROSEWALL, *Conductor*

J. C. BACH — DVOŘÁK

BRITTEN — FINE

Both concerts, Jordan Hall. Tickets without charge at Box Office or by writing to the Dean, enclosing self-addressed stamped envelope.

290 Huntington Ave., Boston 15

Stop & Shop Gourmet Quiz for Early Comers

1. What is a chive?
   a. a cha-cha step b. onion c. relish d. symptom of measles
2. What is Egg in a Frame?
   a. fried egg and bread b. still life of a hen's family c. thug behind bars d. a scrambled canvas
3. A turkey is dressed when it's
   a. fully clothed b. ready for roasting c. fancy-feathered d. de-feathered
4. 18 months of aging is required for:
   a. a young debutante b. a driver's license c. an old-fashioned cocktail d. Stop & Shop real sharp cheese

ANSWERS:

1) b. onion 2) a. fried egg and bread 3) d. de-feathered 4) d. Stop & Shop Real Sharp Cheese

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT

STOP & SHOP SUPER MARKETS

(Continued from page 4)

Mahler's widow relates how Manon at "twelve or thirteen," while her family was living in Vienna, was found to have a twin likeness with an American girl named Kathy Scherman.

"Manon did not understand English. I first heard about her double in America when Mr. Schuster [the publisher] visited us on Semmering. We sat on the big porch, the mountain chain before us, watching the deer that came out of the woods at dusk to graze and play on our lawn. When Manon appeared, herself as frail, graceful, and shy as a young deer, our guest told us of his friends in New York, Harry and Bernardine Scherman, whose little daughter looked so much like mine.

"Manon's photograph crossed the Atlantic; a charming one of Katharine Scherman came back. The girls began a lively correspondence. I never read their letters, but I know they wrote in French, having no other language in common. They wrote much about their cats—they both adored cats, and in some way identified themselves with them—and, among other pictures, they exchanged some showing Manon with a Siamese and Katharine with a Persian. They made an effort to tell each other what it was like to be a girl in Vienna and in New York, with the result that they came to know a good deal about each other. It warmed my heart to see these two beautiful children make friends over three thousand miles of land and sea."

Later, while in Venice, Manon was stricken with polio. She barely survived the attack, was taken with difficulty to Vienna, and was confined to a wheelchair. She had marked acting ability, and actors who were among her many devoted friends would divert her by rehearsing parts with her. The end came in April, 1935.



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

ENTR'ACTE

ALBAN BERG'S VIOLIN CONCERTO

By Willi Reich

A chorale verse in a violin concerto of Alban Berg is a new thing in the annals of music, and the novelty is increased when it serves not only as the motto for the general spirit of the work, but when it becomes the determining factor in its form through an alliance with the harmonization of J. S. Bach. Yet there soars above the technical problems of this concerto the tragedy of human destiny, under the impulse of which the artist has composed a moving Requiem, never suspecting that it was to become his own death music. A deeply affecting experience, the sudden passing of a young girl who had endured anguished suffering with the sweet resignation of an angel. The tragedy of a beautiful character, Manon Gropius, daughter of Alma Maria Mahler, came as a clear vision, inspiring the music. Such are the spiritual sources, the "program" which resulted, not in a symphonic poem, but a concerted piece in the manner of absolute music.

Free invention within the narrow confines of form is the earmark of Alban Berg's art, and the essential characteristic of the Violin Concerto. From the gently surging *andante* introduction, there are slowly disengaged mounting melodies, which gradually lapse into the fluctuating motion of the opening. As if rising from the unknown, the *Allegretto-scherzo* which closes the first part pictures the lovely girl in two passing



A Distinctive Selection of
Imported Gifts and Fine Antiques

CARRIAGE TRADE

164 Newbury St., Boston COpley 7-9137

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: *Telephone:* HAncock 6-5050

trio-like episodes – the one tenderly dreaming, the other a lively folk tune of native character. A brief pause, and a turbulent passage introduces the second part, which is conceived as a free, restless, and stormy cadenza for the violin. The music drives its demonic and irresistible course, relieved only by a short and peaceful intermezzo, to the catastrophe. Heavy laments and sharp outcries are heard in the orchestra; then, over a long organ point, a gradual falling away. At this poignant moment there is suddenly introduced by the violin solo the grave chorale of J. S Bach, derived from J. R. Ahle: *"Es ist genug! So nimm, Herr, meinen Geist."* The wood winds, in an organ-like choir, answer each strophe with the original harmony of the classical prototype. Then there begin artful variations in which the original choral melody always lingers, the *"misterioso"* rising from the bass, while the solo violin adds a moving elegy. The death song grows more distinct, the soloist visibly takes the lead of the whole body of violins and violas, drawing them intensely into unison with its voice, then gradually detaching itself. A fleeting recollection of the lovely girl's image, and the chorale, in acid harmonization, and mingled with a tender melody of the solo violin, brings the tragic work in coda-fashion to its close.

If the formal plan of the Concerto was conditioned chiefly by its program idea, it prompted no less the inner structure of the music

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston *Telephone: COmmonwealth 6-5101*

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

and the technical handling of the concerted instruments, in whic Berg, in the most ingenious fashion, kept his score in conformity wit the strict uses of twelve-tone technique. The violin, by virtue of i perfect fifths, is considered the "tonal" instrument *par excellence.* glance at the first half of the following basic series (*Grundreihe*) o which the whole course of the music in the concerto devolves, show these essentials:

G B-flat D F-sharp A C E G-sharp B C-sharp D-sharp F

The underlined notes correspond to the open strings of the violin an thus possess a special sonority; they also become the ingredient withi the series of a number of major and minor chords, and the middle note of augmented and diminished fifth triads. In fact the work contain numerous phrases of pure major and minor tonalities, predetermine by the structure of the series; they are here introduced, however, a borrowed citations used in special episodes which nevertheless com strictly within the principles of twelve-tone technique. One of thes episodes occurs in the introduction, consisting of improvisations of th soloist upon the open strings. The second part of the series, based o the whole-tone scale, produces a tonality of quite a different sort whic becomes more pronounced as the beginning of Bach's Chorale melod coincides with the whole-tone scale. Since the tonal relations remai inherent in all the transformations of the series, the whole structur yields not only a close thematic texture through the use of the twelve tone technique, but also a kind of harmony which invests the work – in all its fullness of vision – with a symmetry of pure classicism.



Café Florian

CONTINENTAL COFFEE HOUSE

85 NEWBURY

Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT

AMERICA HAS ADDED A BRILLIANT ARTIST TO THE SELECT CIRCLE OF SUPREME VIOLIN VIRTUOSOS. HE IS THE INIMITABLE ISAAC STERN AND HE RECORDS EXCLUSIVELY FOR COLUMBIA RECORDS.

Modern:

BARTÓK: Concerto for Violin—with Leonard Bernstein conducting the New York Philharmonic.
ML 5283 MS 6002

PROKOFIEV: Violin Concertos Nos. 1 in D Major and 2 in G Minor—with the New York Philharmonic, Dimitri Mitropoulos and Leonard Bernstein, conductors.
ML 5243

Classic:

MOZART: Concerto No. 3 in G Major for Violin and Orchestra, K. 216 •
HAYDN: Concerto No. 1 in C Major for Violin and String Orchestra—with the Columbia String Orchestra, Alexander Zakin, cembalist. ML 5248

Romantic:

SAINT-SAËNS: Introduction and Rondo Capriccioso •
RAVEL: Tzigane •
WIENIAWSKI: Concerto No. 2 in D Minor for Violin and Orchestra—with the Philadelphia Orchestra, Eugene Ormandy, conductor.
ML 5208

LALO: Symphonie Espagnole in D Minor • **BRUCH:** Concerto No. 1 in G Minor for Violin and Orchestra—with the Philadelphia Orch., Eugene Ormandy, conductor.
ML 5097



THE SOUND OF GENIUS IS ON
HIGH-FIDELITY RECORDS BY COLUMBIA

® "Columbia" Marcas Reg. A division of Columbia Broadcasting System, Inc.

ANOTHER BOOK ON MOZART

*The following review of "Mozart and His Times" by Erich Schenk is intended to establish a custom in these pages of drawing attention to any new book on a musical subject which seems to be of special interest or importance.**

ANY new book on the thoroughly covered subject of Mozart faces one question: "Why?" Mr. Schenk anticipates this in his Foreword: "This book is a reply to the prevailing opinion that our knowledge of Wolfgang Amadeus Mozart's life is complete and that to this chronicle nothing new can be added." The author, who holds the chair of musicology at the University of Vienna, has supported his answer with a full-length biography which actually adds something "new." This, like every biography of Mozart, is based on the letters. Strangely enough, writers have taken the letters pretty much on their face value while applying their scholarship to the music itself in books from one to six volumes. It is true that Mozart in his letters has unwittingly told his own story in a direct and intimate way that makes any literary virtuosity rather superfluous. The fact remains that there are gaps in the letters, particularly in the later ones, and that there are numberless references to people and happenings which, familiar to the recipient, remain strange to the present-day reader. Mr. Schenk has obviously delved into every archive in Vienna and has similarly penetrated Salzburg, Paris, and Prague, and come up with information

* *Mozart and His Times* by Erich Schenk was published by Alfred A. Knopf on October 26 in an English translation by Richard and Clara Winston. The book has 452 pages, with good illustrations.

Montgomery-
Frost-
Lloyd's
Co., inc.
OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .
HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505
We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry
Partial or Complete Contents of Estates Purchased

to enliven some well-trodden paths. The record and identity of Mozart's friends, colleagues or patrons are amplified in many cases. An example is the "mysterious" stranger referred to by Jahn as "a tall, thin, grave-looking man, dressed from head to toe in grey" who brought Mozart the anonymous commission for the *Requiem*. He has been referred to repeatedly since as the "steward" of Count Walsegg. Mr. Schenk identifies the man as "Anton Leitgeb, son of the mayor of Vienna, Andreas Leitgeb, and owner of a gypsum factory at Schottwien near Count Walsegg's estate. The Count may often have turned to him for help in legal matters. Leitgeb is known to have been an active music-lover who played several instruments and participated in the Count's musicales. As long as he lived he refused to say anything about his mission to Mozart. Leitgeb's portrait which has been recently discovered . . . shows a grave countenance, cold, calculating eyes, thin lips pursed haughtily." Count Giuseppe Affligio, the Viennese impresario who refused to produce *La finta semplice* by the thirteen-year-old Mozart, later suffered bankruptcy, was found running a gambling table in Milan, made his way to Barcelona and a new fortune in the theatre. In 1779 he was convicted of forgery in Florence and condemned to life servitude in the galleys. These are among many instances where the story is filled out with background.

Mozart's "Times" in the title refers to his social surroundings in Salzburg, Paris or Vienna and, wisely, does not treat such world events as wars and revolutions. Mozart's exclusively musical life was scarcely touched by these except for an occasional momentary inconvenience. Schenk digs up some interesting points. He attributes the first plan for *The Marriage of Figaro* not to Mozart but to Schikaneder, who had offered to the newly established National Theatre in Vienna his



BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
11 Large Supermarkets
WATERTOWN
NEWTONVILLE
WELLESLEY
MEDFORD
CHESTNUT HILL
MT. AUBURN
BROOKLINE
STONEHAM
PORTER SQUARE
NORWOOD
AUBURNDALE

own translation of Beaumarchais's play. "The work was rehearsed, but at the last moment was cancelled on direct orders from the Emperor." He corrects other statements that have been repeated from book to book. Anecdotes, also much repeated, which are traceable to a single unreliable source can, of course, do no more than come up for speculative judgment. He accepts the tale that Mozart composed the overture to *Don Giovanni* on the night before the first performance. As for the rumor that Mozart "was offered an appointment by the King of Prussia and refused it only out of consideration for Vienna and the Emperor Joseph," he concludes that it "is based on no evidence whatsoever." He believes that the estrangement between father and son through the Vienna decade has been much exaggerated. He has consulted modern medical opinion on several points, and believes that Mozart in his last months suffered from "uremic irritation of the brain."

Emily Anderson's three-volume translation of the letters has good but inadequate footnotes. Schenk's book has few footnotes, for it is in effect a prodigious annotation of the letters. A reader of the letters would be in clover with Schenk at his right hand. J. N. B.

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. EXport 6-2224
Members of Piano Technicians Guild





Piracy . . .

on the high C's

(A LOVE STORY)

Radio Shack, as many of you know, has developed over the years its own branded line of high-fidelity products, the REALISTIC line; amplifiers, speakers, tuners, and so forth. Last year we introduced a new item called the Realistic ELECTROSTAT-3, an add-on type of speaker which is called a tweeter because it reproduces (tweet) the high (tweet) notes only . . . not the low (woof) or even the middle (wiff?) ones.

Our story might have ended here, but fate had other notions. A certain "consumer type magazine" — one mustn't specify *which* for terrifyingly complicated reasons — fell absolutely head over galleys with the Realistic Electrostat-3 because of its luscious tintinabulation and also its low price of $27.50. It was love at first sound.

To say the Electrostat-3 began to SELL is as classic an understatement as to say that Freud had a few ideas of passing interest. Kookie . . . the Electrostat-3 went into orbit! From November, 1958, through June, 1959, although we increased the work force from 9 people to nearly 70, Radio Shack was unable to deliver the tweeter from stock. The line formed on the right, the left, everywhere. Hell hath no fury like $27.50 scorned. Scorned is, of course, absolutely the wrong word, but just try telling that to a *customer!*

Matters were considerably worsened at this juncture by the appearance, in certain shops, of other tweeters which claimed to be the "best buy tweeter" but weren't. Unfortunately these imposters looked exactly like our precious little (red hot) baby (ummm-ah!), had the same $27.50 price and the same advertising claims. Our lawyers huddled, but — as it sometimes is with things at this kind of bar — it has turned out to be a long time between drinks. We dissected each and every would-be-Electrostat and have yet to find one that comes even close to the real McTweeter. Fair warning, however! Psuedo-E-3s still abound, so don't take any wooden tweeters!

At present the Realistic Electrostat-3 may be bought without waiting at all three Radio Shacks in Boston and New Haven; also in New York City at Hudson Radio and Masters by virtue of a franchise granted by us to the former. No one else — anywhere — can advertise or sell this wonderful instrument.

Regardless of your present speaker situation you can *add* the Electrostat-3 and hear "highs" you've never heard before. Whether you're monaural, stereo, or just naturally secretive, the Electrostat-3 will tickle your treble and diddle your canary as never before in the history of sound. If your present speaker is (harrumph) obsolete, you can buy the Electrostat-3 *built in* to a complete full-range system known as the Electrostat-4 and requiring nothing to be added for immediate operation but your down payment of $5.00.

And now let's see what we've got here . . . a love story . . . piracy on the high C's . . . conference with counsel . . . *locus in quo* tweeter may be obtained . . . double shot of sales pitch . . . be honest, now, aren't a thousand words better than one picture?

RADIO SHACK CORPORATION

SYMPHONY NO. 3 IN A MINOR, "SCOTTISH," *Op.* 56

By FELIX MENDELSSOHN-BARTHOLDY

Born in Berlin, February 3, 1809; died in Leipzig, November 4, 1847

This symphony was finished January 20, 1842, and first performed at the Gewandhaus concerts in Leipzig on March 3 following, the composer conducting. The first performance in this country was by the Philharmonic Society in New York, George Loder conducting, November 22, 1845. The first performance in Boston was by the Academy of Music at the Melodeon, November 14, 1846, G. J. Webb conducting.

The instrumentation includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.

The score is inscribed as "composed for and dedicated to Her Majesty Queen Victoria of England." It was published in 1843.

IN THE spring of 1829, Felix Mendelssohn, promising pianist and composer of twenty, visited England, played with the Philharmonic Orchestra in London and conducted it, was entertained by delightful people, and enjoyed himself thoroughly. In July he undertook a tour of Scotland with his friend Carl Klingemann. The people and the landscape interested him. He wrote of the Highlanders with their "long, red beards, tartan plaids, bonnets and feathers, naked knees, and their bagpipes in their hands." The moorlands intrigued him too, and when fogs and rains permitted, the sketchbook was brought out and put to good use. Mendelssohn was an insatiable tourist, and if the camera had been invented would surely have otherwise committed landscapes to memory.

He wrote home of the Hebrides and the Cave of Fingal — also of the Palace of Holyrood, then a picturesque ruin, in which Mary of Scotland

W. W. WINSHIP INC.

Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

Sharon MEMORIAL PARK

"The Man Who Cares, Prepares"

EXECUTIVE OFFICE

20 KILBY STREET, BOSTON

RIchmond 2-3890



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

had dwelt. "In the evening twilight we went today to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door; up this way they came and found Rizzio in that little room, pulled him out, and three rooms off there is a dark corner, where they murdered him. The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found today in that old chapel the beginning of my Scottish Symphony." There follow sixteen measures which were to open the introduction of the first movement. These measures have also been attributed to the incident that, returning to the inn at Edinburgh, Mendelssohn there listened to a plaintive Scotch air sung by the landlord's daughter.

In this way Mendelssohn carried out of Scotland two scraps of melody that were to be put to good use — this one and the opening measures of the "Fingal's Cave" Overture. Smaller works for piano, and for voice, were also suggested by Scotland.

It would be a mistake, of course, to look for anything like definite description in this score, or for that matter in any symphony of Mendelssohn. He did not even publish it with a specific title, although he so referred to it in his letters. There have been attempts to prove the symphony Scottish in character. George Hogarth, who was beside Mendelssohn as he attended the "competition of Pipers" at Edinburgh, testified that "he was greatly interested by the war tunes of the different clans, and the other specimens of the music of the country. . . . In this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music — solemn, pathetic, gay, warlike — is familiar to every amateur."

The trouble with Mr. Hogarth's statement is that most hearers, certainly the German ones, have not followed him so far. An enthusiastic

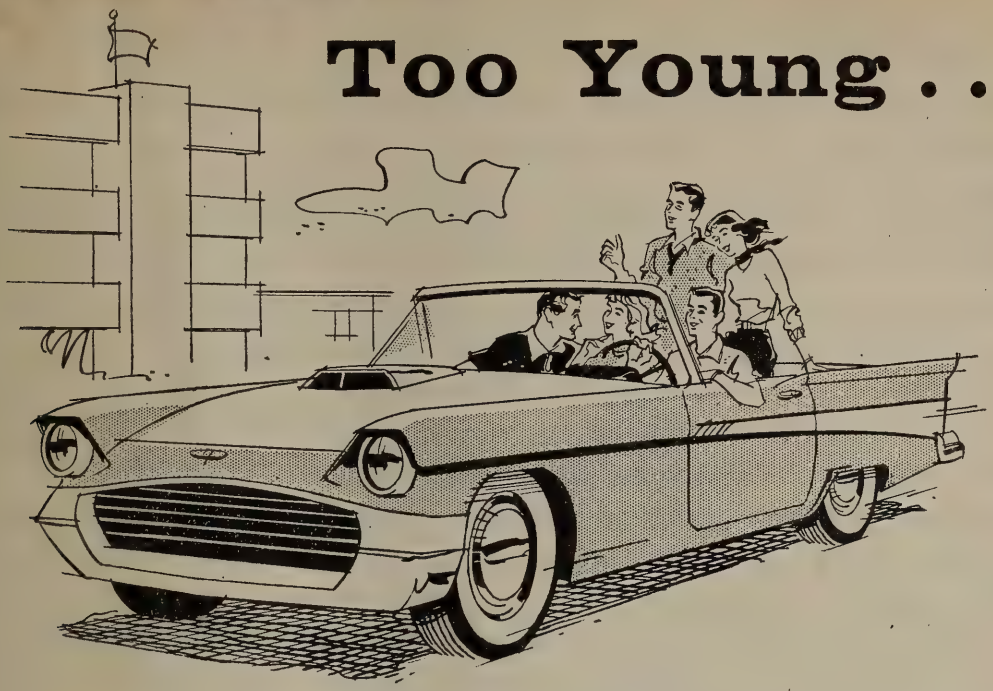
Since 

1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Too Much . . . Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

Britisher would tend to make much of such thematic resemblances; but, after all, a folkish tune in the British Isles or Germany can have much in common, and by the time Mendelssohn has in his own way developed through a dozen measures the quasi jig-like 6-8 of the first movement or the theme of the scherzo in which one can possibly discern "national character," any truly Scottish jauntiness seems to have departed. German writers, in a day given to imaginative flights, went far afield from the Scottish scene. Ambrose was reminded by the "violent conflicts" in the Finale (which someone else likened to the gathering of clans) of "a roaring lion with which we might fancy a young Paladin in knightly combat. . . . And then the airy, elfish gambols of the Scherzo — we cannot help it, we invent a whole fairy tale of our own to fit it, a tale of the genuine old German stamp, something like the Sleeping Beauty of the Woods, or Cinderella, or *Schneewittchen.*"

It is probably nearer the truth that the thoughts of the young German were swarming with musical images in the summer of 1829, images which took on a passing shape, a superficial trait or two from what he heard in a strange land. An indefatigable sight-seer, he must have found the raucous drones produced by brawny males in skirts less a matter for musical inspiration or suggestion than an exotic curiosity. It took an islander such as Chorley to find and stress characteristic Scottish intervals in the Scherzo of the symphony. Mendelssohn, who took

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $5.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast

** – Affiliates of WQXR, New York

pleasure in affixing a picturesque name to a symphony, particularly in the light chatter of his letters, probably had no serious descriptive intentions. He hated "to explain" his music, so it is reported, and would turn off the elaborate word pictures of others with a joke. When Schubring went into a transport of fantasy over the *"Meeresstille"* Overture, its composer answered that his own mental picture was an old man sitting in the stern of the boat and helping matters by blowing into the sail. "Notes," wrote Mendelssohn in a letter from Italy, "have as definite a meaning as words, perhaps even a more definite one." But that meaning, precluding words, would also preclude anything so concrete as a particular landscape or nation.

In the winter of 1830–31, while he was enjoying himself in Rome and Naples, themes which had occurred to him on the earlier journey had grown into rounded and extended form. The *Fingal's Cave* Overture then occupied him, and two symphonies "which," he wrote, "are rattling around in my head." But the *Italian* Symphony took precedence over the other, and even when that was in a fairly perfected condition, the *Scottish* Symphony seemed to elude him. He had good

• PIANOS
• RADIOS
• ORGANS
• MUSICAL
TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

intentions of presently "taking hold" of it, but the Italian sunshine scattered his thoughts. "Who can wonder that I find it difficult to return to my misty Scotch mood?" The *"schottische Nebelstimmung"* was to bear fruit in the by no means uncheerful minor cast of the music. Another score, the *Reformation* Symphony, also in an unfinished state, was in his portmanteau at this time. This, with his earlier C minor Symphony and the later *"Lobgesang,"* were to comprise all of his works in this form.

He carried the *Italian, Scottish,* and *Reformation* symphonies about with him for years, endlessly reconsidering, polishing, touching up, before he was ready to take the irrevocable step of publication. Had the symphonies been numbered in the order of their composition, they would have been as follows: first, the C minor (1824), second the *Reformation* (1830–32), third the *Italian* (1833), fourth the *Song of Praise* (1840), and last the *Scottish* (1842). But the *Italian* and *Reformation* symphonies were withheld from publication until after his death, and thus attained the numbering Fourth and Fifth. By this circumstance the *"Lobgesang"* was published second in order, the *Scottish* third, and they were so numbered.

Mendelssohn at last dated the manuscript of his *Scottish* Symphony as completed January 20, 1842, and on March 3 made it publicly

SYMPHONY HALL

SUN. Eve. 8:00 DEC. 6 SUN. Aft. 3:00 DEC. 13

MON. Eve. 8:00 DEC. 14

Handel and Haydn Society

Auspices

MASSACHUSETTS COMMITTEE

of the

NATIONAL CATHEDRAL ASSOCIATION

"Messiah"

DR. EDWARD GILDAY CONDUCTOR

Dr. Thompson STONE will conduct Mon. Eve. performance

ELLA LOU DIMMOCK, Soprano ELSA GERLING, Contralto

HAROLD HAUGH, Tenor HOWARD KAHL, Bass

SYMPHONY ORCHESTRA

Tickets: $3.50, $3.00, $2.50, $2.00, $1.50, Tax Exempt. At Symphony Hall Box Office.

known, conducting it at a Leipzig Gewandhaus concert. It was several times repeated there, and played in Berlin, where Mendelssohn then dwelt in the service of Friedrich Wilhelm IV of Prussia. In June, Mendelssohn visited England again and conducted the work at a Philharmonic Concert (June 13), when it was much applauded. The audience at this time was not informed of any connection between the "new symphony" and Scotland. Mendelssohn, summoned to an audience with Queen Victoria, played to her and the Prince Consort, and asked her to sing in return. Compliments were interchanged — in all sincerity, for the royal couple were delighted with their German visitor, and he, in his turn, wrote that she had sung "really quite faultlessly, and with agreeable feeling and expression." Mendelssohn asked the permission of the British Sovereign to dedicate his symphony to her, "for the English name would suit the Scottish piece charmingly."

• •

"The several movements of this symphony," according to instructions printed in the original edition, "must follow each other immediately and not be separated by the usual pauses" (each movement, however, closes upon its tonic chord).

The main body of the first movement, like the slow introduction, is

"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

THE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800



NATHAN MILSTEIN

"That great rarity – the prodigy who matures young and still *develops* in later years" (Irving Kolodin – *Saturday Review*). "Milstein . . . must be classed among the great violinists of all times." *(Review of Recorded Music)* "A refinement of phrasing and a subtlety of perception rare among interpreters at any time, a virtuosity that could set a hall ablaze! A master virtuoso!" (Taubman, *N.Y. Times*). Hear this world-renowned master of the violin – exclusively – on Capitol Records.

Performances you'll want to keep on Capitol RECORDS ***"the surest sign of the finest sound"***

Just released in honor of Milstein's 30th season in America:

The Art of Milstein
(including the Tchaikovsky Violin Concerto;
Beethoven "Spring" Sonata, and five short works) *PBR-8502**

BRAHMS:
Violin Concerto in D Major
with the Pittsburgh Symphony Orchestra, William Steinberg, conducting *P-8271*

GOLDMARK:
Violin Concerto in A Minor
with The Philharmonia Orchestra, Harry Blech, conducting *P-8414**

GLAZOUNOV:
Violin Concerto in A Minor

DVORAK:
Violin Concerto in A Minor
with the Pittsburgh Symphony Orchestra, William Steinberg, conducting *P-8382**

**also available in Full Dimensional Stereo*

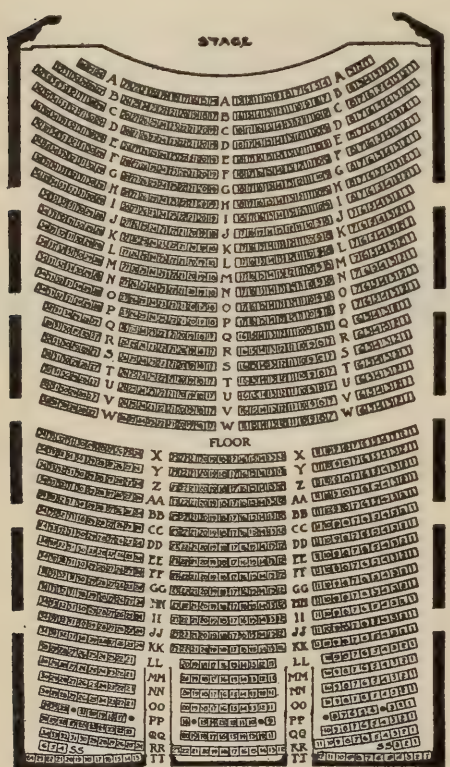
in A minor, a lively 6-8 rhythm opening with its first theme given to the strings and oboes pianissimo. A transitional passage assai animato introduces the second theme in E minor, played by the clarinet while the first violins combine the first theme with the new one. There is the usual procedure of development, restatement and coda, and, to close, a repetition of a few measures from the introduction.

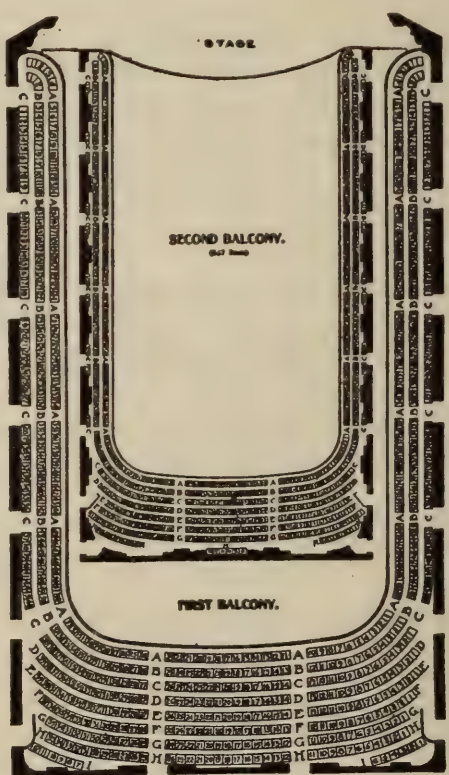
The second movement, vivace non troppo, in F major 2-4, is in effect a scherzo and was so named in the earlier edition, although, like each movement in this symphony, it follows the sonata form. The second subject is but briefly developed.

The third movement, adagio, in A major 2-4, discloses its first theme in the tenth measure as the first violins play *cantabile*. A march-like passage introduced by the wood winds intervenes before the second theme in E major is introduced by the first violins with pizzicato accompaniment.

The Finale, allegro vivacissimo 2-2, restores the tonality of A minor. The first theme is at once introduced by the violins over violas, bassoons and horns, and the second (in E minor) by oboes and clarinets after a transitional episode for the full orchestra. The movement is developed at length and closes with a sonorous allegro maestoso assai, A major 6-8. This Finale was once compared to "a gathering of the clans," perhaps on account of the tempo indication allegro guerriero which stood on the earlier edition but which was later changed.

[COPYRIGHTED]





The Trustees of

The Boston Symphony Orchestra, Inc.

and

Mr. Aaron Richmond

announce

The only New England appearance in
their world tour of

THE VIENNA PHILHARMONIC

conducted by

HERBERT VON KARAJAN

Wednesday Evening, November 18, 1959
at 8:30 P. M.

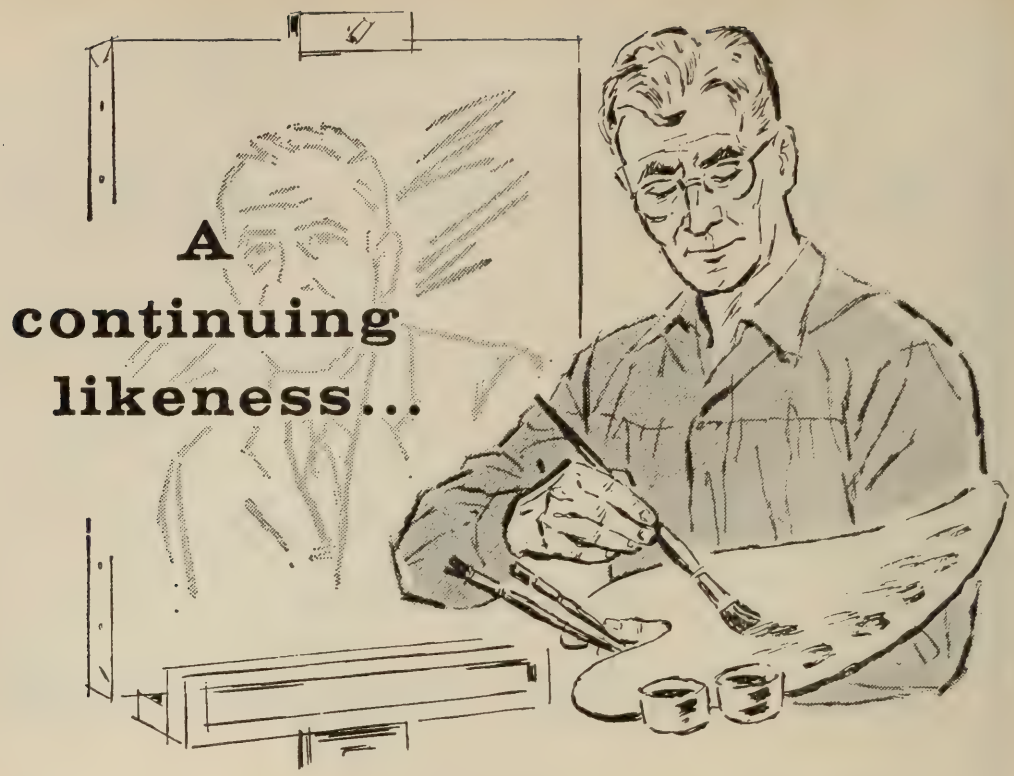
Symphony Hall, Boston

. . . *Program* . . .

MOZART:.....EINE KLEINE NACHTMUSIK

BRUCKNER:.....EIGHTH SYMPHONY

TICKETS REMAINING AT $4, $6, $8 AND $10
ARE NOW ON SALE AT THE BOX OFFICE



A continuing likeness...

When you commission a portrait, you want a likeness that has the special quality of yourself.

And when you appoint an executor-trustee, to carry out your plans for the future of your family—you want to provide a "continuing likeness" of how you want these tasks performed.

For more than three quarters of a century, this Company has concentrated on managing the property of New Englanders and their families. Our purpose: to attain that character of administration that has the individual quality sought by the person who created the estate.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Tuesday Evenings at 8:30

The remaining concerts in this series will be as follows:

DECEMBER 8
CLAUDE FRANK, *Piano Soloist*

DECEMBER 22

JANUARY 12
WILLIAM STEINBERG, *Conductor*

FEBRUARY 9
GREGOR PIATIGORSKY, *Cello Soloist*

MARCH 1

MARCH 15

APRIL 19

BALDWIN PIANO RCA VICTOR RECORDS

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066
	Violin Concerto (HEIFETZ)	LM-1992
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228
BLOCH	"Schelomo" (PIATIGORSKY)	LM-2109
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111
	"Prelude to the Afternoon of a Faun"	LM-1984
	Three Images	LM-2282
DUKAS	The Apprentice Sorceror	LM-2292
ELGAR	Introduction and Allegro	LM-2105
FRANCK	Symphony No. 1 in D minor	LM-2131
IBERT	"Escales" (Ports of Call)	LM-2111
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221
	Violin Concerto (HEIFETZ)	LM-2314
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984
	"Mother Goose" Suite	LM-2292
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239
	Serenade for Strings	LM-2105
WAGNER	Excerpts, "Tannhäuser," Tristan," "The Ring" (EILEEN FARRELL)	LM-2255
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS

WINTER SEASON 1959–1960

OCTOBER

2–3	Boston	(Fri.-Sat. I)
6	Boston	(Tues. A)
9–10	Boston	(Fri.-Sat. II)
13	Providence	(I)
16–17	Boston	(Fri.-Sat. III)
19	Utica	
20	Syracuse	
21	Rochester	
22	Toledo	
23	Detroit	
24	Ann Arbor	(I)
25	Ann Arbor	(II)
30–31	Boston	(Fri.-Sat. IV)

NOVEMBER

3	Cambridge	(I)
5	Boston	(Rehearsal I)
6–7	Boston	(Fri.-Sat. V)
8	Boston	(Sun. a)
10	Boston	(Tues. B)
13–14	Boston	(Fri.-Sat. VI)
16	Northampton	
17	New Haven	
18	New York	(Wed. I)
19	Englewood	
20	Brooklyn	(I)
21	New York	(Sat. I)
24	Providence	(II)
27–28	Boston	(Fri.-Sat. VII)

DECEMBER

1	Cambridge	(II)
4–5	Boston	(Fri.-Sat. VIII)
8	Boston	(Tues. C)
10	Boston	(Rehearsal II)
11–12	Boston	(Fri.-Sat. IX)
16	New York	(Wed. II)
17	Washington	(I)
18	Brooklyn	(II)
19	New York	(Sat. II)
22	Boston	(Tues. D)
24, 26	Boston	(Thurs.-Sat. X)
29	Providence	(III)

JANUARY

1–2	Boston	(Fri.-Sat. XI)
5	Cambridge	(III)
6	Boston	(Rehearsal III)
8–9	Boston	(Fri.-Sat. XII)
10	Boston	(Sun. b)
12	Boston	(Tues. E)
15–16	Boston	(Fri.-Sat. XIII)
19	Newark	
20	New York	(Wed. III)
21	Baltimore	
22	Brooklyn	(III)
23	New York	(Sat. III)
29–30	Boston	(Fri.-Sat. XIV)
31	Boston	(Sun. c)

FEBRUARY

2	Cambridge	(IV)
5–6	Boston	(Fri.-Sat. XV)
9	Boston	(Tues. F)
11	Boston	(Rehearsal IV)
12–13	Boston	(Fri.-Sat. XVI)
15	Storrs	
16	New London	
17	New York	(Wed. IV)
18	Washington	(II)
19	Brooklyn	(IV)
20	New York	(Sat. IV)
23	Providence	(IV)
25	Boston	(Rehearsal V)
26–27	Boston	(Fri.-Sat. XVII)
28	Boston	(Sun. d)

MARCH

1	Boston	(Tues. G)
4–5	Boston	(Fri.-Sat. XVIII)
8	Cambridge	(V)
10	Boston	(Rehearsal VI)
11–12	Boston	(Fri.-Sat. XIX)
13	Boston	(Sun. e)
15	Boston	(Tues. H)
18–19	Boston	(Fri.-Sat. XX)
21	Hartford	
22	New Haven	
23	New York	(Wed. V)
24	Philadelphia	
25	Brooklyn	(V)
26	New York	(Sat. V)

APRIL

1–2	Boston	(Fri.-Sat. XXI)
3	Boston	(Sun. f)
5	Providence	(V)
8–9	Boston	(Fri.-Sat. XXII)
12	Cambridge	(VI)
13	Boston	(Rehearsal VII)
14, 16	Boston	(Thurs.-Sat. XXIII)
19	Boston	(Tues. I)
22–23	Boston	(Fri.-Sat. XXIV)

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

RUTH SHAPIRO
PIANIST – TEACHER
35 LANCASTER TERRACE
BROOKLINE, MASSACHUSETTS
Telephone *BE* acon 2-8985

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

Violins

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

Violas

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

Cellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth
Harold Farberman

Percussion

Charles Smith
Harold Thompson
Arthur Press

Harps

Bernard Zighera
Olivia Luetcke

Piano

Bernard Zighera

Library

Victor Alpert
William Shisler

She teaches science -- at the piano



In all the current concern over education, one great rock of strength has been overlooked. It is the contribution that America's 300,000 piano instructors have made to the total teaching strength and cultural advance of our nation.

For millions of children, the first exposure to pure intellectual discipline has come through piano study. According to a New York Times article, children who enjoy music rate higher scholastically, have a more active imagination and greater qualities of leadership.

New teaching methods make piano study a source of fun as well as satisfaction and your child learns more...in less time. The opportunity for your child's musical development is beautifully described in a new booklet, "Pattern for your Child's Achievement." For a free copy, you are invited to come in, write or phone us today.



160 BOYLSTON STREET, BOSTON

Baldwin

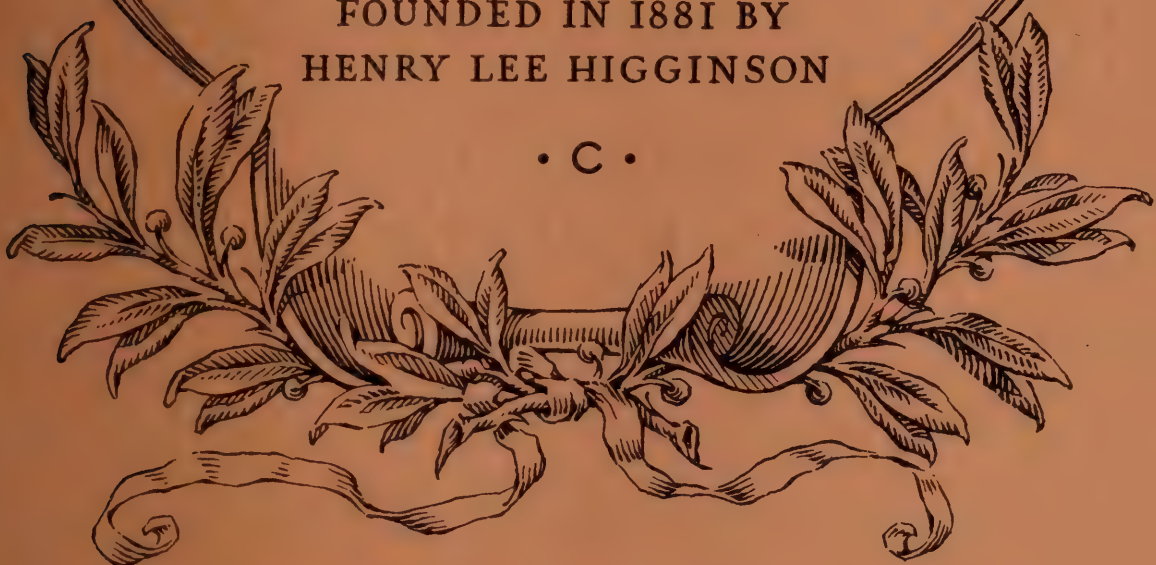
BALDWIN GRAND PIANOS • ACROSONIC VERTICAL PIANOS • HOWARD SPINET PIANOS • HAMILTON STUDIO PIANOS • BALDWIN ELECTRONIC ORGANS • ORGA-SONIC SPINET ORGANS •



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· C ·



SEVENTY-NINTH SEASON

1959-1960

Tuesday Evening Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.
ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN
J. DEANE SOMERVILLE



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

Without obligation on your part, we would be happy to act as your insurance architects. Please call us at any time.

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST

in association with

OBRION, RUSSELL & CO.

When You Think of Insurance . . . Think of us!

108 Water Street **Boston 6, Massachusetts**

LA fayette 3-5700

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

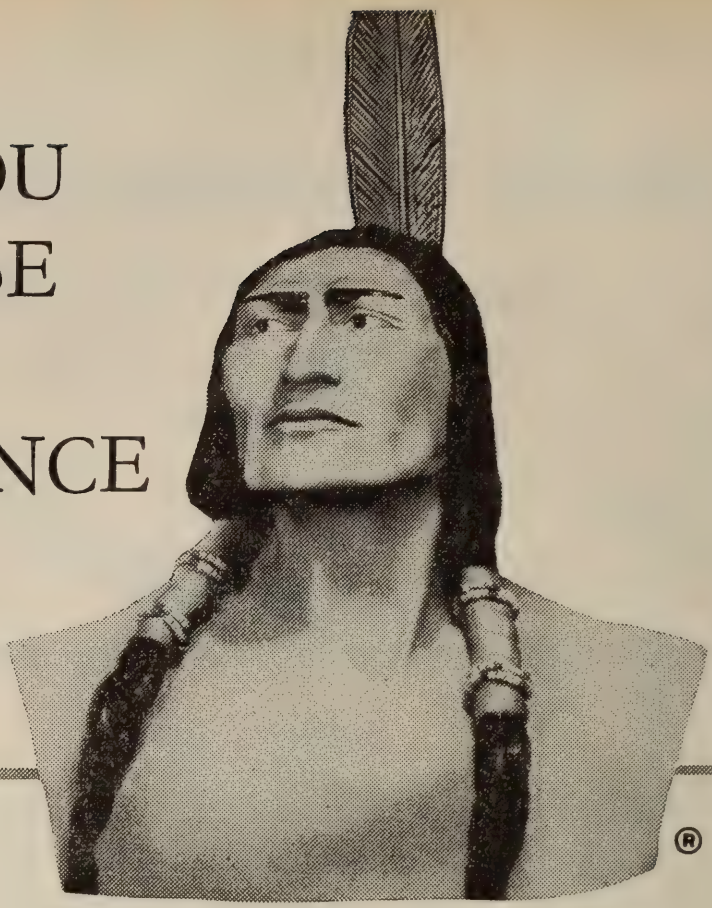
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
LEONARD BURKAT
Music Administrator
JAMES J. BROSNAHAN
Business Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program 7

NOTES

Schubert (Symphony in B minor) 9
Mozart (Piano Concerto) 30

ENTR'ACTES

Mozart's Piano Concertos 34
Another Book on Mozart 42
Mahler and Boston 55
Krenek and Mahler's Tenth . . . 57

NOTES

Mahler (Adagio and Allegretto moderato ("Purgatorio") from the Tenth Symphony) . 46

Symphoniana

CLAUDE FRANK

Claude Frank was born in Nuremberg, Germany, in 1925, and has made the United States his home, having lived here since 1941. He was a student in the conducting department of the Berkshire Music Center in the summer of 1947 under the direction of Serge Koussevitzky. In the following year he joined the faculty at Bennington College in Vermont. He has served as assistant conductor of the Dessoff Choir. However, through the years his attention was increasingly taken by his development as pianist. He studied with Artur Schnabel for ten years and later joined the faculty of Rudolf Serkin's school at Marlboro, Vermont, taking part in the Marlboro Music Festival. It was under the advice of both Schnabel and Serkin that he devoted himself principally to the piano. He has toured Europe as well as America in recitals and appearances with orchestra.

• •

EXHIBITION

Pictures by members of the Boston Society of Water Color Painters are now on view in the Gallery.

The membership of this Society, now in its 75th year, has included such

Hurwitch Bros.



nocturnal costume

handsome new way of evening dressing . . . little brocade costume sees you through cocktails, dinner and theatre with perfect aplomb . . . our collection priced from 69.95 to 245.00

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



For Autumn Evenings —

Our wool jersey teagown—simply styled with a softly draped satin collar and ascot. Sapphire, Emerald, Moss Green or Coral. Sizes 10-20. **$49.95**

416 Boylston St.
Boston 16, Mass.
KEnmore 6-6238

54 Central St.
Wellesley, Mass.
CEdar 5-4530

eminent painters as John Singer Sargent Childe Hassam, Maurice Prendergast Winslow Homer, and many others whose work is considered equally qualified although it is not quite as well known.

The purpose of the Society is to "maintain the highest possible standard in water color painting," as the pictures now showing will attest. The members offer their paintings for inspection by those more familiar with a sister art for what enjoyment they may provide.

BILL, CARROLL
Church in Mexico, Spanish Profile

COBB, RUTH
Fruitfulness

COLEMAN, LORING
Back Yards, Cockade Alley

DEMETROPOULOS, CHARLES
Fishing Boats, T Wharf,
Downtown Los Angeles

HARE, JOHN
Midwinter, Late October

HICKEN, PHILIP
Nantucket Unitarian, Landfall No. 4

JEWELL, W. M.
Morning Light, Casco Bay,
Morning Light on Notre Dame

KUPFERMAN, LAWRENCE
In the Heart of Summer,
A Morning in Spring

MacNUTT, GLENN
Summertime, Gas Light

MAHONEY, CHARLES A.
Meditation, Beached Boat—Madaget

McDANIELS, HENRY E.
Main Street—Blue Rocks,
The Salmon Fisherman

ORR, FORREST
Blue Jays, The House Next Door

PARKER, KAY PETERSON
The Fan, Creative Force

PETERSON, LESTER M.
The White Hat,
Une Composition dans le jardin

PERRIN, C. ROBERT
Scituate Storm, Sleepy Morning

SANTORO, JOSEPH L. C.
Angles, A Bit of Maine

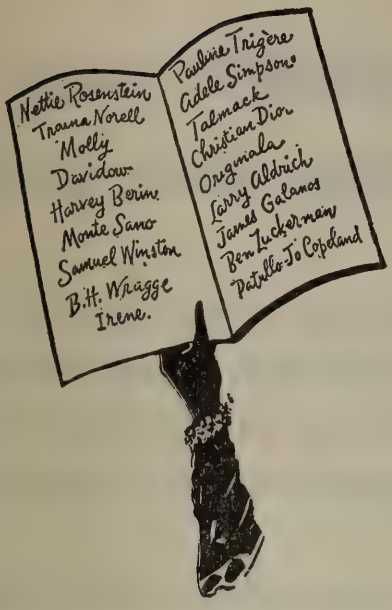
SHEPLER, DWIGHT
On Monts Chevreuils,
Pierced Spire of Senlis

SISSON, LAWRENCE P.
The Weirs, Granada

WENTWORTH, MURRAY
Frozen Meadow

WOODWARD, STANLEY W.
Pounding Surf, Pulling Out

Filene's French Shops
Boston





A Monte-Sano coat

is always new in shape,

exciting in fabric,

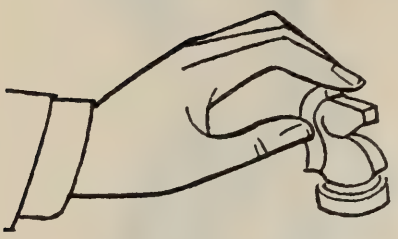
rich in color

Prophetic pace setter from a magnificent winter collection . . . the stained glass plaid reefer dipped in glowing colors illuminated by the sun shining through cathedral windows . . . in richly textured mohair tweed.

The French Shop's coat collection, from $125.

The Monte-Sano coat collection, from $250.

To the chess player



who makes his moves thoughtfully, slowly, surely

Winning chess is not often played by restless men or small boys. Each move must be evaluated, alternatives investigated and decisions made with farsighted deliberation.

Sort of like investment management, wouldn't you say? *We* would.

That's why we suggest you thoughtfully, slowly and surely consider the investment services of Old Colony. You will like the cool, thoughtful way we attack your problems to reach the financial goals you set for yourself.



Between games, take a quick look at "Investment Management," an informative little booklet we'd like very much to send you.

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:30



OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.

Allied with THE FIRST NATIONAL BANK OF BOSTON

Third Program

TUESDAY EVENING, DECEMBER 8, *at* 8:30 *o'clock*

SCHUBERT . . . . . *Symphony in B minor, "Unfinished"

I. Allegro moderato
II. Andante con moto

MOZART . . . . . Piano Concerto No. 24, in C minor, K. 491

I. (Allegro)
II. Larghetto
III. Allegretto

INTERMISSION

MAHLER . . . . . Adagio and Allegretto moderato ("Purgatorio") from the Tenth Symphony (Posthumous)

SOLOIST

CLAUDE FRANK

Mr. FRANK uses the Steinway Piano

BALDWIN PIANO

*RCA VICTOR RECORDS

holiday opulence

—gowns to light the night,
dazzlements of every description—
everywhere you turn at

R.H. Stearns

BOSTON • CHESTNUT HILL



SYMPHONY IN B MINOR, "UNFINISHED"

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797;
died in Vienna, November 19, 1828

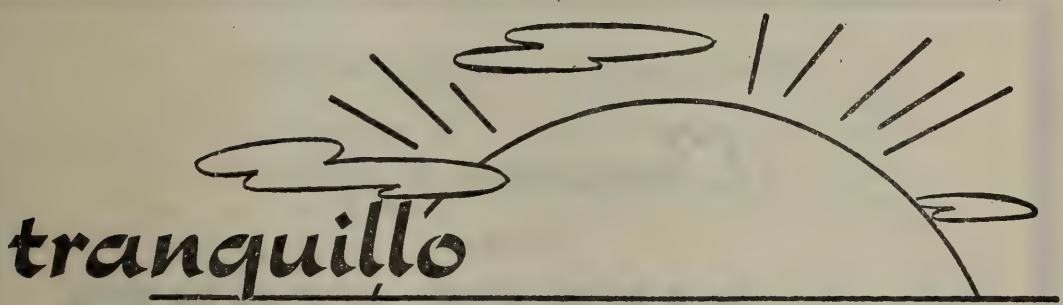
This Symphony, sometimes listed as No. 8,* was composed in 1822 (it was begun October 30), and first performed thirty-seven years after the composer's death. It was conducted by Herbeck at a concert of the *Gesellschaft der Musikfreunde* in Vienna, December 17, 1865.

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

"That incomparable song of sorrow which we wrong every time we call it 'Unfinished.'"—ALFRED EINSTEIN.

THE bare facts of Schubert's "Unfinished" Symphony are soon told. It was on April 10, 1823, some months after he had composed the

* This on the basis that it was the last to be found although it was composed before the great C major Symphony. The posthumous C major has been variously numbered 7, 8, 9, or 10 by those who have variously accepted or rejected the so-called "Gastein Symphony," which has been believed by some to be a lost symphony, and the fragmentary sections for a symphony in E (1821), which Felix Weingartner filled out into a full score. Fortunately the "Unfinished" Symphony, easily identified by its name and key, can be left numberless.



Calm, quiet musical passages relax the mind—lift the burden of day-to-day cares from the listener.

Another way of setting your mind at ease is to let Rockland-Atlas assume the responsibility for handling your investment problems. You'll find that we work diligently, quietly, and with one goal in mind: to benefit you and your family.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department
Main Office: 30 Congress Street, Boston 6, Mass.
Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

two movements, that his friend Johann Baptist Jenger put up his name for honorary membership of the Styrian Music Society at Graz on the grounds that "although still young, he has already proved by his compositions that he will some day rank high as a composer." Schubert gratefully accepted his election to the Styrian Music Society with the following communication:

May it be the reward for my devotion to the art of music that I shall one day be fully worthy of this signal honor. In order that I may also express in musical terms my lively sense of gratitude, I shall take the liberty, at the earliest opportunity, of presenting your honorable Society with one of my symphonies in full score.

Alfred Einstein in his invaluable book, *Schubert, a Musical Portrait,* has deduced that Schubert presented the already composed symphony to Anselm Hüttenbrenner, the director of the Society, in gratitude on receiving from him the diploma of membership, rather than to the Society itself. Mr. Einstein further believed "it is also quite unthinkable that Schubert with all his tact and discretion would ever have presented the Society with an unfinished fragment." From then on, as records indicate, Schubert neither spoke nor thought about it again. Anselm who, like his brother Joseph, had done much to promote a recognition of Schubert, and had attempted (unsuccessfully) to produce

Select from the wonderful variety of

Christmas Gifts

at the

S. S. PIERCE STORES

When you give a "Package from Pierce's" you are choosing the Christmas Gift everyone enjoys. Come in and see our gifts.

GIFT BOXES • BASKETS • BUCKETS • HAMPERS • CHESTS
DELICACIES • GOOD FOODS • CANDIES • CIGARS
S. S. P. SPECIALTIES • PERFUMES • TOILETRIES • WINES



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford

DO YOU KNOW...

THAT the first appearance of the Orchestra outside Boston occurred in 1886 . . . that its first New York concert, scheduled for the fall of that year, was delayed by conductor Wilhelm Gericke, who felt that the Symphony was not ready . . . that, when the Orchestra finally did appear in New York in February, 1887, its concert series was hailed as a triumph?

DO YOU KNOW THAT this debut was followed by a Western tour so successful that Gericke and his men received a vociferous ovation on their return . . . that one observer was moved to comment, "A victorious general . . . could not have been more rapturously received"?

DO YOU KNOW THAT subsequent tours were fraught with odd difficulties all their own . . . that, for example, a theatre manager in upstate New York once suggested that the Orchestra "stage a parade before the show", in the manner of a minstrel troupe, to sell more seats . . . that, to solve a seating problem on the small stage of an Eastern university's music hall, the Symphony's first bassoonist was forced to occupy an elaborate canopied marble chair — the seat of honor for the college president?

DO YOU KNOW THAT when you're planning investments, The Trust Department of The Merchants National Bank of Boston can provide truly professional assistance — based on long experience and thorough research — and the careful analysis that a well-balanced portfolio demands?

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831

Offices
28 STATE ST.
31 MILK ST. • SOUTH STATION
513 BOYLSTON ST. • 642 BEACON ST.
30 BIRMINGHAM PARKWAY, BRIGHTON

member F.D.I.C.

where the man you talk to *is* the bank

his friend's latest opera *Alfonso and Estrella* at Graz in this year, seems to have done nothing at all about the Symphony. It lay stuffed away and unregarded among his papers for many years, whence it might well have been lost and never known to the world. In 1865, in his old age, and thirty-seven years after Schubert's death, he delivered it to Johann Herbeck for performance by the "Friends of Music Society" in Vienna.

The world, discovering some forty-three years *post facto* a "masterpiece," which, for all its qualities, is but half a symphony, has indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work (which he certainly seems to have been) and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a scherzo that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded expression — a thing of beauty and completeness in itself. The Schubert who wrote the "Unfinished" Symphony was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. There were indeed a few bars of a third movement. Professor Tovey found the theme for the projected scherzo

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

"magnificent," but was distrustful of what the finale might have been, for Schubert's existing finales, with the possible exception of three, he considered entirely unworthy of such a premise. There are others who find little promise in the fragment of a scherzo before the manuscript breaks off and are doubtful whether any finale could have maintained the level of the two great movements with their distinctive mood and superb craft.

A theory was propounded by Dr. T. C. L. Pritchard in the English magazine, *Music Review,* of February, 1942, that the symphony was completed and that Anselm Hüttenbrenner, in whose hands the manuscript lay for many years, may have lost the last pages and hesitated to let his carelessness be known to the world. Maurice Brown, in his admirable "Critical Biography" of Schubert (1958), disposes of this by noting that there are blank pages at the end of the manuscript. He further points out that the composer's sketches for the symphony in piano score, which went on Schubert's death, with many other manuscripts, to his brother Ferdinand, consist, as does the full score, of two movements and the beginning of a scherzo. Hüttenbrenner could not have seen this sketch. The double evidence of sketch and score cor-

ONLY *the* STEINWAY



Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

respondingly broken off seems to preclude a completed full score, nor would Schubert have been likely to set aside and so promptly forget a completed symphony at this time. His cavalier dismissal of the uncompleted score from his thoughts is astonishing enough.

Why Schubert did not finish his symphony, writes Mr. Brown, must remain "one of the great enigmas of music."

• •

Schubert composed symphonies fluently from his schooldays until the age of twenty-one, when (in 1818) he wrote his Sixth. Like those which preceded it, the Sixth was on the whole complacent and conventional in pattern. Like the Fifth, it was designed for the none too illustrious Amateur Society.* In the ten years that remained of his life he wrote two symphonies in full scoring, so far as is known.

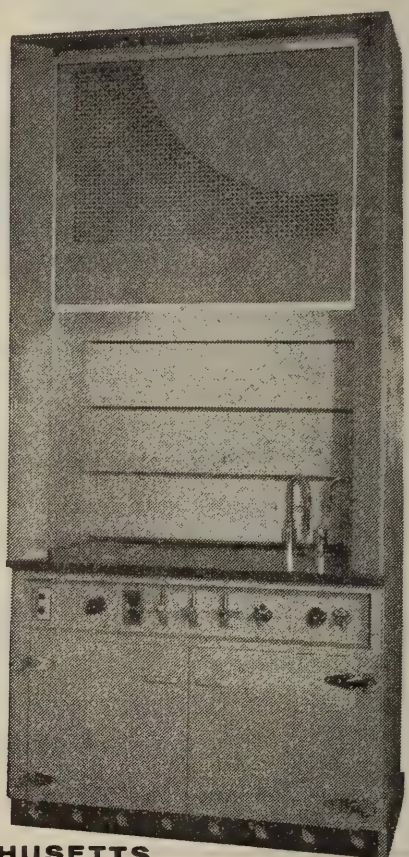
Kreissle von Helborn, writing the first considerable biography of Schubert in 1865, studying his subject carefully and consulting the acquaintances of the composer then surviving, got wind of "a symphony in B minor, in a half-finished state" through Joseph Hüttenbrenner, Anselm's brother. "The fragment," reported Kreissle, "in the possession of Anselm Hüttenbrenner of Graz, is said, the first movement particularly, to be of great beauty. If this be so, Schubert's intimate

* This was not the *Gesellschaft der Musikfreunde* of which the composer was a member.

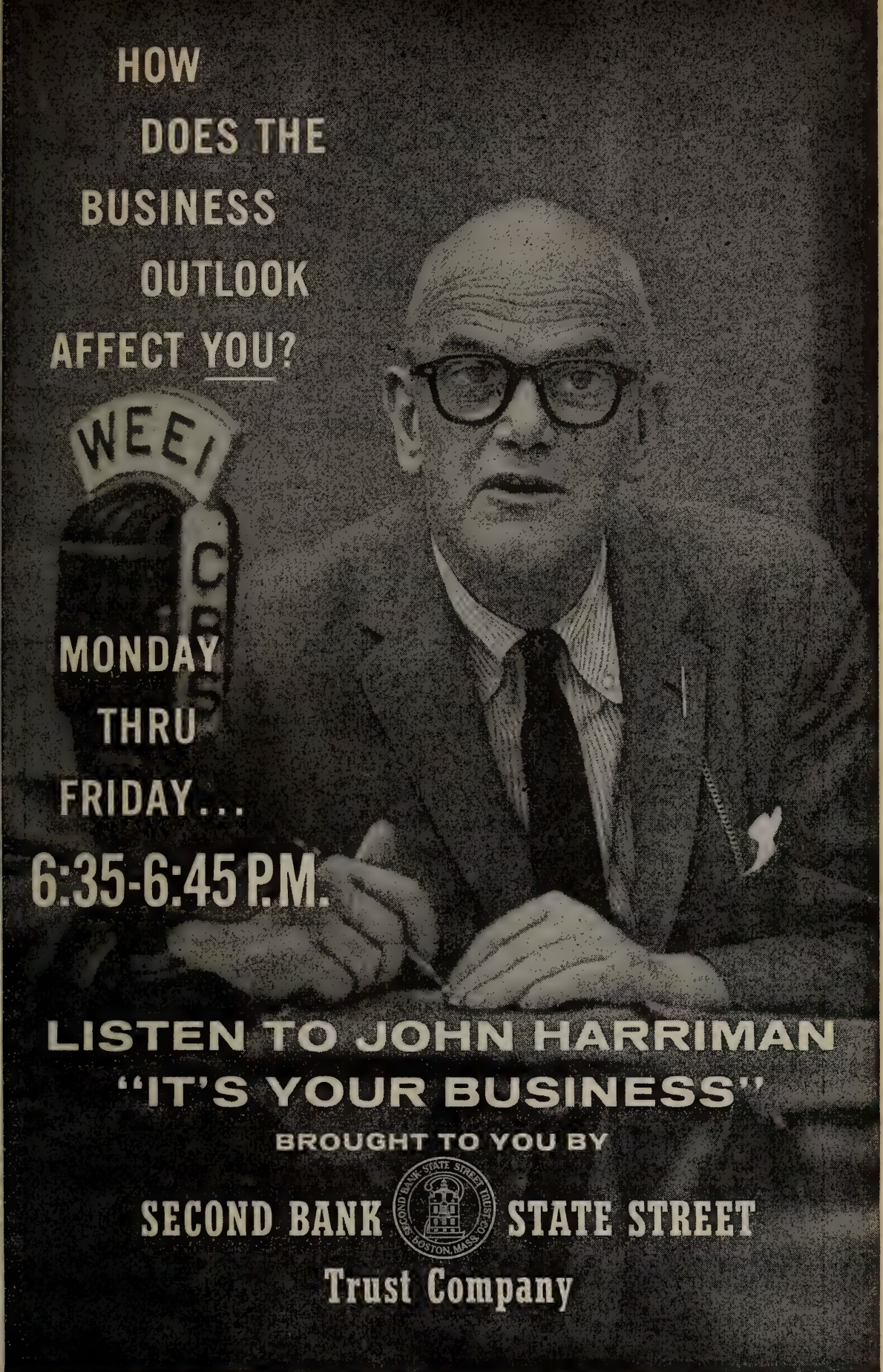
For Consultation on Design of your Science Laboratory

A. B. Stanley Company Incorporated

Furniture for Science Laboratories



230 BOYLSTON STREET (Route 9)
CHESTNUT HILL 67 (Newton), MASSACHUSETTS
Telephone DEcatur 2-2112


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

friend would do well to emancipate the still unknown work of the master he so highly honors, and introduce the symphony to Schubert's admirers."

A worthy suggestion! As a matter of fact, Joseph had done something about introducing the symphony. He had written in 1860, five years before Kreissle's book, to Johann Herbeck, then conductor of the *Gesellchaft der Musikfreunde* concerts in Vienna, informing him that his brother had a "treasure in Schubert's B minor Symphony, which we put on a level with the great symphony in C, his instrumental swan song, and any one of the symphonies by Beethoven." Herbeck did not act on this advice for five years, perhaps because he did not wish to be compelled to play one of Anselm's overtures, which might have been an obligation firmly tied to the Schubert manuscript. Or perhaps he mistrusted this sudden enthusiasm of the Hüttenbrenners, bursting forth after a silence of some thirty years, during which the sheets had lain yellowing and unnoticed in Anselm's cabinet. It is only too evident that the brothers had thought of it as merely one of countless Schubert manuscripts. As the other posthumous symphony, the C major, the "swan song" unearthed by Schumann in 1839 and published in 1850, began at last to dawn upon the general musical consciousness, the Hüttenbrenners may have pulled out their old relic

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Alla breve

Skilled control of your entire Trust program can be assured by planning now with the United States Trust Company and your counsel. Our Trust Department specialists will carry forward your program with understanding guidance and you'll have peace of mind in the knowledge of a securely planned future.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



arrangement...

enhances a fine horn performance. Your Insurance Agent also depends upon the arrangement provided by Companies he represents to enhance the service he performs for you. Over 8,000 Independent Insurance Agents throughout the U.S., its Territories and Canada rely on the Boston Insurance Group's 68 "Local Home Offices," for an arrangement that brings the advantages of **modern** insurance protection and service to policyowners wherever they live.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT "SERVES YOU FIRST"

Equitable Fire Insurance Company, Charleston, South Carolina
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

and wondered whether by some rare stroke of luck it might prove another such as the C major symphony. A reduction for piano duet by Anselm was brought forth in 1853 and shown to "the initiated" among their friends. But Anselm Hüttenbrenner, an unsuccessful and embittered composer, who had retired into solitude with his own unplayed manuscripts, was plainly "difficult."

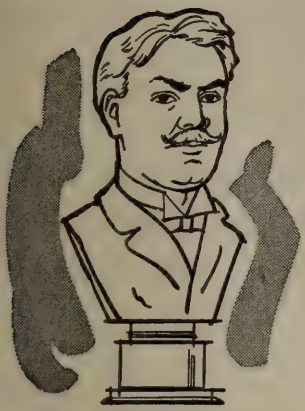
At length, in 1865, Herbeck had occasion to stop at Graz, according to the account by Ludwig Herbeck in his biography of his father Johann (1865). Johann Herbeck sought Anselm, then an old man, eking out his last years in seclusion in a little one-story cottage at Ober-Andritz. Herbeck made his approach cautiously, for the aged Anselm had grown eccentric, and having been so close with his Schubert manuscript in the past, might prove balky. Herbeck sat down in a neighboring inn where, he learned, Anselm was in the habit of taking his breakfast. Anselm put in his expected appearance. Herbeck accosted him and after some casual conversation remarked: "I am here to ask your permission to produce one of your works in Vienna." The word "Vienna" had an electric effect upon the old man who, having finished his meal, took Herbeck home with him. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten over-

Aeolian-Skinner Organ Company

Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
Joseph S. Whiteford, President and Tonal Director



IN 1893...



. . . Edward MacDowell continued to work in Boston and heard his symphonic poem, *Hamlet and Ophelia*, performed as a whole for the first time by the Boston Symphony Orchestra. Three years later he accepted a post as professor of music at Columbia.



...New England Life continued its growth under the direction of its Boston headquarters in spite of a depression that swept the country depleting the gold supply and leaving the nation close to bankruptcy. Through five major wars and seven depressions the stability of New England Life has remained unshaken.

NEW ENGLAND

Mutual **LIFE** *Insurance Company* BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

tures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was accordingly performed by Herbeck at a *Gesellschaft* concert in Vienna, December 17, 1865. The program duly opened with an overture ("new"), of Hüttenbrenner. The symphony was published in 1867, and made its way rapidly to fame.

Alfred Einstein's Estimate of the "Unfinished" Symphony

(From "Schubert: A Musical Portrait")

"A study of the two completed movements provides the probable explanation why Schubert let matters rest at that point. Unlike the C major Symphony, they have never been criticized for their 'heav-

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

HIRE A

Cadillac

LIMOUSINE

from



ROBIE *Cadillac* **RENTING SERVICE**

434 Newbury Street, Boston
KEnmore 6-6823

95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company

come visit New England's enchanting
new bower of designer millinery



see our exclusive
CONTINENTAL COLLECTION
in a spacious new setting

the Rose Salon

A beautiful new salon—created for your leisurely choice. A perfect setting for reproductions of the world's most beautiful millinery. Here you'll find the most famous fashion names of America and the continent including: Paulette, Svend, Columbier, Emme, Chanda, Lemington.

JORDAN'S ROSE SALON—SECOND FLOOR—MAIN STORE D-200

BOSTON—FRAMINGHAM—PEABODY

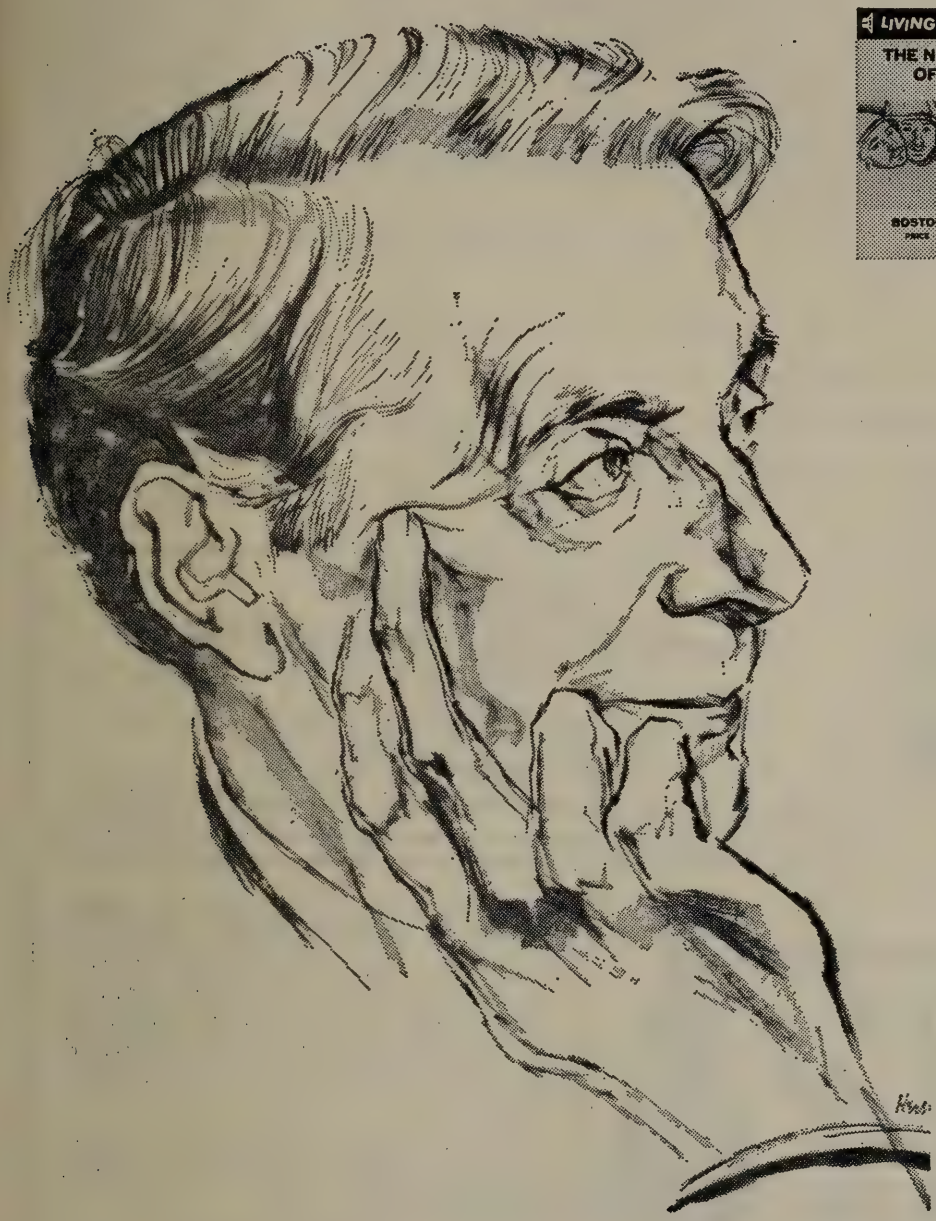
enly length' — that much-quoted expression of Schumann's. (Schumann's unhappy phrase may have been meant either as a tribute or as an affectionate criticism.) Schubert wrote a superbly integrated sonata movement of extraordinary tension, which, for sheer concentration, can only be matched by the first movement of Beethoven's Fifth Symphony. But so far as this movement is concerned, any comparison with Beethoven is misleading. Among the characteristic features of the 'Unfinished' are its dynamics, but they are fundamentally different from those of Beethoven, the great master of dynamics. Beethoven's mighty orchestral *crescendi* always culminate in correspondingly mighty outbursts. With Schubert these outbursts are shorter, as it were more dangerous, and the contrasts are sharper and more clear-cut. Beethoven is full of pathos; Schubert possessed of a daemon. And the same contrast is apparent in both harmony and melody. Why B minor? It has been suggested with some justification that the answer is to be found in a number of Schubert's B minor songs, all filled with a mysterious or uncanny sense of power—*Der Unglückliche,* for example, or *Der Doppelgänger.* But this first movement springs from a more fathomless source; and the expression of poignant melancholy and the outbursts of despair could be answered only by the innocence of the *Ländler*-like second subject, which ventures with such a brave show of courage into the development. Here once more is a sonata movement that is not simply a 'framework' but, within the letter and spirit of

FOR EVERYONE ON YOUR LIST
The Gift that reflects your good taste through the year
A BOOK OR A RECORD FROM
BOOK CLEARING HOUSE
423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16
Mail and Phone Orders Invited

Le Petit Pigalle
58 WESTLAND AVENUE
French Food at its Best
Open Sunday — Closed Monday
Lunch 11:30 - Dinner 5:30 - 9
Imported Wines and Beers
NEW DINING ROOM
Visit Café Pigalle 9 p.m. to midnight
CI 7-9370

Café Pigalle
58 WESTLAND AVENUE
A Little Bit of France
in the Heart of Boston
9 p.m. to Midnight
(Closed Mondays)
Finest in French Pastries and Specialties
Croissant Brioches
Imported Wines and Beers
Visit Le Petit Pigalle
for Lunch and Dinner
CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





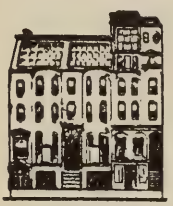
Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

conventional rules, a masterly renewal and vindication of the form.

"The second movement, an Andante (with the subsequent addition of 'con moto') in the simplest binary form with coda, is not, as might be expected, in D major or A major, but in the key of E major, which is lifted far above normality and beyond traditional emotion. One might here suppose the influence of Beethoven to have been at work, in the shape of the Larghetto of his Second Symphony, and once again any comparison would be inadmissible. A better parallel would be the Andante of Schubert's own B major Sonata. Here there is no longer any crescendo or diminuendo, but only the dynamic contrasts between loud and soft; no melodic 'development,' but only the interplay of small or large melodic groups of magical charm and magical euphony. Reference has already been made to the boldness of the harmony in the so-called second subject and in the modulations in the coda. The whole movement, in its mysterious and unfathomable beauty, is like one of those plants whose flowers open only on a night of the full moon.

"It is obvious why Schubert abandoned work on this symphony. He could not 'finish' it, in any sense of the word. The Scherzo, which is fairly completely sketched, though in less and less detail (it breaks off after the first section of the Trio), and even orchestrated for its first nine bars, comes as a commonplace after the Andante. In an



LUNCHEON
Served Monday through Friday
11 to 3

The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

article entitled 'The Riddle of Schubert's Unfinished Symphony' (*The Music Review,* II, 1 [1941]), Hans Gál has made it abundantly clear that nothing could ever have been fashioned from the material of this Scherzo which could have approached the originality, power, and skill, of the two preceding movements. It is exactly what happened in the case of *Lazarus.* Are we to believe that Schubert was not fully aware of this power? He had already written too much that was 'finished,' to be able to content himself with anything less or with anything more trivial."

[COPYRIGHTED]

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



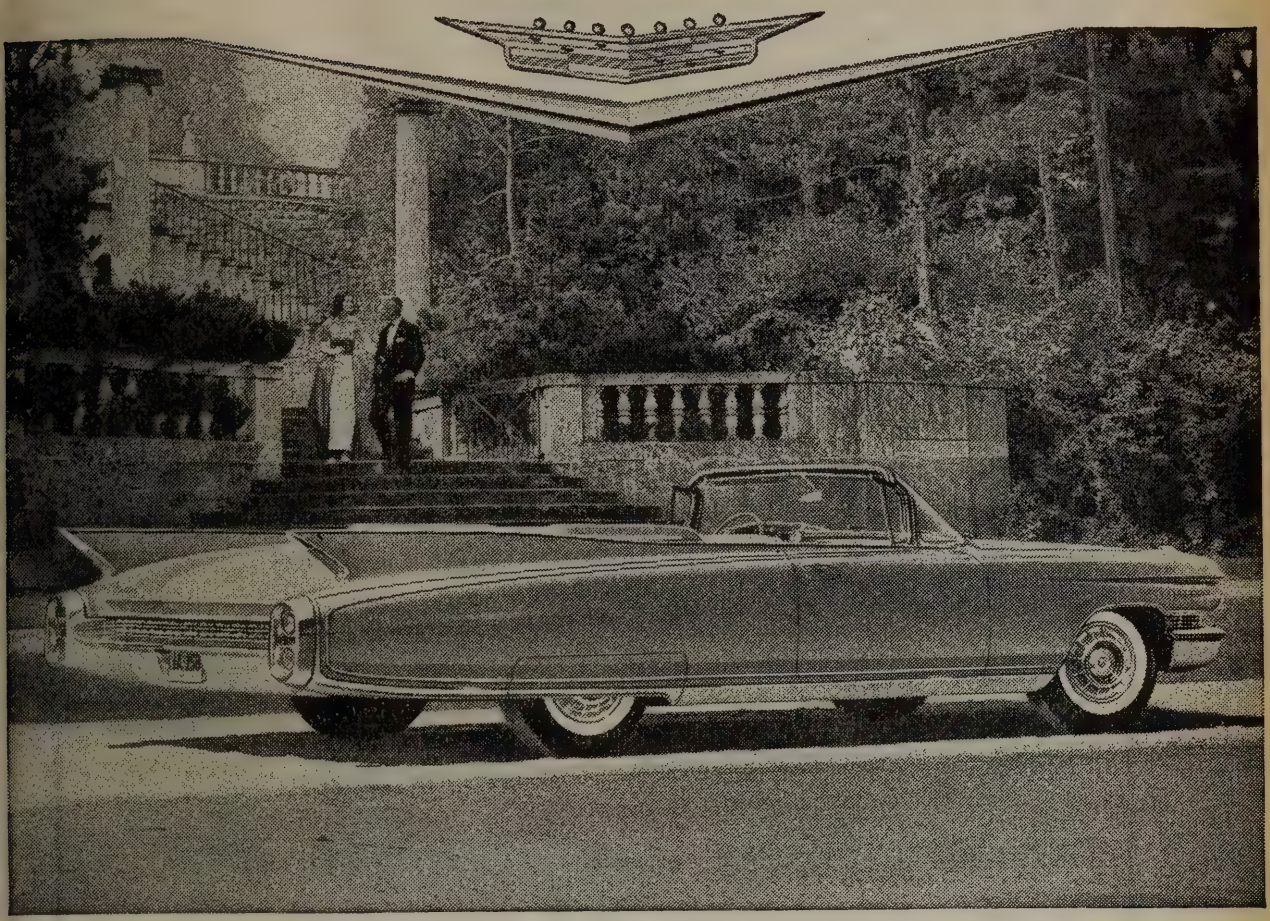
The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



Unique acclaim—even for a Cadillac!

Rarely has a motor car—even a Cadillac—received the high degree of public acclaim that has attended the introduction of the 1960 "car of cars". This praise has, indeed, been heart-warming. But it has also, we feel, been entirely logical. Certainly, no one could question the fact of its great beauty and luxury—so inspiring that it has already established a new era of automotive elegance. And surely, no one could deny the brilliance of its new performance—smooth, quiet, silken and eager beyond any previous Cadillac standard. Have you seen and driven the 1960 Cadillac for yourself? If not, then we hope you will do so at the very earliest opportunity. We feel confident that you will give it your unqualified endorsement.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

PIANO CONCERTO NO. 24, IN C MINOR, K. 491

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This Concerto was composed in March, 1786.

The orchestration consists of flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

OF Mozart's twenty-seven concertos for piano there are two in the minor tonality: this one and the Concerto in D minor, K. 466 (numbered 20, and composed in the year previous). The minor mode was often for Mozart a signal for serious, even tragic matters.

Einstein wrote that Mozart here "evidently needed to indulge in an explosion of dark, tragic, passionate emotion." The composer's motive is of course pure conjecture. The plain and astonishing fact is that Mozart, tied up with many duties, absorbed in the preparations for *Figaro* (this was the *Figaro* year), turned out not a casual piece in the entertainment pattern, but what is generally considered his most independent and challenging, his most prodigious work in this form. It is his ultimate venture, his furthest exploration of the piano con-



***KLM** is proud to be the Airline preferred by the*

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



certo; for the three which were to follow were to be a further refinement on what he had done. If Mozart could be said ever to have ignored his public in a concerto and followed completely his own inner promptings, it was here. The first audience must have been dismayed when instead of the usual diatonic opening subject they were presented with a tortuous, chromatic succession of phrases with upward skips of diminished sevenths. This was a new and strange tonal world, and not a gracious one. Their dismay would not have been lessened when the whole orchestra proclaimed the theme with dire emphasis. A soft theme introduced by the woodwinds gives only momentary relief, for the first theme sweeps it away. The piano enters with a new theme, still in C minor, but is drawn into the ubiquitous theme, adding an octave to the wide interval. The theme dominates the movement, the soloist (as in the D minor Concerto) adding to the excitement with agitating scale passages. It is a less stormy opening movement than that of the D minor Concerto, but it is more vivid, more subtle, and more deeply felt. Although the cadenza brings a long coda, ending pianissimo, there is no assuagement, and the serenity of a major mode is imperative. Nothing could be more serene than the melody of the Larghetto. The three elements — piano, strings and winds — are combined each way with wondrous results. In treating the wind choir,

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

the composer obviously gloried in having a full quota, clarinets and oboes included, and he made the most of them (the trumpets and drums had no place here but are mustered in the other movements). The final Allegretto brings no happy ending as the finale of the D minor does. It begins and ends in C minor, traversing many keys. It is a series of variations on two subjects, the second of which opens the way for astonishing chromatic development — a chromaticism which serves for thematic individualization, modulation and transition equal in skill to the manipulations in the G minor Symphony which would come two years later. These variations defy description — they are surely one of Mozart's highest achievements in the form.

This concerto combines range, intensive direction and extraordinary adventurousness. It speaks to the nineteenth century, and was a favorite with Beethoven. Under the immediate spell of a performance, one is strongly moved to give it some sort of crown — the crown, let us say, for the ultimate point, as Mozart through his life sought to bring the orchestra and his own instrument into ever closer communion.

[COPYRIGHTED]

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



GUARD RINGS OF RUBIES, EMERALDS OR SAPPHIRES

in plain colors or combined with diamonds in platinum,

Left: Emerald and diamond braided design ring **$600**

Right: Sapphires alternating with diamonds **$325**

Bottom: Sapphire ring **$125**
With rubies **$200**

Prices include tax

Chestnut Hill, Northshore, Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES
110 MILK STREET, BOSTON 7, MASSACHUSETTS

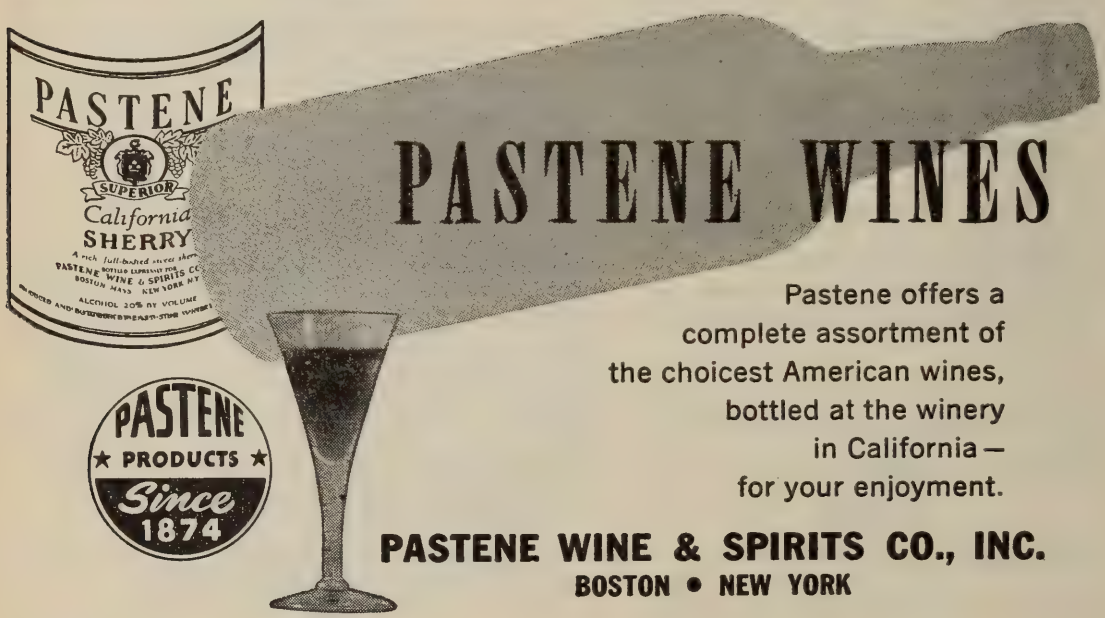
The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

MOZART'S PIANO CONCERTOS

IT COULD almost be said that Mozart created the piano concerto as a form – it is certainly true that he developed it from almost negligible beginnings to great ends. His first direct model was Christian Bach, and this Bach owed much to his older and more exploratory brother, Carl Philip Emanuel. Emanuel Bach's gropings toward the sonata form were still heavily overlaid with the tradition of the concerto grosso – a chamber ensemble in which the keyboard was a supporting continuo instrument. Only exceptionally, as in the father Bach's splendid specimens, had it become a prominent part of the counterpoint, assuming an occasional solo function, not yet an independent, thematic function.

Mozart, the virtuoso perpetually on show, had a lifelong inducement to develop both factors in a concerto. No phase of his art was pressed upon him so persistently as this, and the result was prodigious both in quantity and quality. He achieved the spectacular metamorphosis quite alone and unaided, not even by the example of Haydn. Haydn's concertos were unprogressive – he readily filled in at the clavier but never cultivated it as a conspicuous solo performer.

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings
Sundays and Holidays
FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California – for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK



A few generations ago you might not have had the time or energy to enjoy a visit to Symphony Hall. Household duties would have commanded more of your time, taken more hours from your day — every day.

Today, electricity has helped to change all that, and the future promises even more ease and speed in doing your day's work — new ways to Live Better Electrically.

Discover for yourself how today's electrical appliances can give you more and more time to enjoy the finer things of life *now*. Why not drop in at the Edison Shop nearest your home and see the wonderful array of appliances.

BOSTON EDISON COMPANY

The concerto as Mozart found it was little more than a harpsichord sonata with a backing of string players. He left it a full orchestral form, an organization even more complex than the symphony, in which the two elements of solo and orchestra each blended or alternated with the other in a perfect integration. Any one of the later concertos is fully symphonic – often richer in color, variety and individual expression than a symphony.

Beethoven, on whom the mantle of successor was to fall, assumed it with uneasiness, for he had a deep admiration for Mozart's concertos. With a strengthened piano and orchestral sonority at his command and a new impulse of dramatic intensity, he could have made the concerto a mere vehicle for virtuosos. He did not because he was Beethoven, and because unlike pianistic lions of a still later day to whom the concerto was to be thrown, he had a healthy respect for Mozart's ideal – the balancing of both elements for one expressive purpose. Beethoven's hesitancy to commit his first two concertos to publication must have come from a sense that in magnification a certain peak of perfection would be destroyed. The light Mozartean orchestra, the light-toned piano, made a transparent ensemble in which every detail was luminously clear, the voices of the individual and the group wonderfully matched. It was indeed a state of felicity doomed to succumb to new ways. The sacrifice was organizational too. Mozart had developed as a personal skill the ordering and reordering of mani-

for superb footwear by master craftsmen



Joseph Antell

Boston **Wellesley**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. For clean, fragrant and lustrous hair, use the Breck Shampoo best suited for your particular hair condition.

The Three Breck Shampoos are now marked in color for easy identification.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

fold themes, their changing applicability, their fusion into a fluent whole. This complex had to go, for new needs called for new construction.

To appreciate what Mozart did for the piano concerto it is not enough to compare the first and last – one must compare his very first efforts with the models about him at the time. As a small boy in London he encountered concertos by Wagenseil and other composers now forgotten, but particularly the concertos as well as the symphonies of Johann Christian Bach. This youngest Bach frankly purveyed to fashionable audiences with gracefully ornamented melodies and elementary accompaniments calculated not to disturb. His earlier concertos were composed for harpsichord and strings, with sometimes a light reinforcement of oboes and horns. The later ones were published for "harpsichord or forte-piano," but the string group was still constricted by the fainter instrument. A typical concerto at the time (there were of course exceptions) began with a principal subject by the string tutti, this later repeated in a series of ritornelli, each followed by a display of passage work from the soloist, to which the orchestra would add a gingerly bass or an occasional short interjection. The result was wooden alternation and thematic repetitiousness, which, when one principal theme was relied upon, became a squirrel cage.

The New England Conservatory

A COLLEGE OF MUSIC

JAMES ALIFERIS, *President*

Wed., Dec. 9 • 8:30 P.M.

SYMPHONIC WIND ENSEMBLE

JAMES DIXON, *Conductor*

Soloist: MIKLOS SCHWALB, Pianist

PISTON MENDELSSOHN

VAUGHAN WILLIAMS STRAVINSKY

Tues., Dec. 15 • 8:30 P.M.

CONSERVATORY CHORUS

LORNA COOKE DE VARON, *Conductor*

Soloists: UTA GRAF, Soprano
ELEANOR DAVIS, Contralto
FREDERICK JAGEL, Tenor
MAC MORGAN, Baritone

KODALY *Te Deum* with the Conservatory Orchestra

Tickets without charge at Box Office or by writing to the Dean, enclosing self-addressed stamped envelope.

290 Huntington Ave., Boston 15

Stop & Shop Gourmet Quiz for Early Comers

1. What is a Rome Beauty?
   a. Gina Lollobrigida b. cooking apple c. the Mona Lisa d. antipasto
2. How do you pot meat?
   a. cook it in too much wine b. place it in a crock c. simmer it d. plant it
3. What is chili con carne?
   a. Mexican hat dance b. cold beef stew c. kidney beans with meat
4. Stop & Shop Danish pastry is outstanding because
   a. it's bread on a Viking ship b. the flavoring is Aquevit c. it's made with creamery butter and consummate skill

ANSWERS:

1) b. cooking apple 2) c. simmer it 3) c. kidney beans with meat 4) c. to taste it is to love it!

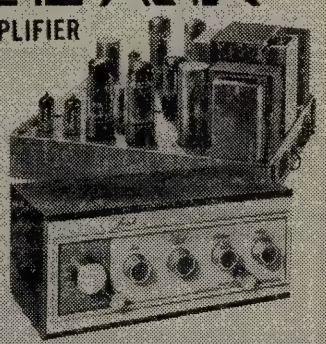
THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

The orchestra was the servant to the soloist, bowing him in and out and standing ready with discreet pizzicati or obsequious bass notes where required. The following movements the soloist had even more to himself, carrying in the rondo an almost continuous pattern of running sixteenths. In old Sebastian Bach's concerti grossi, the clavier had been pushed forward from its function of figured bass, and while promoted from its solo duty of providing chord accompaniment, was still a voice in the general texture. The result was beautiful and exciting until counterpoint went out of fashion. As a melodic instrument in the newer regime of Bach's sons, the harpsichord became in concertos a weakling ruler incapable of sustaining any position of tonal eminence.

Mozart thought and worked from the beginning in terms of the sturdier pianoforte. He began at once to treat the orchestra as a respected partner and to break up the sectional block procedure. His first original piano concerto (K. 175), written in Salzburg late in 1773, at once leaves all previous concertos far behind. The scheme of those to follow is already laid out and needs only to be amplified, eased, subtilized. The piano and orchestra proceed like good dancing partners instead of an ill-assorted and stilted pair, each afraid of stepping

For information about
ADVERTISING
in the
Boston Symphony Orchestra
publications
write or call
Advertising Department
Symphony Hall
CO 6-1492

STEREO/HIGH FIDELITY NOTE:
This is the
LEAK
AMPLIFIER



Britain's Finest... for Stereo and Monaural music

Leak is the only stereo amplifier with the infinitesimal harmonic distortion of 1/10th of 1% (0.1%) at full rated power! This means you will enjoy more realistic, satisfying music on both stereo channels... without listening fatigue.

Since the amplifier is the heart of your stereo investment, Leak protects this investment by providing an unconditional five year guarantee on all parts except tubes. No other manufacturer in the high fidelity industry offers you such security.

There is a full range of stereo and monaural amplifiers and preamplifiers... and a new FM tuner... all at moderate prices.

Available in Boston at:
LAFAYETTE RADIO
110 FEDERAL STREET
THE LISTENING POST, INC.
161 NEWBURY STREET
RADIO SHACK CORPORATION
730 COMMONWEALTH AVENUE

A quality endorsed component of British Industries Corp. (BIC)
GARRARD • LEAK • WHARFEDALE • RJ • RIVER EDGE

on the toes of the other. Since the true valuation of any of Mozart's concertos lies in its inner impulse, its buoyancy and invention rather than its anatomy, it need only be said that the very first brought the piano concerto to life as a new apparition in music, and those to follow would range variously according to the adventuring imagination of the growing artist.

A cynical view of the concertos stresses the point that Mozart as a child was initiated in an atmosphere of *galanterie* at its most superficial. Concertos were necessarily made to entertain light-minded audiences. As he grew up he continued to appear before such audiences, to impress them as a remarkable pianist, and was expected to furnish new scores for this plain purpose. It could be said that he was catering to contingencies all along, the limitations of available performers even more than the limitations of his audiences. The more perceptive view is that he brushed aside such annoyances as insufficiency around him and dilettantism before him, and poured into the music, beneath the unruffled surface of the accustomed graceful style, the utmost of his musical nature. The concertos contain something of Mozart's every aspect – the chamber, the symphonic, the operatic composer. We have all of his moods from light playfulness, sheer joyousness, to the sombre, the violent. The slow movements are unexcelled elsewhere. The finales in the aggregate are unequaled. They repeat favorite rhythms but treat them in as many fresh ways as there are concertos. Most astonishing of all is the variety of treatment. No concerto is reminis-



DISTINCTIVE CHRISTMAS GIFTS
FINE ANTIQUE FURNITURE
ACCESSORIES

CARRIAGE TRADE

164 Newbury St., Boston COpley 7-9137

T. O. Metcalf Co.

LETTER PRESS *PRINTING* PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: *Telephone:* HAncock 6-5050

cent of any other either in large plan or small detail. There is even constant variety in patterns of figuration, and this includes the piano parts. Any composer other than Mozart, in the position of perpetually having to dazzle his audiences, could not have avoided, even if he had wished to, the displacement of musical interest in his concertos by sterile bravura. Mozart continued to dazzle, but while doing so, his scales, arpeggios, trills, became at one with the long melodic line, integral to the ensemble.

There are no really weak links in the chain of twenty-seven.* There is no other group of works in the orchestral repertory by any composer where there are so many truly great ones that no conductor or soloist can get around to performing them all. Even an ardent Mozartean is necessarily guilty of important omissions. J. N. B.

* Only twenty-three are original.

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston Telephone: COmmonwealth 6-5101

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

ANOTHER BOOK ON MOZART

*The following review of "Mozart and His Times" by Erich Schenk is intended to establish a custom in these pages of drawing attention to any new book on a musical subject which seems to be of special interest or importance.**

ANY new book on the thoroughly covered subject of Mozart faces one question: "Why?" Mr. Schenk anticipates this in his Foreword: "This book is a reply to the prevailing opinion that our knowledge of Wolfgang Amadeus Mozart's life is complete and that to this chronicle nothing new can be added." The author, who holds the chair of musicology at the University of Vienna, has supported his answer with a full-length biography which actually adds something "new." This, like every biography of Mozart, is based on the letters. Strangely enough, writers have taken the letters pretty much on their face value while applying their scholarship to the music itself in books from one to six volumes. It is true that Mozart in his letters has unwittingly told his own story in a direct and intimate way that makes

* *Mozart and His Times* by Erich Schenk was published by Alfred A. Knopf on October 26 in an English translation by Richard and Clara Winston. The book has 452 pages, with good illustrations.

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. EXport 6-2224
Members of Piano Technicians Guild



Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



ANGEL



Memorable performances . . .

superbly reproduced . . . beautifully packaged

for the discerning collector.

RECORDED IN EUROPE FOR ANGEL RECORDS®

SCHUBERT:

Symphony No. 8 in B minor, "Unfinished"
(with Mendelssohn Symphony No. 4)

Guido Cantelli conducting the Philharmonia Orchestra *35524*

MAHLER ON ANGEL RECORDS

Symphony No. 9 in D major
(with Schonberg Verklarte Nacht)

Paul Kletzki conducting the Israel Philharmonic Orchestra *3526-B*

Symphony No. 1 in D major

Paul Kletzki conducting the Israel Philharmonic Orchestra *35180*

Lieder Eines Fahrenden Gesellen ("Songs of a Wayfarer")
(with Brahms Lieder)

Dietrich Fischer-Dieskau, Baritone
Wilhelm Furtwangler conducting the Philharmonia Orchestra . . . *35522*

Symphony No. 4 in G major

Paul Kletzki conducting the Philharmonia Orchestra *35570*

Lieder Eines Fahrenden Gesellen ("Songs of a Wayfarer")
Kindertotenlieder

Christa Ludwig, Mezzo-Soprano
The Philharmonia Orchestra conducted by Sir Adrian Boult and Andre Vandernoot *35776**

* *Indicates Stereo version available.*

any literary virtuosity rather superfluous. The fact remains that there are gaps in the letters, particularly in the later ones, and that there are numberless references to people and happenings which, familiar to the recipient, remain strange to the present-day reader. Mr. Schenk has obviously delved into every archive in Vienna and has similarly penetrated Salzburg, Paris, and Prague, and come up with information to enliven some well-trodden paths. The record and identity of Mozart's friends, colleagues or patrons are amplified in many cases. An example is the "mysterious" stranger referred to by Jahn as "a tall, thin, grave-looking man, dressed from head to toe in grey" who brought Mozart the anonymous commission for the *Requiem*. He has been referred to repeatedly since as the "steward" of Count Walsegg. Mr. Schenk identifies the man as "Anton Leitgeb, son of the mayor of Vienna, Andreas Leitgeb, and owner of a gypsum factory at Schottwien near Count Walsegg's estate. The Count may often have turned to him for help in legal matters. Leitgeb is known to have been an active music-lover who played several instruments and participated in the Count's musicales. As long as he lived he refused to say anything about his mission to Mozart. Leitgeb's portrait which has been recently discovered . . . shows a grave countenance, cold, calculating eyes, thin lips pursed haughtily." Count Giuseppe Affligio, the Viennese impresario who refused to produce *La finta semplice* by the thirteen-year-old Mozart, later suffered bankruptcy, was found running a gambling table in Milan, made his way to Barcelona and a new fortune in the theatre. In 1779 he was convicted of forgery in Florence and condemned to life servitude in the galleys. These are among many instances where the story is filled out with background.

Mozart's "Times" in the title refers to his social surroundings in Salzburg, Paris or Vienna and, wisely, does not treat such world events

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

as wars and revolutions. Mozart's exclusively musical life was scarcely touched by these except for an occasional momentary inconvenience. Schenk digs up some interesting points. He attributes the first plan for *The Marriage of Figaro* not to Mozart but to Schikaneder, who had offered to the newly established National Theatre in Vienna his own translation of Beaumarchais's play. "The work was rehearsed, but at the last moment was cancelled on direct orders from the Emperor." He corrects other statements that have been repeated from book to book. Anecdotes, also much repeated, which are traceable to a single unreliable source can, of course, do no more than come up for speculative judgment. He accepts the tale that Mozart composed the overture to *Don Giovanni* on the night before the first performance. As for the rumor that Mozart "was offered an appointment by the King of Prussia and refused it only out of consideration for Vienna and the Emperor Joseph," he concludes that it "is based on no evidence whatsoever." He believes that the estrangement between father and son through the Vienna decade has been much exaggerated. He has consulted modern medical opinion on several points, and believes that Mozart in his last months suffered from "uremic irritation of the brain."

Emily Anderson's three-volume translation of the letters has good but inadequate footnotes. Schenk's book has few footnotes, for it is in effect a prodigious annotation of the letters. A reader of the letters would be in clover with Schenk at his right hand.

J. N. B.



BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS • PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
11 Large Supermarkets
WATERTOWN
NEWTONVILLE
WELLESLEY
MEDFORD
CHESTNUT HILL
MT. AUBURN
BROOKLINE
STONEHAM
PORTER SQUARE
NORWOOD
AUBURNDALE

ADAGIO AND ALLEGRETTO MODERATO ("PURGATORIO") FROM THE TENTH SYMPHONY (Posthumous)

By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860; died in Vienna, May 18, 1911

Mahler left at his death sketches, partly realized in full score, of a Tenth Symphony. In 1924, thirteen years later, his widow, then Mrs. Alma Maria Mahler, had these sketches published complete in facsimile. Two movements, the first (Adagio) and the third (Purgatorio) were prepared for performance by Ernst Krenek and first performed in Vienna October 12, 1924 under Franz Schalk.* These two movements as published by the Associated Music Publishers were introduced in this country on December 6, 1949 by the Erie Philharmonic Orchestra under the direction of Fritz Mahler, the composer's nephew. The Adagio was introduced to the Boston Symphony concerts by Richard Burgin, December 11–12, 1953.

The orchestra required consists of 3 flutes and piccolo, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, cymbals, gong, harp and strings.

* An earlier performance mentioned in Hull's Dictionary in Prague under Zemlinski apparently did not take place and a statement in Baker's Dictionary that Franz Mikorey "completed from Mahler's sketches that composer's Tenth Symphony, produced as *'Symphonia Engiadina,'* " in 1913, is surely apocryphal. Mr. Krenek's account of his part in the restoration is quoted on page 57 of this Bulletin.



International Flavor

• Caffè Espresso • Imported Teas, Dutch Cocoa • French Parfaits, Sandwiches • Viennese, Italian, French, and Syrian Pastry

ORLEANS COFFEE HOUSE

13 CHARLES STREET

BEACON HILL LA 3-9391

Sunday to Thurs. 4 P.M. to Midnite

Friday & Saturday 4 P.M. to 1 A.M.





ANSWERING THE GIFT QUESTION** WITHOUT A QUIZ****

*All answers known in advance. **All questions known in advance. ***We have a way of fixing things without quizzes.

Last year at this time we told you how Radio Shack sells more LP albums of Handel's "Messiah" than all our rivals put together. This was not meant to be taken literally as meaning that we'd acquired a messianic complex, although we *have* been singularly blessed this year with good friends and good business. Obviously the reason we do so splendidly with "The Messiah" on disks is that our prices are lower and we always have it in stock. Now that there's a "Messiah" for stereophiles as well as monophiles—*Hallelujah! Hallelujah!*—we have set our sights on such expanded volume this season that instead of requesting we're *insisting* that you give one of our "Messiahs" to someone this Christmas regardless of your other commitments.

However, our basic (all right: *base*) purpose today is to delineate certain other Radio Shack bargains and, as an added feature, to suggest someone worthy of each gift. An ancient Senator once said: "Beware of added features," but it is clear now that he was referring to the $64,000 Challenge and not, as first supposed, to our addenda.

8-Transistor Radio, $29.95. This is an exclusive Radio Shack importation in genuine leather and cannot be equalled at one ruble under $50. Ideal for Ted Williams to hear the rest of the game on after Stephens goes to left in the 6th.

40-Watt Stereo Amplifier, $79.50. Another Radio Shack exclusive; can't be duplicated under $139.95 because we're the Houdini's of hi-fi. Give one to the Sheriff of Cambridge — one channel for Harvard, one channel for Radcliffe, excellent separation.

Miniature f3.5 35mm Camera, $13.97. At least half what you'd expect to pay, and if anyone else in Greater Trafficjam can match this bargain we'll eat the lens, element by element, in Kenmore Square or the bottleneck of your choice. Recommended for Foster Furcolo—he'll want to catch the expression on "Salty's" face if he decides to run against him.

Battery-Operated H-O Train Set, $5.99. An excellent toy for the operating scale-model set. Can't give it to John Robert Powers—he likes the full size. But how about railroader Alpert as a small token of commuter esteem?

Krazy Klok, $5.88 plus tax. An electric clock whose numbers read the wrong way, hands run counterclockwise, yet keeps perfect time. Give one to Mayor-elect Collins as a constant reminder that things in Boston are perfectly mad . . . also maddeningly imperfect.

Stromberg-Carlson Coaxial Speaker, $39.95. Chrome and red hi-fi 15″ loudspeaker that sells everywhere for $99.95 except at Radio Shack. Give two for stereo to Prof. Jules Wolffers of B. U. for reviewing both sides of the record. Also give a pair to Sen. Wayne Morse for sounding off at both parties.

40-Cup Electric Percolator, $17.99. The carton says $39.95, so you'll look extra lavish; the truth will be our little secret. One each to Bruin goalies Simmons and Lumley, for seeing so many flying saucers and stopping so few.

800X Microscope, $9.95. Our own "i-beam" with the built-in substage light, excellent for comparing cigarette filters, western and eastern cranberries, etc. Satellite expert Dr. Fred Whipple might like one for closer scrutiny of that Russian picture of the other side of the moon. Is it valid? To us it looks like something Kraft sells ready-sliced.

Limitations of inclination prevent us from exploring other creative gift possibilities — such as giving one of our *24-Light Twinkling Christmas Tree Strings ($1.79)* to every Harvard player who played against Yale, then taking one *away* from every Harvard player who played against Brown.

Radio Shack's most positive concept of the season is to convince you it is not a shop devoted solely to long-haired technicians and short-haired music lovers. True: we cherish their patronage, enjoy their company. But we also have much to please cooks, clock-watchers, grandparents, various species of carpenter, PTA members, unshaved men, careful children, and all ye faithful who cannot open cans without extravagant ($14.99) devices. If you personally know (or know of) such a person, kindly pass along this easily-memorized 19-word motto: A Gift From Radio Shack Is Usually Something That Lasts The Whole Year, Always Something That Costs You Less.

RADIO SHACK CORPORATION
167 WASHINGTON STREET, BOSTON 8, MASS.
730 COMMONWEALTH AVENUE, BOSTON 17, MASS.

THE movement opens andante, pianissimo, in what is to be the prevailing key – F-sharp major. There is a fifteen-measure melody for the violas alone. The mood is at once established as gentle, meditative, but intensely felt. There follows a section slightly slower (adagio), but with the inner animation of multi-voices. The first violins, accompanied by divided strings and winds, sing another long melody of similar character. The movement is to become an alternation of these adagio and andante sections, an alternation, too, of a full-voiced style and a single-voiced, the unaccompanied violas returning twice. The movement keeps its character and rhythm throughout, and takes the form of a continuously unfolding melodic line, the self-perpetuating themes maintaining a change in contour, finding variation in a rich complex of voice weaving and in a succession of orchestral colorings wherein Mahler's familiar mastery is unabated. There is an undercurrent of dark bass and places where the voice leading and harmony develop a sort of anguish of discord. The general sombre quality of the music is relieved occasionally by trills in the wood-winds or high strings, or pizzicatos to sharpen the persistent rhythm of the accompaniment. After tumultuous arpeggios from the harp and strings, dissonant chords* bring the peak of tension and then cease, leaving an

* The climactic chord is also the ultimate reach of Mahler's harmonic ventures. Nicolas Slonimsky, asked to analyze it, obliges with the following report: "The harmonic climax of the first movement is a tremendous chord (C sharp, G sharp, B, D, F, A, C, E, G), which may be described as the ultra-tonal chord of the diminished 19th. It is ultra-tonal because it goes beyond the bounds of a single tonality; its formation, in thirds, encompasses the interval of a diminished 19th, or a diminished fifth and two octaves. (It is interesting to note that in preserving this tertian formation, Mahler still adheres to the tenets of traditional chord-building.) In medieval theory, the tritone (which is enharmonically synonymous with either a diminished fifth or an augmented fourth) was called Diabolus in Musica, and one may speculate whether Mahler consciously selected a climactic chord derived from a tritone, seeing that he was preoccupied with the Devil during the composition of his last unfinished symphony. Strauss, in his symphonic poem, *Also Sprach Zarathustra*, uses a similar extended tritone between the extremes of the low and high registers for the ending."

W. W. WINSHIP INC.

Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

The real family man buys *before* need . . . and is gratefully remembered!



KNOLLWOOD

MEMORIAL PARK CANTON, MASSACHUSETTS

NON-SECTARIAN • BUDGET PLAN • FREE BOOKLET

OFFICES: 20 KILBY ST., BOSTON, RI 2-9505



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

unearthly high note from the flutes, violins and trumpet. There follows a gentle subsidence, the orchestra now becoming light and luminous, the melody spare, tenuous and lingering, as if this were a farewell to life, a true sequel to the Finale of *Das Lied von der Erde* and of the *Ninth Symphony*. It is barely possible that Mahler may have first intended this movement as the closing one. In his manuscript as reproduced in facsimile, there was at first no number at the head. The sketches for the other movements, of which there are four, show a different order than the final one, which is indicated by a later correction in blue pencil, the five movements thus finally indicated in Roman numerals. Over the word "Adagio," Mahler has blue penciled "I."

The facsimile is an interesting revelation* of Mahler in the very process of musical creation. His first draft of each movement is in sketch form, written usually on four or five staves with the instrumentation sometimes indicated, sometimes not, where the composer may have been either still unclear in his intentions or clear enough not to need a later self-reminder. The Adagio, after being sketched at full length, is rewritten in full score (with some change, particularly in the order of sections). The second movement and the opening of the third (*Purgatorio*) are the only other portions in open score. The plan of the symphony was finally as follows: the Adagio, a first Scherzo, the *Purgatorio* as a sort of interlude, a second Scherzo, and a Finale, the order of the two Scherzos ultimately reversed, according to the evidence of the composer's blue pencil.

The two Scherzos, so-called, have little of the meaning of the word except in their tempi; the shadow of death haunts each movement. At the head of the second, he has written, "The Devil dances it with me. Madness seizes me, accursed that I am — annihilates me, so that I cease to exist, so that I forget to be. . . ." The manuscript shows signs of having been written in great haste and excitement. Words

* Adolf Weissmann, describing the facsimile on the occasion of the first performance in Vienna, used a different word: "self-denudation" (Selbstentblössung). He reminds us that there was no finality in Mahler the orchestrator.

Since 

1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Too Much . . .

Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

scribbled in at other points are a further sign of Mahler's frenetic state of mind – words it would seem that were never intended for the public eye. Yet the completed Adagio is a score accomplished in full detail and definition by the controlling hand of the master. We may reasonably suppose that the remainder of the symphony, had the composer lived to work it out and complete the parts still "under construction," would have been as well shaped and ordered.

Mahler's widow tells us in a foreword to the published facsimile that she kept these sketches for a long while as her "precious right to protect as my own the treasure of the *Tenth Symphony.*" She may well have felt a personal privacy in this score for at the end the composer has addressed words to her: *"Almschi!—für dich leben!—für dich sterben!"* and at the end of the fourth movement: *"Du allein weissest was es bedeutet. Ach! Ach! Lebwohl mein Saitenspiel!"* She continues, "But now I feel it my duty to make known to the world the last thoughts of the master.* The great structure of these symphonic movements arises now for all to see. There are unfinished walls; scaffolding conceals the architecture, although the whole, the plain, is plainly recognizable; the orchestra [*Kapelle*] of the Adagio gleams forth in wonderful clarity and beside it the slender tower of the *Purgatorio-Scherzo.*

* Adolf Weissmann has stated that Mahler did not wish his "Unfinished Symphony" to be made known; Egon Wellesz has stated (in Grove's Supplement) that he wished the sketches to be destroyed.

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $4.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast

** – Affiliates of WQXR, New York

Many will read these pages as a book of magic; others will stand before the magic signs lacking the key; no one will be able to draw from them or comprehend their full strength. The basic sentiment of the *Tenth Symphony* is the certainty of death, the suffering of death, the contempt of death. I was a witness to an experience which became a source of one of these movements [this would be the *Purgatorio,* which ends with a harp glissando and the beat of a muffled gong]. One winter day in 1907, Gustav Mahler and I stood at the window of our hotel in New York. Far below us there was a funeral service. A fireman who had lost his life while performing his duty of rescue was being carried to the grave. A great crowd of people accompanied the hero. There was a distant murmur and then there was quiet. A speaker stepped out from the crowd. We could not hear him but there was music playing, and suddenly we heard the short, hollow beat of a drum. In alarm I looked at Gustav Mahler. There were tears in his eyes — his face was distorted by emotion."

[COPYRIGHTED]

• PIANOS
• RADIOS
• ORGANS
• MUSICAL
TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

MAHLER AND BOSTON

GUSTAV MAHLER, in his first season in America (1907–08), visited Boston and privately expressed his opinion of Boston's orchestra. According to his widow, Alma Mahler Werfel, in her "Gustav Mahler, Memories and Letters" (Viking Press, 1946), Mahler visited Boston in the spring of that season as conductor of the Metropolitan Opera Company. "Boston itself was dull and sedate," writes Frau Werfel, "compared with other American towns. Here too we lived in isolation for the few days we were there. We had only one invitation. Mrs. Gardner (the great collector of Italian works of art) asked us to a luncheon party at her house, and we were eager to pay a visit to her palatial museum. Unfortunately we failed to find the entrance. The building resembled a gigantic cistern without windows or doors. We got out of our automobile and made the complete circuit of the house, but found neither door nor bell. So we left it at that and drove back to our hotel, glad to be alone and to do as we pleased. Alone or in company we were always in any case enclosed within a vacuum."

If Mahler, like his wife, was unimpressed with Boston, his impression of Boston's orchestra was very different. The following letter was published in "Letters of Composers" (Alfred Knopf, 1946):

Subscribers' Exhibition

The annual exhibition of paintings by subscribers to the Boston and Cambridge concerts of the Boston Symphony Orchestra, and by members and Friends of the Orchestra, will take place from December 22 to January 2.

Paintings should be delivered to Symphony Hall on Monday or Tuesday, December 14 or 15. Application blanks may be had at the Friends' Office, or in the evenings at the Box Office.

To Willem Mengelberg New York, February 1908

"Dear old Friend:

"Very shortly you will receive (I hope) a proposal from Boston inviting you to assume the direction of the (magnificent) orchestra as successor to Muck. . . . Yesterday I talked to Schelling about this and he told me you were not much inclined to accept the position. Since I can easily imagine your reasons, perhaps it would not be amiss for me to give you a few details so that when you make your decision you won't be too prejudiced and will have a clearer idea of the situation.

"The position in Boston is the finest conceivable for a musician. The *first* and *foremost* of the entire continent. An orchestra of the *first rank,* unlimited authority, a social position that the musician in Europe can never achieve. A public so appreciative and eager to learn that Europeans can't even conceive of it. After your experiences in New York you are in no position to form any opinions on this subject. Here in New York the theatre is the main attraction and the concert is the affair of only a small minority.

"In addition you should also seriously consider the salary. If they approach you, ask for $20,000 (around 50,000 gulden or even a little more). You can manage quite beautifully on $6,000 to $8,000 and put the rest aside. I would accept the position unconditionally in your place because the most important thing for the artist is the instrument he has and the echo his art awakens. Please let me know immediately what you think about this and whether I should pursue the matter further for you. I'm going to see Higgins [*sic*] around the end of March (up to now I've only been corresponding with him) and at that time I could arrange everything for you, which is difficult to do in writing. It would be glorious for me to have you close by. Indeed I, too, will also spend next year in America. I am quite enraptured with the country, though the artistic satisfactions of the Metropolitan are only rather so-so. I am in a great hurry and want this to reach you soon. Please answer immediately, even if in brief.

"Greetings to your dear wife and our friends in Amsterdam and best regards from your old friend,

Gustav Mahler."

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

KRENEK AND MAHLER'S TENTH

ERNST KRENEK has kindly written about his part in the realization of Mahler's *Tenth Symphony* in 1924. On examining the sketches, he decided that only two movements would permit this without "free paraphrasing upon the ideas of a departed master." The Adagio, in his opinion, "was as good as completely finished by his own hand. As I remember it there were just expression marks missing now and then, slurs, ties, and other such accessories. Franz Schalk who was startled by the thinness of the orchestration disagreed with me on this point. He tried to point out that the fact that all measures in which some instruments did not have any notes were empty (not containing any rests) proved that Mahler wanted those instruments to play something, or else he would have put rests there, according to his proverbial careful penmanship. (This, by way, implied a typical Schalkian dig at "us moderns," who were not used any longer to be so careful. . . .) My answer to this was that since Mahler had listed on each page of his score all instruments (not only those which were actually engaged at any given time — such as we poor "moderns" nowadays do to save

"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

precious paper) Schalk's theory would mean that Mahler wanted all instruments to play all the time from beginning to end of the piece, which was obviously silly. Furthermore I argued that the thinness of the orchestration was an entirely logical consequence of the stylistic tendencies of the Ninth Symphony. To me it seemed to prove the vitality of Mahler's genius that, after having manipulated the gigantic masses of the Eighth Symphony, he should embark upon experimentation with the new trend toward subtle, chamber-music-like features. He certainly was not unaware of Schoenberg's turn in that direction. Needless to say that I failed to convince Mr. Schalk who was just skeptical of the whole thing, much as he seemed to be of everything since his world had come to an end in 1918. In the few contacts I had with him he always exhibited a sort of Mephistophelian frame of mind and seemed to be really pleased only when everything went wrong. His was a typically Austrian cynicism, lovable and exasperating at the same time. This, at least, is my picture of the man.

The "Purgatorio." Of this I found a complete sketch, in a sort of piano particell, and an orchestral score, about two-thirds finished. I felt that the orchestration of the last third could relatively easily be completed, since the section mainly consisted of previous material.

Music for a Christmas Gift

A pair of tickets for the

YOUTH CONCERTS

at SYMPHONY HALL

HARRY ELLIS DICKSON, *Conductor*

Saturday mornings at 11 o'clock

JANUARY 9 and MARCH 5

or

JANUARY 16 and MARCH 12

$2.00 (no tax) for either pair

Gift card included at Symphony Hall Box Office

Five thousand and YOU

There are 5,000 Friends of the Boston Symphony Orchestra—individuals who feel that the Orchestra is important enough, both to them and to the entire community, to warrant extra support.

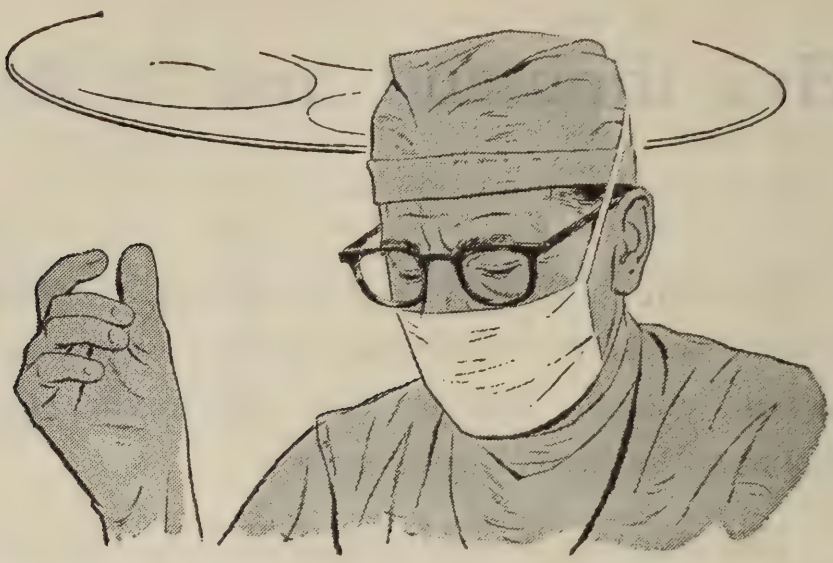
This year, the Boston Symphony Orchestra again calls on the support of its Friends. $250,000 is needed to meet the Symphony's deficit.

While this is a large amount, it is modest when compared to the Orchestra's total annual budget of nearly $2,000,000.

No other orchestra in the country has a more favorable ratio between earned income and expenses. No major orchestra anywhere pays its own way.

Help keep great music in Boston! Send in your contribution and be a Friend.

THE FRIENDS
of the
BOSTON SYMPHONY ORCHESTRA
SYMPHONY HALL
BOSTON 15, MASSACHUSETTS



A LIFE IS IN HIS HANDS...

In the crisis of an operation, the patient's life depends upon the surgeon's knowledge, skill and experience acquired over a lifetime of specialization.

If a crisis develops in your family's future, your plans should also be administered by specialists. When you appoint Boston Safe Deposit and Trust Company executor and trustee, you can be sure your family's security is in skilled hands. This specialized organization has devoted over 80 years to administering estates and trusts.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Tuesday Evenings at 8:30

The remaining concerts in this series will be as follows:

DECEMBER 22

JANUARY 12
WILLIAM STEINBERG, *Conductor*

FEBRUARY 9
GREGOR PIATIGORSKY, *Cello Soloist*

MARCH 1

MARCH 15

APRIL 19

BALDWIN PIANO RCA VICTOR RECORDS

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS

Winter Season 1959–1960

OCTOBER

2–3	Boston	(Fri.-Sat. I)
6	Boston	(Tues. A)
9–10	Boston	(Fri.-Sat. II)
13	Providence	(I)
16–17	Boston	(Fri.-Sat. III)
19	Utica	
20	Syracuse	
21	Rochester	
22	Toledo	
23	Detroit	
24	Ann Arbor	(I)
25	Ann Arbor	(II)
30–31	Boston	(Fri.-Sat. IV)

NOVEMBER

3	Cambridge	(I)
5	Boston	(Rehearsal I)
6–7	Boston	(Fri.-Sat. V)
8	Boston	(Sun. a)
10	Boston	(Tues. B)
13–14	Boston	(Fri.-Sat. VI)
16	Northampton	
17	New Haven	
18	New York	(Wed. I)
19	Englewood	
20	Brooklyn	(I)
21	New York	(Sat. I)
24	Providence	(II)
27–28	Boston	(Fri.-Sat. VII)

DECEMBER

1	Cambridge	(II)
4–5	Boston	(Fri.-Sat. VIII)
8	Boston	(Tues. C)
10	Boston	(Rehearsal II)
11–12	Boston	(Fri.-Sat. IX)
16	New York	(Wed. II)
17	Washington	(I)
18	Brooklyn	(II)
19	New York	(Sat. II)
22	Boston	(Tues. D)
24, 26	Boston	(Thurs.-Sat. X)
29	Providence	(III)

JANUARY

1–2	Boston	(Fri.-Sat. XI)
5	Cambridge	(III)
6	Boston	(Rehearsal III)
8–9	Boston	(Fri.-Sat. XII)
10	Boston	(Sun. b)
12	Boston	(Tues. E)
15–16	Boston	(Fri.-Sat. XIII)
19	Newark	
20	New York	(Wed. III)
21	Baltimore	
22	Brooklyn	(III)
23	New York	(Sat. III)
29–30	Boston	(Fri.-Sat. XIV)
31	Boston	(Sun. c)

FEBRUARY

2	Cambridge	(IV)
5–6	Boston	(Fri.-Sat. XV)
9	Boston	(Tues. F)
11	Boston	(Rehearsal IV)
12–13	Boston	(Fri.-Sat. XVI)
15	Storrs	
16	New London	
17	New York	(Wed. IV)
18	Washington	(II)
19	Brooklyn	(IV)
20	New York	(Sat. IV)
23	Providence	(IV)
25	Boston	(Rehearsal V)
26–27	Boston	(Fri.-Sat. XVII)
28	Boston	(Sun. d)

MARCH

1	Boston	(Tues. G)
4–5	Boston	(Fri.-Sat. XVIII)
8	Cambridge	(V)
10	Boston	(Rehearsal VI)
11–12	Boston	(Fri.-Sat. XIX)
13	Boston	(Sun. e)
15	Boston	(Tues. H)
18–19	Boston	(Fri.-Sat. XX)
21	Hartford	
22	New Haven	
23	New York	(Wed. V)
24	Philadelphia	
25	Brooklyn	(V)
26	New York	(Sat. V)

APRIL

1–2	Boston	(Fri.-Sat. XXI)
3	Boston	(Sun. f)
5	Providence	(V)
8–9	Boston	(Fri.-Sat. XXII)
12	Cambridge	(VI)
13	Boston	(Rehearsal VII)
14, 16	Boston	(Thurs.-Sat. XXIII)
19	Boston	(Tues. I)
22–23	Boston	(Fri.-Sat. XXIV)

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198*
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233*
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066*
	Violin Concerto (HEIFETZ)	LM-1992*
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228*
BLOCH	"Schelomo" (PIATIGORSKY)	LM-2109
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274*
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111*
	"Prelude to the Afternoon of a Faun"	LM-1984*
	Three Images	LM-2282*
DUKAS	The Apprentice Sorceror	LM-2292*
ELGAR	Introduction and Allegro	LM-2105*
FRANCK	Symphony No. 1 in D minor	LM-2131*
IBERT	"Escales" (Ports of Call)	LM-2111*
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271*
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (HEIFETZ)	LM-2314*
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314*
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237*
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984*
	"Mother Goose" Suite	LM-2292*
	Piano Concerto (HENRIOT-SCHWEITZER)	LM-2271*
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292*
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239*
	Serenade for Strings	LM-2105*
WAGNER	Excerpts (EILEEN FARRELL)	LM-2255*
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109

* Also a stereophonic recording.

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

RUTH SHAPIRO
PIANIST – TEACHER
35 LANCASTER TERRACE
BROOKLINE, MASSACHUSETTS
Telephone *BE* acon 2-3985

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

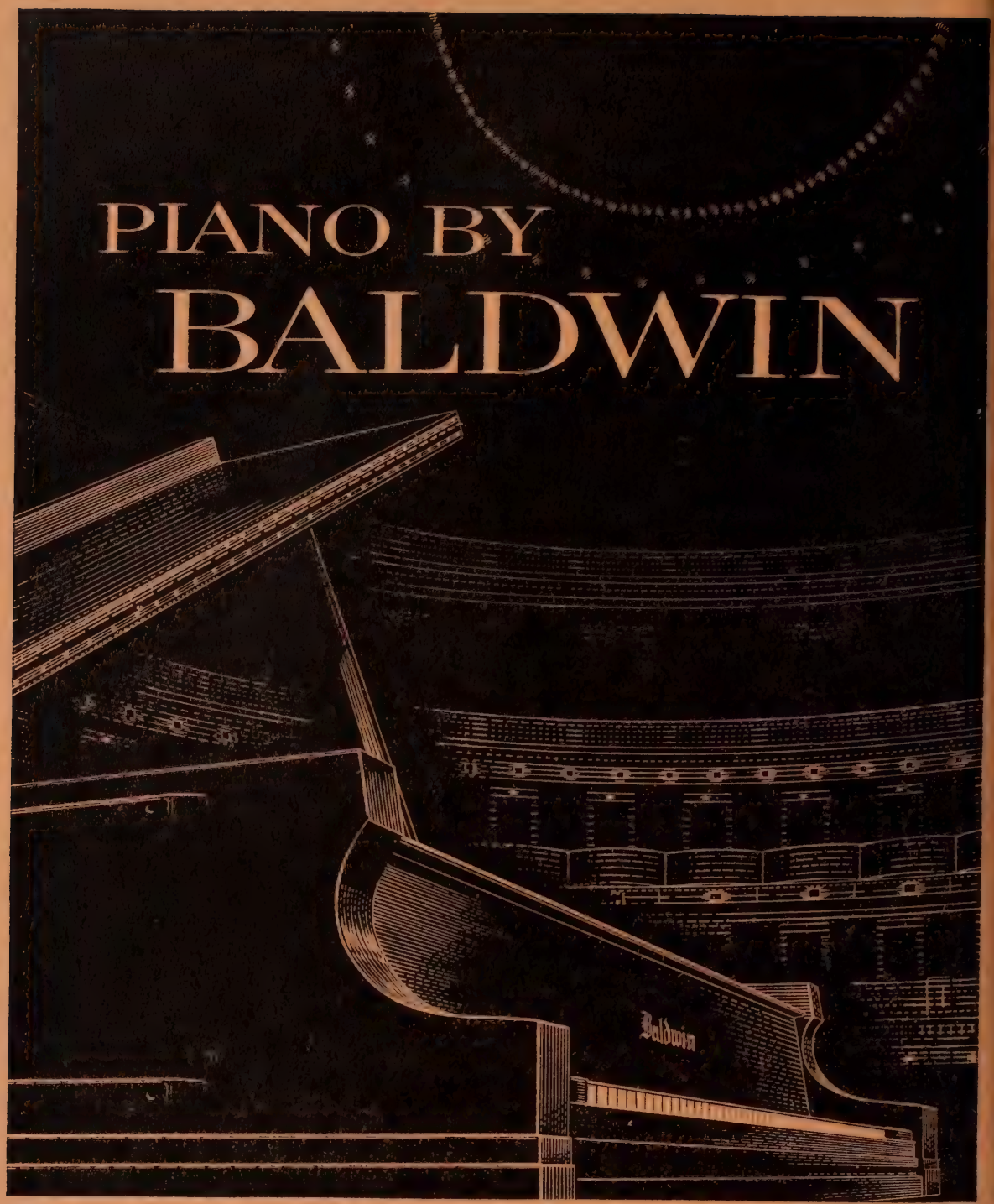
Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler



At the request of the BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

160 BOYLSTON STREET, BOSTON

Baldwin

BALDWIN GRAND PIANOS • ACROSONIC VERTICAL PIANOS • HOWARD SPINET PIANOS •
HAMILTON STUDIO PIANOS • BALDWIN ELECTRONIC ORGANS • ORGA-SONIC SPINET ORGANS •



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

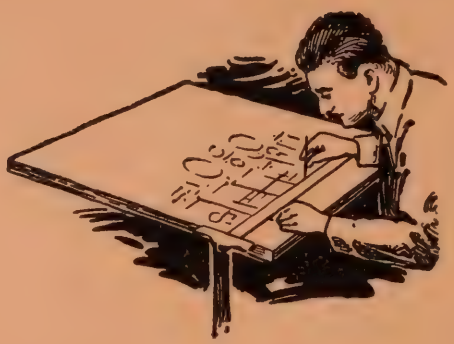
• D •

SEVENTY-NINTH SEASON

1959-1960

Tuesday Evening Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.
ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN
J. DEANE SOMERVILLE



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

Without obligation on your part, we would be happy to act as your insurance architects. Please call us at any time.

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST

in association with

OBRION, RUSSELL & CO.

When You Think of Insurance . . . Think of us!

108 Water Street **Boston 6, Massachusetts**

LA fayette 3-5700

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

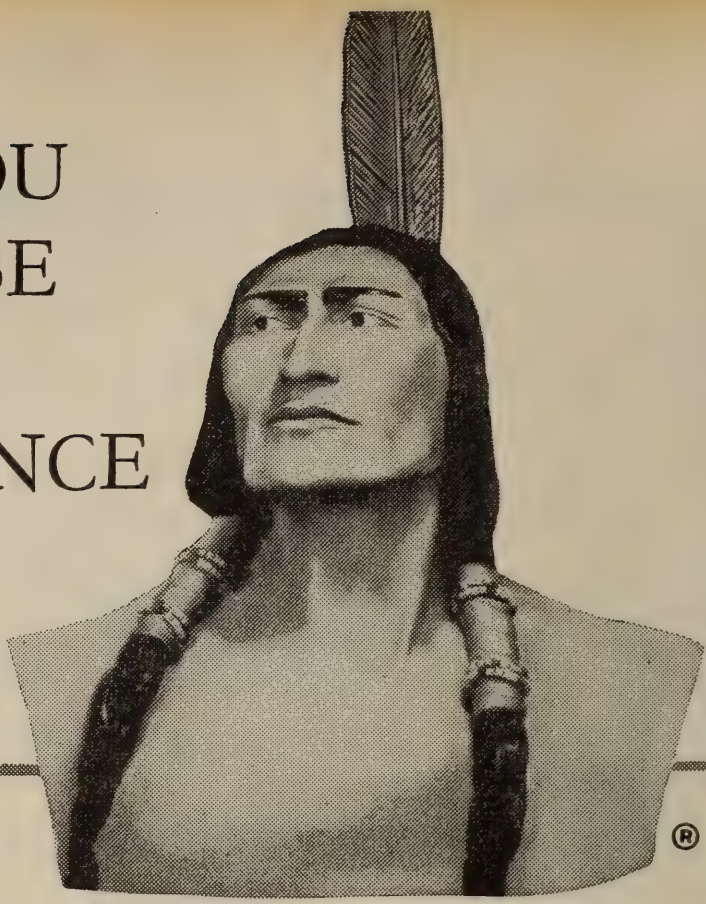
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program 7

NOTES

Fauré (Prelude to Pénélope) . . 9
Dutilleux (Symphony No. 2) . . 20

ENTR'ACTES

Pénélope (*Arthur Honegger*) . . 14
From a Trickle to a Torrent (*J. N. B.*) 38
Daphnis et Chloé (A Perpetuall Oblation to Love) 54

NOTES

Franck ("The Accursed Hunter") 44
Ravel (Daphnis et Chloé) 46

Symphoniana

SUBSCRIBERS' EXHIBITION

The annual exhibition of paintings by subscribers, Friends and members of the Boston Symphony Orchestra will open at tonight's concert. It will be shown at the symphony concerts through January 2.

• •

A TOUR OF THE ORIENT

Charles Munch and the Boston Symphony Orchestra have announced their acceptance of an invitation to tour Japan and other East Asian countries in the Spring of 1960. The tour will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

The tour, which is expected to begin on or about May 1st and last six to eight weeks, will open in Japan where the Orchestra will perform in the Osaka Festival. Other Japanese cities will be visited. The President's Program and A.N.T.A. have not confirmed the itinerary for the other East Asian countries

Hurwitch Bros.



nocturnal costume

handsome new way of evening dressing . . . little brocade costume sees you through cocktails, dinner and theatre with perfect aplomb . . . our collection priced from 69.95 to 245.00

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



For Autumn Evenings —

Our wool jersey teagown—simply styled with a softly draped satin collar and ascot. Sapphire, Emerald, Moss Green or Coral. Sizes 10-20. **$49.95**

416 Boylston St.
Boston 16, Mass.
KEnmore 6-6238

54 Central St.
Wellesley, Mass.
CEdar 5-4530

but it is anticipated that the Philippines, Formosa and Korea will be included.

This will be the third foreign tour of the Boston Symphony Orchestra. It visited Europe in 1952 and in 1956 it was the first American orchestra to perform in the Soviet Union.

• •

AN AWARD FOR A BOSTON SYMPHONY RECORDING

The recording by the Boston Symphony Orchestra of Debussy's three *Images* has been singled out for a special honor. The National Academy of Recording Arts and Sciences has chosen this as the Best Classical Performance on records released this year. When the award was made on November 29, a statuette was presented named "Grammy," similar to the "Oscar" of the National Academy of Motion Picture Arts and Sciences.

• •

YOUTH CONCERTS

The Youth Concerts, begun this year, will complete their season with performances on Saturdays, January 9 and March 5; and on Saturdays, January 16 and March 12, when the programs will be repeated. The orchestra consists of 60 players from the Boston Symphony Orchestra and will be under the direction of Harry Ellis Dickson. The concerts begin at 11 o'clock and last one hour. Subscription tickets are still available for the two remaining concerts of each series.

Filene's French Shops
Boston





A Monte-Sano coat

is always new in shape,

exciting in fabric,

rich in color

Prophetic pace setter from a magnificent winter collection . . . the stained glass plaid reefer dipped in glowing colors illuminated by the sun shining through cathedral windows . . . in richly textured mohair tweed.

The French Shop's coat collection, from $125.

The Monte-Sano coat collection, from $250.



To the new grandfather

who would like to leave a little something to the new heir and score some points on the tax man:

New grandfathers have it made. As if by divine ordination they are suddenly blessed with "ancient wisdom and a twinkling eye." They are free to spoil or ignore as they see fit.

Most new grandfathers accept the responsibility of their estates as willingly as the privilege. Many (in their ancient wisdom) turn to Old Colony for advice on how best to help their new grandchild. Often they are astonished to learn how much they can reduce their own tax bill in the bargain.



If you are a new grandfather — or even an old one — give your lawyer a ring and let's all three of us get together soon. Meanwhile, we hope you will write us for a complimentary copy of "The Living Trust." It may give you some profitable ideas.

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:30

OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.



Allied with THE FIRST NATIONAL BANK OF BOSTON

Fourth Program

TUESDAY EVENING, DECEMBER 22, *at* 8:30 *o'clock*

FAURÉ ..... Prelude to "Pénélope"

DUTILLEUX ..... Symphony No. 2, for Large Orchestra and Chamber Orchestra

I. Animato, ma misterioso
II. Andantino sostenuto
III. Allegro fuocoso — calmato

INTERMISSION

FRANCK ..... "Le Chasseur maudit," Symphonic Poem

RAVEL ..... *"Daphnis et Chloé," Ballet, Suite No. 2

Lever du jour — Pantomime — Danse générale

BALDWIN PIANO

*RCA VICTOR RECORDS

holiday opulence

—gowns to light the night,
dazzlements of every description—
everywhere you turn at

R.H. Stearns

BOSTON • CHESTNUT HILL



PRELUDE TO *"PÉNÉLOPE"*

By GABRIEL FAURÉ

Born in Pamiers (Ariège), France, May 13, 1845; died in Passy, November 4, 1924

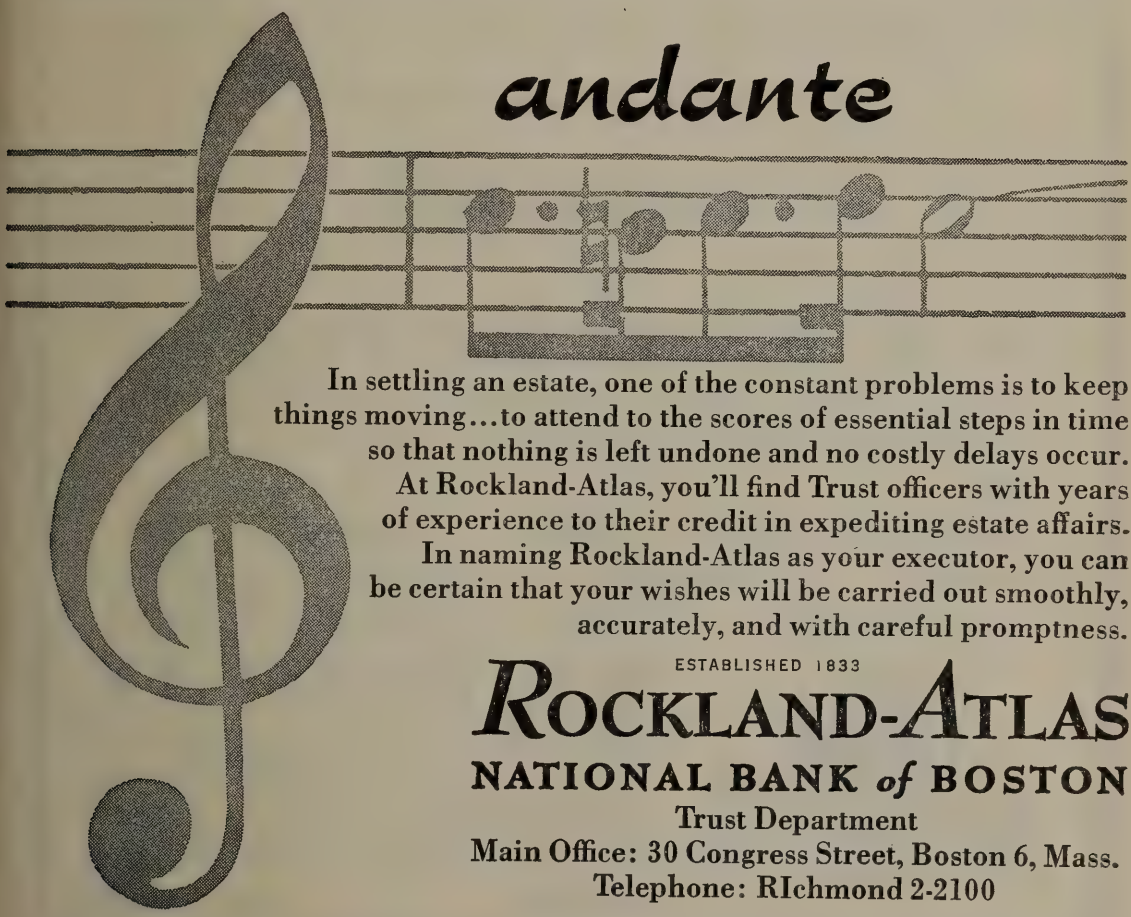
Pénélope, Drame Lyrique in three acts to a text of René Fauchois was composed in 1913 and first performed at Monte Carlo on March 4 of that year. The first performance in Paris was at the Théâtre des Champs Élysées, May 10, 1913. The opera was performed in concert form under the auspices of the Department of Music at Harvard University at Sanders Theatre, November 29, 1945, as part of a festival in honor of the 100th anniversary of Fauré's birth. Nadia Boulanger conducted.

The Prelude was performed at the concerts of the Boston Symphony Orchestra March 28, 1919 (Henri Rabaud conducting); December 5, 1924, shortly after the composer's death (Serge Koussevitzky conducting), and March 9–10, 1951, under the direction of Charles Munch.

The Prelude calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, harp and strings.

FAURÉ seems to have had an affinity for classical subjects, for his earlier opera, composed in 1900, was *Prométhée*. It is told that René Fauchois met Fauré in about the year 1908 when his suggestion

---



In settling an estate, one of the constant problems is to keep things moving...to attend to the scores of essential steps in time so that nothing is left undone and no costly delays occur. At Rockland-Atlas, you'll find Trust officers with years of experience to their credit in expediting estate affairs. In naming Rockland-Atlas as your executor, you can be certain that your wishes will be carried out smoothly, accurately, and with careful promptness.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

of a libretto on Ulysses and Penelope was enthusiastically received and accordingly acted upon.

The plot except for a few details is derived from Homer's *Odyssey*. The first act opens with the spinning scene and the importunate suitors who wish the Queen to believe that her husband is lost. Ulysses enters, disguised as a beggar, and is recognized by no one except his old nurse (not, as in the *Odyssey,* by his dog). The second act shows Penelope on the crest of a hill overlooking the sea. She prays to the gods for the return of her husband. Ulysses appears, but does not reveal himself. The third act shows the great hall of Ulysses' palace. Penelope, pressed to accept a husband and successor to the throne, concedes that he who can bend the bow of Ulysses shall be the man. After none of the suitors can do this, the disguised Ulysses steps forward, bends the bow and slays the pretender, Eurymaque. With the help of the populace, the other suitors are put to death. The opera ends with a hymn to Zeus in praise of freedom and conjugal fidelity.

The Prelude is based upon two themes, first that of Penelope, a melody developed at once in the strings, and the second, plainly descriptive of Ulysses, entering suddenly fortissimo in the horns. The theme of Penelope brings the Prelude to a close. Charles Koechlin remarks of the Prelude that it shows "the heroism of noble expectancy,

Select from the wonderful variety of

Christmas Gifts

at the

S. S. PIERCE STORES

When you give a "Package from Pierce's" you are choosing the Christmas Gift everyone enjoys. Come in and see our gifts.

GIFT BOXES • BASKETS • BUCKETS • HAMPERS • CHESTS
DELICACIES • GOOD FOODS • CANDIES • CIGARS
S. S. P. SPECIALTIES • PERFUMES • TOILETRIES • WINES



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford

DO YOU KNOW...

THAT, in the 1880's, some 500 Symphony seats, offered at $7.50 for the season, were the object of much speculation . . . that "scalpers" hired boys to wait in line at the Music Hall . . . that, in 1888, some 300 ticket-seekers stood in line for four days, sleeping quite literally on their feet?

DO YOU KNOW THAT the orchestra was once led by Vincent d'Indy and Richard Strauss as guest conductors . . . that, as a testimonial to the disciplines of Wilhelm Gericke, Strauss remarked to the Orchestra, "You play that finely, but a little too finely. I want some roughness here."

DO YOU KNOW THAT another testimonial came from the Orchestra itself when the lights went out during a New York concert. The orchestra gracefully finished the beat and a half which concluded the phrase, paused, and resumed immediately the light returned . . . that Gericke's leadership was further honored by his successor, Dr. Muck, who laid down his baton during his first concert and allowed the music to continue without his direction?

DO YOU KNOW THAT by having The Merchants act as your agent or as executor and Trustee, you and your family will be assured of expert, understanding guidance . . . that our Trust Department will accept as much or little of the responsibility for the management of your property as you choose to delegate — from complete financial supervision to tedious but necessary details . . . that, whatever *your* need, you need look no further than The Merchants?



Offices

28 STATE ST.

31 MILK ST. • SOUTH STATION

513 BOYLSTON ST. • 642 BEACON ST.

30 BIRMINGHAM PARKWAY, BRIGHTON

member F.D.I.C.

where the man you talk to *is* the bank

the sublime fidelity of the wife with her invincible hope: the music is just this. At the peak of the exaltation of Penelope there appears at first from afar the motive of Ulysses – of a Doric simplicity which certain themes from *Prométhée* have almost foretold, almost outlined. And the development grows entirely from these two themes." Koechlin has been careful to point out that the music is Greek in feeling (*intérieurement Grec*) and not scientifically or modally so. Its "modern" harmony and melody are "fused into a complete unity of conception and of style."

The Opera on its first performance was generally applauded and praised. But one critic, discussing its probable popularity, remarked: "It is no *Madame Butterfly*."

[COPYRIGHTED]



la maisonette
the little house of many designers
115 newbury street, boston
presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!
Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892
22 BOYLSTON STREET
BOSTON
Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

ENTR'ACTE

PÉNÉLOPE

By ARTHUR HONEGGER

(Quoted from "Incantation aux Fossiles" (Éditions d'Ouchy)

Of all contemporary musico-dramatic works, *Pénélope* is perhaps the most moving. Is it the extreme simplicity of the means, the particularly just accent of certain lines, the abstention from all exterior effects or dramatic facility? I cannot say, and I can only add that the miracle which results in this emotion is at least as alive today as it was at the first hearing. I know that many countries which know and cultivate music are still unaware of the art of Fauré! Belonging to one of these countries, I can take a fairly objective account of this kind of indifference, the more so because I must confess having taken rather a long time to penetrate the mystery of this subtle language. As with many others, the admirable restraint of his discourse once seemed to me a lack of forcefulness, the elegant nonchalance of certain lines led me to assume a certain facility, a harmonic ambiguity unacceptable to the



ONLY *the* STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

Beethovenian intransigence on which my musical feeling is based. But since then I have evolved, and been illumined by all the magic virtues of this music.

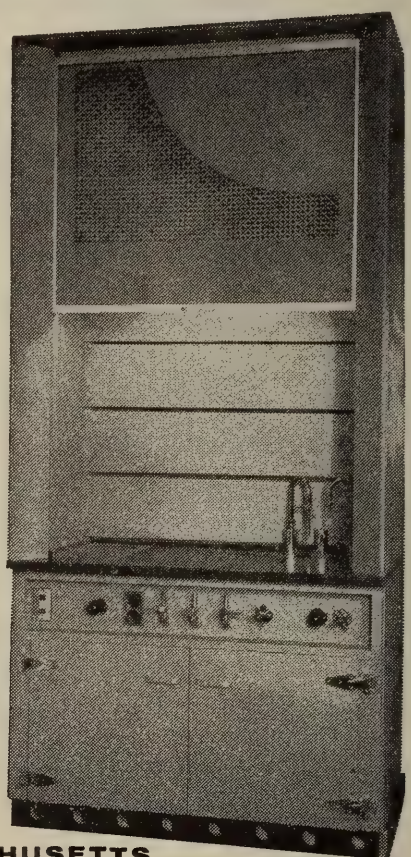
No other music is so resistant to literary explanation. Besides Mozart and Schubert I know no one whose music is more purely and exclusively music. Since Fauré has written many songs, he is widely considered as a "distinguished melodist." On the other hand — I believe A. Hoéré was one of the first proponents of this theory — it is preeminently the harmonic contribution of Fauré which has made him an innovator, an innovator without exterior show, who has found only what touches the very heart of the musical material. These melodic lines are simple, they often consist of nothing more than scales or parts of scales variously rhythmed (*Élégie, Thème et Variations* for piano, second theme of the finale of the *Quartet* in C, etc.). But the remarkable richness of the harmonization gives them a character and a personality which many have tried in vain to imitate.

Two chords which could be called *"Tristesse de Pénélope"* open the Prelude and throughout the work their marked color is to create the atmosphere which pervades the whole. It is not that this chord succession is exceptional in itself, it could be found elsewhere, but here it expresses so justly the heavy sigh of a heart tormented by separation

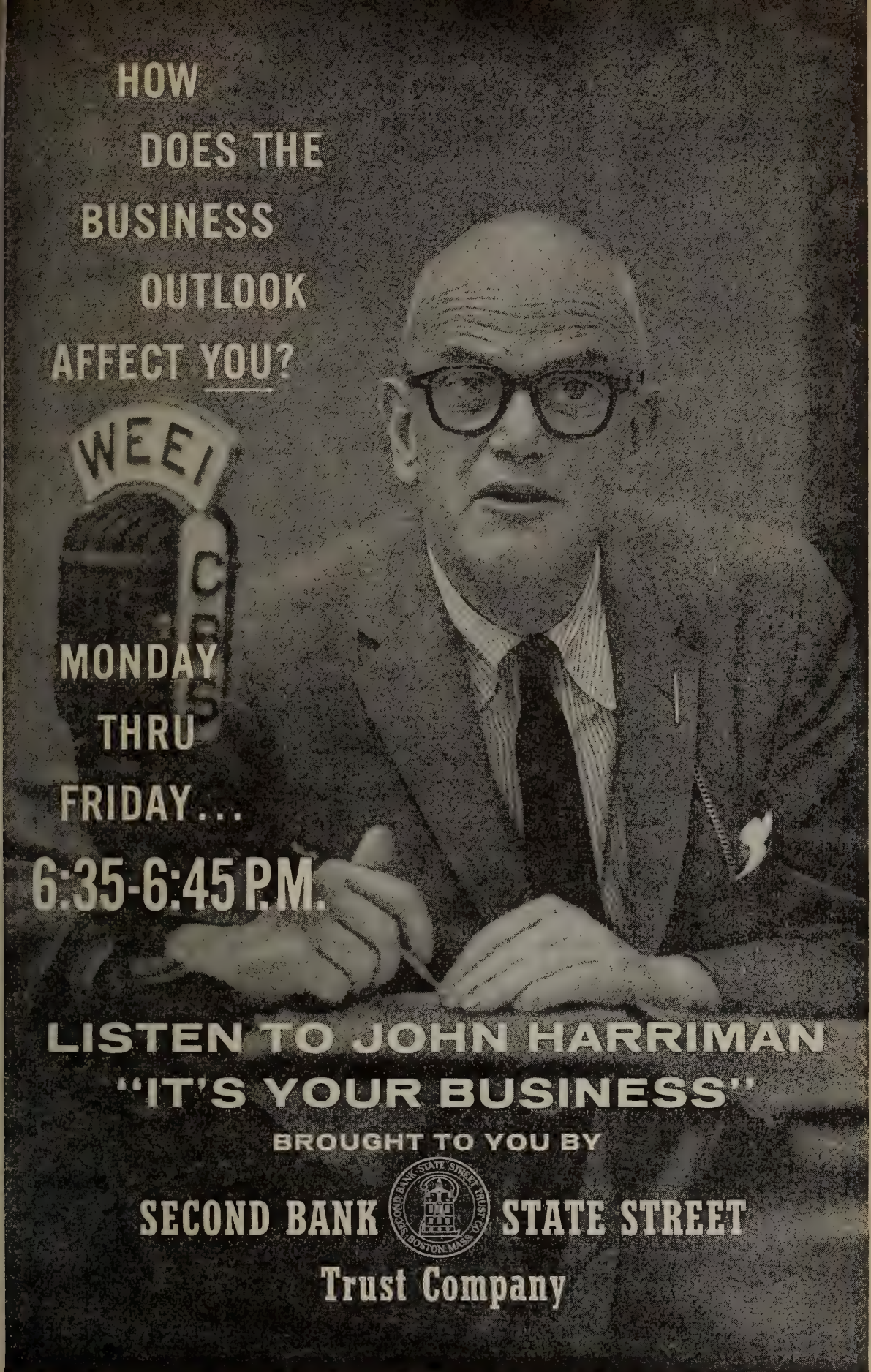
For Consultation on Design of your Science Laboratory

A. B. Stanley Company Incorporated

Furniture for Science Laboratories



230 BOYLSTON STREET (Route 9)
CHESTNUT HILL 67 (Newton), MASSACHUSETTS
Telephone DEcatur 2-2112


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

that one cannot imagine anything else in its place. There are many such examples which could be found throughout the score: the harmonies which accompany the entrance of Ulysses, the motive of the bow, and the sequence which so splendidly closes the first act.

The fine performances at the *Opéra* have brought forward all these qualities, and the public has seemed to sense and perceive them more deeply than before. Perhaps they have understood them as characteristic of their race, and very specifically French.



SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Allegro ma non troppo

Fast, but not so fast that the future is overlooked. And so it is with trust and estate planning. Our Trust officers will be glad to discuss with you and your counsel the broad scope of estate plan services, and demonstrate to you how a program formulated now can secure the future of your estate.

UNITED STATES TRUST COMPANY
Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



counterpoint . . .

often requires the brass section to follow an independent melody in developing the symphonic theme. Insurance Agents, too, must follow many variations in charting a modern protection program for their clients. More than 8,000 Independent Insurance Agents throughout the United States, its Territories, and Canada depend on one of the Boston Insurance Group's 68 strategically-located offices to assure you of service as a **neighbor** . . . not a number. Through Boston's decentralized facilities they combine fast, efficient service with complete modern coverages.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company
87 Kilby Street
Boston 2
Massachusetts

Equitable Fire Insurance Company, Charleston, South Carolina

YOUR Independent Insurance AGENT "SERVES YOU FIRST"

Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

SYMPHONY NO. 2, FOR LARGE ORCHESTRA AND CHAMBER ORCHESTRA

By HENRI DUTILLEUX

Born in Angers, January 22, 1916

The *Deuxième Symphonie, pour Grand Orchestre et Orchestre de Chambre* has been composed by joint commission of the Boston Symphony Orchestra on its 75th anniversary and by the Koussevitzky Music Foundation and is dedicated to the memory of Serge and Natalie Koussevitzky.

The large orchestra consists of 3 flutes and 2 piccolos, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 2 horns, 2 trumpets, 2 trombones and tuba, harp and strings. The chamber orchestra consists of a single oboe, clarinet, bassoon, trumpet, trombone, harpsichord, celesta, timpani, 2 violins, viola and cello.

THE music of Henri Dutilleux was first played by this Orchestra when his First Symphony was introduced to the United States on January 8, 1954.

The composer, writing about his new score, has kindly provided an explanation of his intentions in departing from the classical procedure of a symphony. He states that he has long been interested in composing a work for two orchestras. Already in his First Symphony he showed certain tendencies of this sort, as in the course of the score a small group would often detach itself from the general ensemble.

Aeolian-Skinner Organ Company

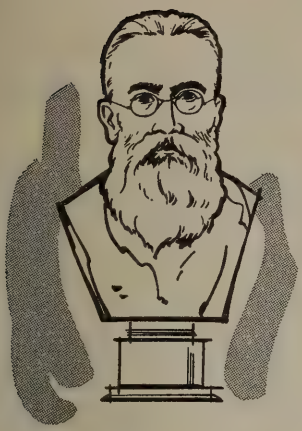
Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA

Joseph S. Whiteford, President and Tonal Director



IN 1872...



. . . Nikolay Rimsky-Korsakov witnessed the successful production of his first opera, *The Maid of Pskov*, and was appointed a professor in the Conservatory at St. Petersburg. It was the beginning of a distinguished 36-year career as a teacher-composer.



. . . New England Life witnessed and took part in the reconstruction of Boston after the near total destruction of the Great Fire. By now the company's representation was nationwide, its reputation established. Today the company lists over 300 offices throughout the nation, ranks in the first 15 among 1375 life companies in the United States.

NEW ENGLAND
Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

The plan here is nevertheless quite different; for the orchestra is definitely divided into two groups, of equal importance, to be sure, but having each a life of its own. To the large orchestra, which is normally constituted, there is opposed a real chamber orchestra of twelve musicians who are placed in a semicircle between the conductor and the main orchestra. This placement will inevitably suggest the tradition of the concerto grosso, although the composer has not sought to draw in any way upon this form, nor to rely upon a "prefabricated architecture" which he finds hardly compatible with the expressive purposes of a musician of today.

If the arrangement which he has undertaken enables him to pass from the confidential character of chamber music to full symphonic development, the composer does not make this procedure a general rule. "Very often the two instrumental forms are fused or superimposed (thus permitting incursions into polyrhythm and polytonality). Elsewhere they are opposed in two distinct groups, for it is not the twelve individual musicians but the chamber group as a whole which has the function of soloist.

"In other places there are problems of timbre as well as form which have determined the choice of method. In this epoch when one hears much about stereophonic sound, a musician can be tempted to create

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

HIRE A
Cadillac
LIMOUSINE
from
ROBIE *Cadillac* **RENTING SERVICE**



434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company

come visit New England's enchanting
new bower of designer millinery



see our exclusive

CONTINENTAL COLLECTION

in a spacious new setting

the Rose Salon

A beautiful new salon—created for your leisurely choice. A perfect setting for reproductions of the world's most beautiful millinery. Here you'll find the most famous fashion names of America and the continent including: Paulette, Svend, Columbier, Emme, Chanda, Lemington.

JORDAN'S ROSE SALON—SECOND FLOOR—MAIN STORE D-200

BOSTON—FRAMINGHAM—PEABODY

by natural means a sort of sonorous relief by the spatial placement of instruments in something else than the logical order of the classical orchestra. Thus a certain character of sound [*'touches sonores'*] emitted by the full orchestra will find its equivalent in the chamber orchestra in the nature of a reflection, or again one of the two orchestras will yield suddenly and give place to the vibrations of the other."

These preoccupations with experimental placement are not always primarily in the thoughts of the composer. Having voluntarily submitted to the discipline of writing which implicates a certain formula, he has had to "play the game" (*"jouer le jeu"*) to conform to this situation but not to be its prisoner. Formally, as well as in temperament, the composer attaches a greater importance to his "interior creative impulse than to the intellectual speculations which often entice a composer of our time as he is tempted by the constantly renewed sonorous possibilities due to scientific discoveries."

For this very reason he has not wished to use in his present work any unaccustomed instrument. "The percussion itself is reduced to a modest rôle, and if it is unusual to encounter a harpsichord in a modern orchestra this particularity really betrays a certain nostalgia for eighteenth-century practice."

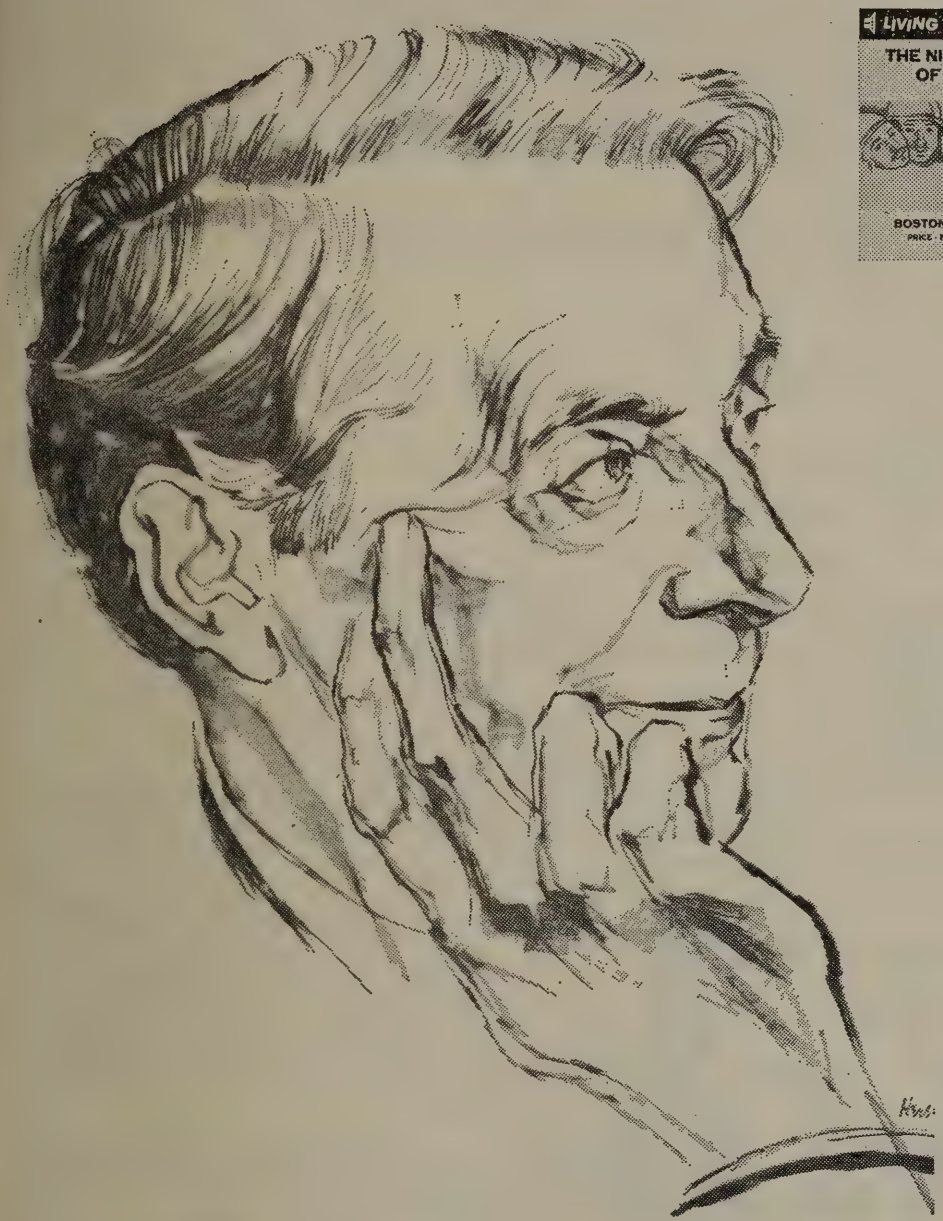
"The chamber orchestra is composed of the principal representatives of each instrumental family in the large orchestra of which it is, in a sense, a reduction. The full orchestra brings in the other elements, winds in twos, percussion, harp and string quintet.

FOR EVERYONE ON YOUR LIST
The Gift that reflects your good taste through the year
A BOOK OR A RECORD FROM
BOOK CLEARING HOUSE
423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16
Mail and Phone Orders Invited

Le Petit Pigalle
58 WESTLAND AVENUE
French Food at its Best
Open Sunday — Closed Monday
Lunch 11:30 - Dinner 5:30 - 9
Imported Wines and Beers
NEW DINING ROOM
Visit Café Pigalle 9 p.m. to midnight
CI 7-9370

Café Pigalle
58 WESTLAND AVENUE
A Little Bit of France
in the Heart of Boston
9 p.m. to Midnight
(Closed Mondays)
Finest in French Pastries and Specialties
Croissant Brioches
Imported Wines and Beers
Visit Le Petit Pigalle
for Lunch and Dinner
CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3** ("Eroica")

RCA VICTOR
RADIO CORPORATION OF AMERICA

"The general structure of the work presents nothing exceptional. Let us say merely that it resolutely avoids the sonata form but that, on the other hand, it tends strongly toward the principle of variation. A preference for the monothematic characterizes each of the three movements, and the title 'symphony' must be taken in the broadest sense."

• •

Dutilleux studied at the Conservatoire with Büsser, the brothers Gallon (Jean and Noël), and Philippe Gaubert. He took the *Premier Grand Prix de Rome* in 1938. In 1944 he became the *Chef des Illustrations musicales* of the French Radio, and later the assistant secretary to the French section of the International Society for Contemporary Music.

His principal works are as follows:

1941 — *Sarabande* for Orchestra
1942 — *Danse Fantastique,* for orchestra
1942 — *Quatre Mélodies,* for voice and piano, with orchestra
1943 — *Sonatine,* for flute and piano
1944 — *La Geôle,* for voice and orchestra
1947 — *Sonate,* for oboe and piano
1948 — *Sonate,* for piano
1952–1953 — *Concertino pour 38 instruments*
1953 — *Le Loup*
1954 — Symphony No. 1
1959 — Symphony No. 2
Also two ballets, incidental music for the stage and radio.



LUNCHEON
Served Monday through Friday
11 to 3
The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

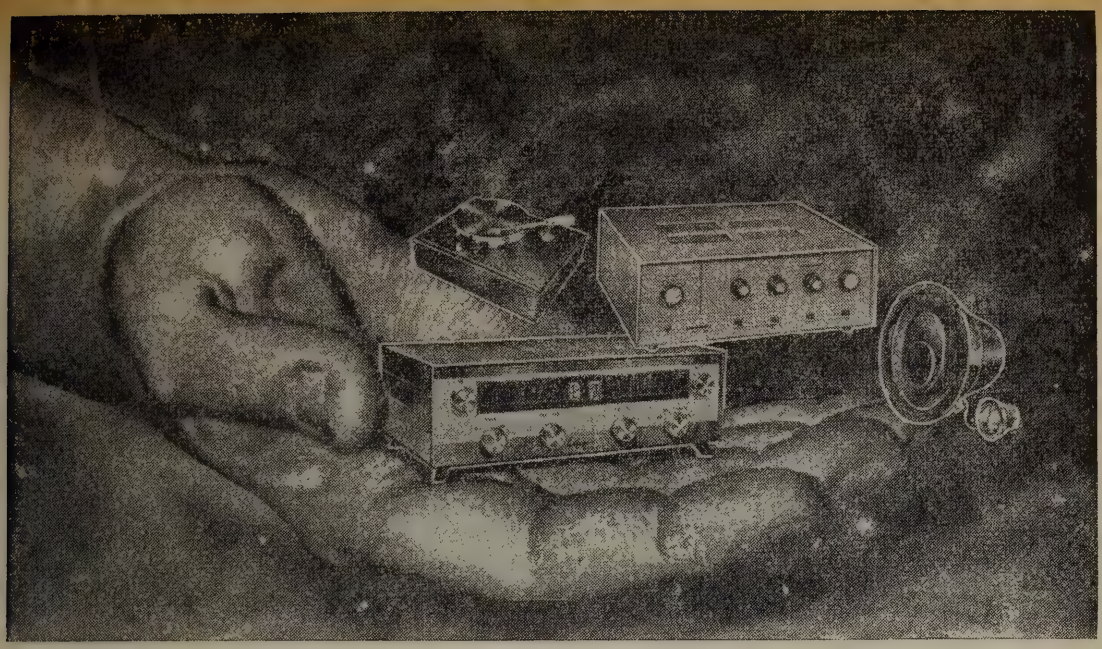
A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

MOZART'S PIANO CONCERTOS

IT COULD almost be said that Mozart created the piano concerto as a form — it is certainly true that he developed it from almost negligible beginnings to great ends. His first direct model was Christian Bach, and this Bach owed much to his older and more exploratory brother, Carl Philip Emanuel. Emanuel Bach's gropings toward the sonata form were still heavily overlaid with the tradition of the concerto grosso — a chamber ensemble in which the keyboard was a supporting continuo instrument. Only exceptionally, as in the father Bach's splendid specimens, had it become a prominent part of the counterpoint, assuming an occasional solo function, not yet an independent, thematic function.

Mozart, the virtuoso perpetually on show, had a lifelong inducement to develop both factors in a concerto. No phase of his art was pressed upon him so persistently as this, and the result was prodigious both in quantity and quality. He achieved the spectacular metamorphosis quite alone and unaided, not even by the example of Haydn. Haydn's concertos were unprogressive — he readily filled in at the clavier but never cultivated it as a conspicuous solo performer.

The concerto as Mozart found it was little more than a harpsichord sonata with a backing of string players. He left it a full orchestral form, an organization even more complex than the symphony, in which the two elements of solo and orchestra each blended or alter-

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone CIrcle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



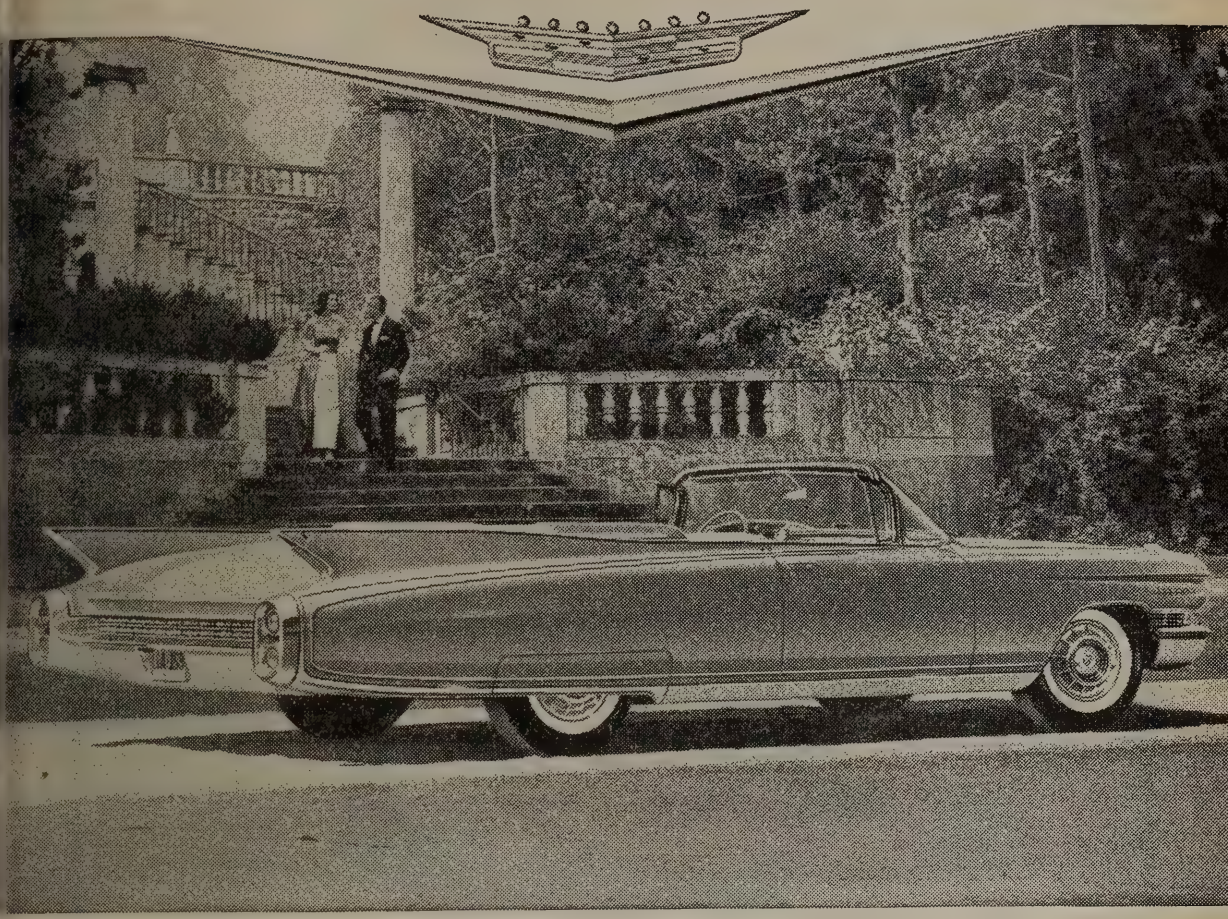
The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



Unique acclaim—even for a Cadillac!

Rarely has a motor car—even a Cadillac—received the high degree of public acclaim that has attended the introduction of the 1960 "car of cars". This praise has, indeed, been heart-warming. But it has also, we feel, been entirely logical. Certainly, no one could question the fact of its great beauty and luxury—so inspiring that it has already established a new era of automotive elegance. And surely no one could deny the brilliance of it new performance—smooth, quiet silken and eager beyond any previou Cadillac standard. Have you seen an driven the 1960 Cadillac for yourself If not, then we hope you will d so at the very earliest opportunity We feel confident that you will giv it your unqualified endorsement.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALE

nated with the other in a perfect integration. Any one of the later concertos is fully symphonic – often richer in color, variety and individual expression than a symphony.

Beethoven, on whom the mantle of successor was to fall, assumed it with uneasiness, for he had a deep admiration for Mozart's concertos. With a strengthened piano and orchestral sonority at his command and a new impulse of dramatic intensity, he could have made the concerto a mere vehicle for virtuosos. He did not because he was Beethoven, and because unlike pianistic lions of a still later day to whom the concerto was to be thrown, he had a healthy respect for Mozart's ideal – the balancing of both elements for one expressive purpose. Beethoven's hesitancy to commit his first two concertos to publication must have come from a sense that in magnification a certain peak of perfection would be destroyed. The light Mozartean orchestra, the light-toned piano, made a transparent ensemble in which every detail was luminously clear, the voices of the individual and the group wonderfully matched. It was indeed a state of felicity doomed to succumb to new ways. The sacrifice was organizational too. Mozart had developed as a personal skill the ordering and reordering of manifold themes, their changing applicability, their fusion into a fluent



KLM is proud to be the Airline preferred by the

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.



KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355

whole. This complex had to go, for new needs called for new construction.

To appreciate what Mozart did for the piano concerto it is not enough to compare the first and last – one must compare his very first efforts with the models about him at the time. As a small boy in London he encountered concertos by Wagenseil and other composers now forgotten, but particularly the concertos as well as the symphonies of Johann Christian Bach. This youngest Bach frankly purveyed to fashionable audiences with gracefully ornamented melodies and elementary accompaniments calculated not to disturb. His earlier concertos were composed for harpsichord and strings, with sometimes a light reinforcement of oboes and horns. The later ones were published for "harpsichord or forte-piano," but the string group was still constricted by the fainter instrument. A typical concerto at the time (there were of course exceptions) began with a principal subject by the string tutti, this later repeated in a series of ritornelli, each followed by a display of passage work from the soloist, to which the orchestra would add a gingerly bass or an occasional short interjection. The result was wooden alternation and thematic repetitiousness, which, when one principal theme was relied upon, became a squirrel cage. The orchestra was the servant to the soloist, bowing him in and out

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

and standing ready with discreet pizzicati or obsequious bass notes where required. The following movements the soloist had even more to himself, carrying in the rondo an almost continuous pattern of running sixteenths. In old Sebastian Bach's concerti grossi, the clavier had been pushed forward from its function of figured bass, and while promoted from its solo duty of providing chord accompaniment, was still a voice in the general texture. The result was beautiful and exciting until counterpoint went out of fashion. As a melodic instrument in the newer regime of Bach's sons, the harpsichord became in concertos a weakling ruler incapable of sustaining any position of tonal eminence.

Mozart thought and worked from the beginning in terms of the sturdier pianoforte. He began at once to treat the orchestra as a respected partner and to break up the sectional block procedure. His first original piano concerto (K. 175), written in Salzburg late in 1773, at once leaves all previous concertos far behind. The scheme of those to follow is already laid out and needs only to be amplified, eased, subtilized. The piano and orchestra proceed like good dancing partners instead of an ill-assorted and stilted pair, each afraid of stepping on the toes of the other. Since the true valuation of any of Mozart's

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



GUARD RINGS OF RUBIES, EMERALDS OR SAPPHIRES

in plain colors or combined with diamonds in platinum,

Left: Emerald and diamond braided design ring **$600**

Right: Sapphires alternating with diamonds **$325**

Bottom: Sapphire ring **$125**
With rubies **$200**

Prices include tax

Chestnut Hill, Northshore, Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

concertos lies in its inner impulse, its buoyancy and invention rather than its anatomy, it need only be said that the very first brought the piano concerto to life as a new apparition in music, and those to follow would range variously according to the adventuring imagination of the growing artist.

A cynical view of the concertos stresses the point that Mozart as a child was initiated in an atmosphere of *galanterie* at its most superficial. Concertos were necessarily made to entertain light-minded audiences. As he grew up he continued to appear before such audiences, to impress them as a remarkable pianist, and was expected to furnish new scores for this plain purpose. It could be said that he was catering to contingencies all along, the limitations of available performers even more than the limitations of his audiences. The more perceptive view is that he brushed aside such annoyances as insufficiency around him and dilettantism before him, and poured into the music, beneath the unruffled surface of the accustomed graceful style, the utmost of his musical nature. The concertos contain something of Mozart's every aspect — the chamber, the symphonic, the operatic composer. We have all of his moods from light playfulness, sheer joyousness, to the sombre, the violent. The slow movements are unexcelled elsewhere. The

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

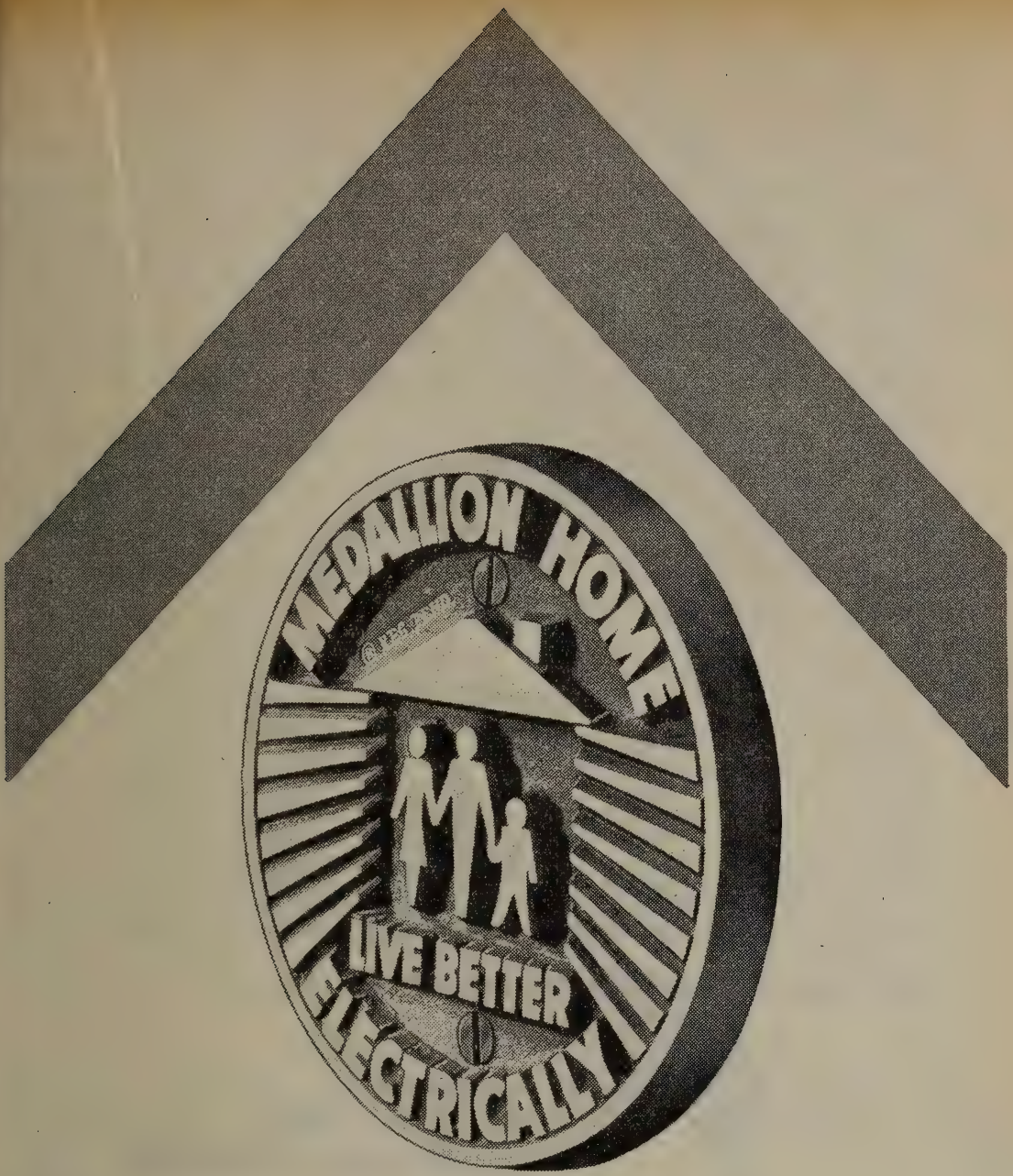
FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall



PASTENE WINES

Pastene offers a
complete assortment of
the choicest American wines,
bottled at the winery
in California —
for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

finales in the aggregate are unequaled. They repeat favorite rhythms but treat them in as many fresh ways as there are concertos. Most astonishing of all is the variety of treatment. No concerto is reminiscent of any other either in large plan or small detail. There is even constant variety in patterns of figuration, and this includes the piano parts. Any composer other than Mozart, in the position of perpetually having to dazzle his audiences, could not have avoided, even if he had wished to, the displacement of musical interest in his concertos by sterile bravura. Mozart continued to dazzle, but while doing so, his scales, arpeggios, trills, became at one with the long melodic line, integral to the ensemble.

There are no really weak links in the chain of twenty-seven.* There is no other group of works in the orchestral repertory by any composer where there are so many truly great ones that no conductor or soloist can get around to performing them all. Even an ardent Mozartean is necessarily guilty of important omissions. J. N. B.

* Only twenty-three are original.

for superb footwear by master craftsmen



Joseph Antell

Boston Wellesley

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

FROM A TRICKLE TO A TORRENT

THE quantity of music which floods our nation today, both reproduced and "live," provided by first-rate performing organizations which in turn have been provided by first-rate music schools, is astonishing if directly compared with the status fifty years ago.

At the beginning of the century, music was an imported activity, nurtured by groups in two or three centers. To study music, one went to Leipzig, or Frankfurt, or Paris, and the few who had the hardihood to compose, composed what turned out to be European music. The sum total of permanent orchestras were in New York and Boston on the Eastern seaboard, Chicago, St. Louis and Cincinnati in the West. All were built on German tradition, manned mostly by Germans, and largely supported by German-Americans. Opera hardly existed outside of New York. Famous European singers, pianists or violinists would cross the Atlantic each winter to tour our larger cities. Two string quartets, the Kneisels and later the Flonzaleys, had to suffice for the whole country. Chamber groups were the rare pursuit of a small elect. The great West was, musically speaking, virgin territory.

San Francisco is a fair example of a now musically proud city which

The New England Conservatory
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

Wed., Jan. 6 • 8:30 P.M.
RECITAL OF PIANO MUSIC BY CANDIDATES FOR THE ARTIST'S DIPLOMA
DEBUSSY RAVEL
BARTÓK MUSSORGSKY
No tickets required

Tues. and Wed., Jan. 12, 13
8:30 P.M.
Workshop Performances of
"THE MARRIAGE OF FIGARO"
By MOZART
Staged, directed and accompanied by
BORIS GOLDOVSKY
No tickets required

290 Huntington Ave., Boston 15

Stop & Shop Gourmet Quiz for Early Comers

1. How do you draw butter?
   a. sketch it b. melt it c. stretch it d. print it
2. What goes with shad roe?
   a. Meshach and Abednego b. Porgy and Bess c. fudge sauce and nuts d. asparagus and toast
3. What do you do with a goulash?
   a. marinate it b. freeze it c. stew it d. wear in on rainy days
4. There are 13 egg whites in Stop & Shop's recipe for:
   a. Egg Foo Yung b. baked white fish c. a light snack d. Stop & Shop Angel Cake

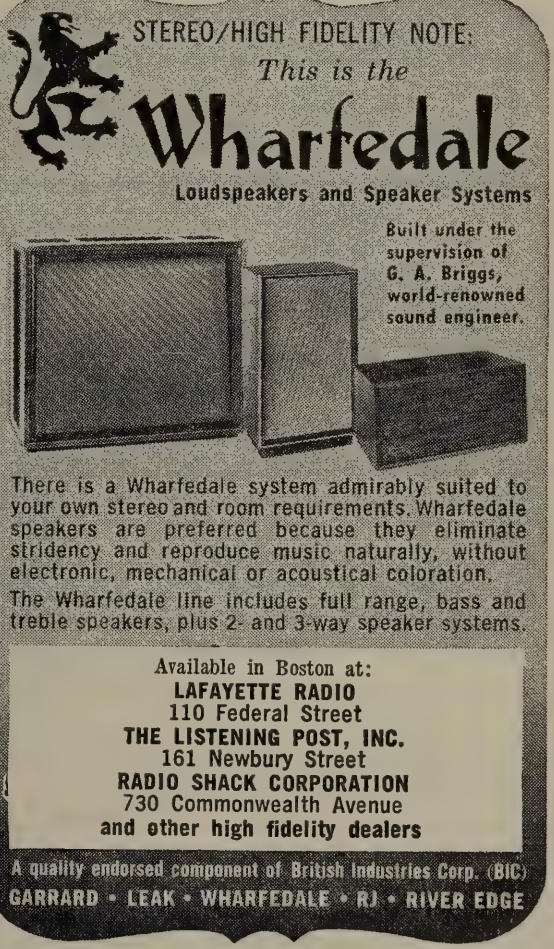
ANSWERS:
1) b. melt it 2) d. asparagus and toast 3) c. stew it 4) d. Stop & Shop Angel Cake

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT
STOP & SHOP SUPER MARKETS

then hardly knew that music existed. There must have been occasional visiting virtuosos, of course; but this writer, who spent his boyhood there, encountered no music at all beyond Sousa marches from a park band, or sentimental selections from a lugubrious trio in a hotel dining-room. At home I found out that better music than this existed. There was an upright piano and a shelf of scores, which included Haydn's London symphonies, laid out for four hands in oblong volumes. There were also collections in gray covers of "gems" from *Il Trovatore*, *Aïda*, *The Barber of Seville*, and strange to tell, *Oberon*, arranged for piano solo, the opening words of each aria placed above the notes. The tunes were teasers, but there was no possibility of pursuing the matter any further. Apparently the less catching but still decidedly agreeable tunes of Haydn did not stir up the thought that there might be other symphonies by other composers worth investigating in similar piano reductions. Beethoven's piano sonatas, especially the earlier ones, and more especially the slow movements, I could somehow manage, yet the romantic appeal of these does not seem to have aroused any great curiosity in me about what were said to be nine famous symphonies.

The first revelation came in a neighborhood ice-cream parlor, where, by putting down a nickel for a soda, one had the privilege of operating

For information about
ADVERTISING
in the
Boston Symphony Orchestra
publications
write or call
Advertising Department
Symphony Hall
CO 6-1492



a scratchy hand-cranked phonograph. There were two remarkable discs in a pile of ragtime or comedy items — one produced Schubert's Unfinished Symphony, a movement on each side, reduced to three minutes each. Beethoven's "Pastoral" Symphony was similarly encompassed on two sides, unless my memory slips. Surely all developments and Lord knows what else must have been dropped out. The performers were presumably a "studio" group, but that mattered not at all. Here, instead of tinkly, percussive piano sounds, was the warmth of strings and winds. An unknown world of instrumental tone and instrumental song somehow glimmered through.

There is no particular reason for this small scrap of autobiography except to draw a violent contrast with the opportunities which confront a small boy at present. A child in any large community now could not escape music if he tried. If he lives in the back country, great music, greatly performed, will come to him on the air, and if the sounds are to his liking, they can be purchased on records and repeated at will.

There can be no doubt that the improvement of recording and its transmission by radio have done more than anything else to transform a music-starved into a music-conscious nation. The gain is for millions of people, but there is a loss, too. Indeed, music is too accessible to be valued in the way that any rarely beautiful work of art deserves to be valued. If Schubert's Unfinished Symphony had come to me not as a strange and sudden apparition, but as part of a continuous stream of indifferent sounds, introduced by an earnest plea for a tooth-paste,



DISTINCTIVE CHRISTMAS GIFTS
FINE ANTIQUE FURNITURE
ACCESSORIES

CARRIAGE TRADE

164 Newbury St., Boston COpley 7-9137

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: *Telephone:* HAncock 6-5050

I feel sure that I would have taken it for granted and missed a certain sense of wonder in discovery. When we give music anything less than our full attention, something is blunted in our listening faculty. If a symphony must compete with conversation, its full beauty may never impress the young listener, and with its repetition he may reach all too soon the satiated "Oh, that again!" attitude.

It is surely a misfortune that music has become almost as cheap, as available as the air we breathe, to be turned on like water from a tap, in one's bedroom, one's living-room, one's car, or even in one's hand-bag. Like any incessant sound, it at last escapes our notice. It is more common in public places than air-conditioning, and there we quite lose the precious privilege of choice. Isolde's *Liebestod* sputtering out of a car radio is somehow at odds with Wagner's intense sublimation of human passion intended to be heard in breathless silence in a darkened opera-house after five hours of preparation.

Fortunately we are not all vitiated by this indiscriminate torrent of sounds. We can look for what we want and shut out the rest. The record collectors, with ready access to the world's foremost conductors and performers, will not be detained by an indifferent performance. With the whole range of important music at their disposal, they can acquaint themselves thoroughly with the category of their choice, and

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston Telephone: COmmonwealth 6-5101

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

even though untrained, can acquire a good deal of discrimination.

And so people everywhere can be found talking about the ins and outs of music. Particularly the younger ones. There are plentiful awards to entice talent into a musical career. Even those without special talent are sure to encounter music, whatever their schooling. If a class of students in any academic college were catechized today about the Brandenburg Concertos, probably a good portion could tell not only the composer and the number, but which they prefer and why. If the same question had been put to a similar group in 1910, the response might have been little better than zero.

Mechanically reproduced music, whatever its drawbacks, has proved a tremendous boon, an incredibly powerful propagandist in a noble cause. Its vast quantity and reaching geographical penetration have not only increased the general knowledge of music, but sharpened the sense of value. A present audience would not tolerate concessions once habitually made by singers in their recitals. There was a time when "The Last Rose of Summer" or "Home, Sweet Home" warmed the collective heart of the gallery.* Audiences now expect the best and want no condescension, no adorable encores. Any community large enough to call itself a city can assemble an audience within a fifty-mile radius for professional symphony concerts and strictly first-rate individual talent.

J. N. B.

* Such things could happen now only on commercial radio programs, which are, to say the least, a gross underestimation by the producers of what the public wants.

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS

Piano Rebuilders For 46 Years

Sales and Complete Service

Steinway, Baldwin, Mason & Hamlin, Knabe

BROADWAY PIANO EXCHANGE, INC.

141 Main Street, Medford, Mass. **EXport 6-2224**

Members of Piano Technicians Guild



Café Florian

CONTINENTAL COFFEE HOUSE

85 NEWBURY

Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



ANGEL



Memorable performances . . .

superbly reproduced . . . beautifully packaged

for the discerning collector.

RECORDED IN EUROPE FOR ANGEL RECORDS

SCHUBERT:

Symphony No. 8 in B minor, "Unfinished"
(with Mendelssohn Symphony No. 4)

Guido Cantelli conducting the Philharmonia Orchestra *35524*

MAHLER ON ANGEL RECORDS

Symphony No. 9 in D major
(with Schonberg Verklarte Nacht)

Paul Kletzki conducting the Israel Philharmonic Orchestra *3526-B*

Symphony No. 1 in D major

Paul Kletzki conducting the Israel Philharmonic Orchestra *35180*

Lieder Eines Fahrenden Gesellen ("Songs of a Wayfarer")
(with Brahms Lieder)

Dietrich Fischer-Dieskau, Baritone
Wilhelm Furtwangler conducting the Philharmonia Orchestra . . . *35522*

Symphony No. 4 in G major

Paul Kletzki conducting the Philharmonia Orchestra *35570*

Lieder Eines Fahrenden Gesellen ("Songs of a Wayfarer")
Kindertotenlieder

Christa Ludwig, Mezzo-Soprano
The Philharmonia Orchestra conducted by Sir Adrian Boult
and Andre Vandernoot *35776**

** Indicates Stereo version available.*

"THE ACCURSED HUNTER," Symphonic Poem

By César Auguste Franck

Born in Liège, December 10, 1822; died in Paris, November 8, 1890

"Le Chasseur maudit, Poème symphonique d'après la ballade de Bürger," was composed in 1883, and first performed at a concert of the *Société Nationale* in Paris on March 31 of the same year. There was a performance at a Pasdeloup concert on January 13th following. The first performance in the United States was by the orchestra in Cincinnati, January 29, 1898. Theodore Thomas introduced the piece in Boston at a concert of the Chicago Orchestra in Music Hall on March 26, 1898. The first performance by the Boston Symphony Orchestra was March 2, 1901. There were subsequent performances January 9, 1904, January 21, 1911, October 10, 1920, December 8, 1922 (this performance was given in the week of the centennial of Franck's birth), and November 29–30, 1940, when the guest conductor was Désiré Defauw.

The instrumentation requires 2 flutes and piccolo, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 *cornets-à-pistons*, 3 trombones and tuba, timpani, bells, bass drum, cymbals, triangle, and strings.

The composer chose for his subject the ballad of the German poet, Gottfried August Bürger (1748–94). The following synopsis is printed in the score:

"It was Sunday morning; in the distance there sounded the joyous ringing of bells and the religious chants of the crowd — Sacrilege! The savage Count of the Rhine has sounded his horn.

"Hallo! Hallo! The hunt takes its course over grain fields, over meadow and moor. . . . Stop, Count, I beg you. Listen to the pious singing — No! — Hallo! Hallo! — Stop Count, I entreat you. Take care — No! — And the chase goes hurtling on its way like a whirlwind.

Montgomery-Frost-Lloyd's Co., inc.

OPHTHALMIC DISPENSERS

300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES

171 Washington Street
Dorchester, Mass.

GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

"All of a sudden the Count finds himself alone; his horse is loath to go further; the Count blows into his horn, but it will not sound again. . . . A voice dismal, implacable, curses him; 'Sacrilegious man,' it cries, 'be hunted forever by hell itself!'

"Then the flames leap up from all directions — the Count, seized by terror, flees, faster, always faster, pursued by a pack of demons . . . by daytime across abysses, at midnight through the air."

The four paragraphs of this argument are clearly discernible in four sections of the score. The first seems to portray the peaceful Sunday landscape; in the next, the hunt is under way; in the third the curse is pronounced; in the fourth the chase becomes infernal. The horn call which opens the symphonic poem is to be heard repeatedly throughout its course. Horn fanfares alternate with a religious melody from the cellos and the pealing of bells. The hunting theme gathers impetus. The course is delivered by the awesome voice of the tuba. The pace grows faster and faster until the end.



BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS • PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
11 Large Supermarkets
WATERTOWN
NEWTONVILLE
WELLESLEY
MEDFORD
CHESTNUT HILL
MT. AUBURN
BROOKLINE
STONEHAM
PORTER SQUARE
NORWOOD
AUBURNDALE

DAPHNIS ET CHLOÉ — Ballet in One Act —

Orchestral Fragments

Second Series: "Daybreak," "Pantomime," "General Dance"

By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for 2 flutes, bass flute and piccolo, 2 oboes and English horn, 2 clarinets in B-flat, clarinet in E-flat and bass clarinet, 3 bassoons and contrabassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, 2 harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

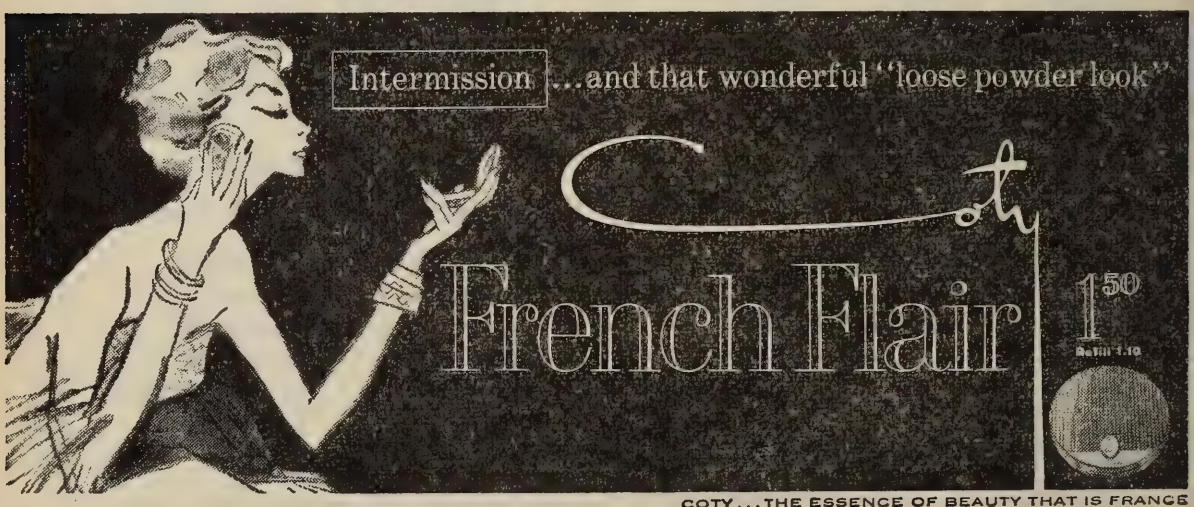
In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.





*ANSWERING**
*THE GIFT QUESTION***
*WITHOUT A QUIZ****

*All answers known in advance. **All questions known in advance. ***We have a way of fixing things without quizzes.

Last year at this time we told you how Radio Shack sells more LP albums of Handel's "Messiah" than all our rivals put together. This was not meant to be taken literally as meaning that we'd acquired a messianic complex, although we *have* been singularly blessed this year with good friends and good business. Obviously the reason we do so splendidly with "The Messiah" on disks is that our prices are lower and we always have it in stock. Now that there's a "Messiah" for stereophiles as well as monophiles—*Hallelujah! Hallelujah!*—we have set our sights on such expanded volume this season that instead of requesting we're *insisting* that you give one of our "Messiahs" to someone this Christmas regardless of your other commitments.

However, our basic (all right: *base*) purpose today is to delineate certain other Radio Shack bargains and, as an added feature, to suggest someone worthy of each gift. An ancient Senator once said: "Beware of added features," but it is clear now that he was referring to the $64,000 Challenge and not, as first supposed, to our addenda.

8-Transistor Radio, $29.95. This is an exclusive Radio Shack importation in genuine leather and cannot be equalled at one ruble under $50. Ideal for Ted Williams to hear the rest of the game on after Stephens goes to left in the 6th.

40-Watt Stereo Amplifier, $79.50. Another Radio Shack exclusive; can't be duplicated under $139.95 because we're the Houdini's of hi-fi. Give one to the Sheriff of Cambridge — one channel for Harvard, one channel for Radcliffe, excellent separation.

Miniature f3.5 35mm Camera, $13.97. At least half what you'd expect to pay, and if anyone else in Greater Trafficjam can match this bargain we'll eat the lens, element by element, in Kenmore Square or the bottleneck of your choice. Recommended for Foster Furcolo—he'll want to catch the expression on "Salty's" face if he decides to run against him.

Battery-Operated H-O Train Set, $5.99. An excellent toy for the operating scale-model set. Can't give it to John Robert Powers—he likes the full size. But how about railroader Alpert as a small token of commuter esteem?

Krazy Klok, $5.88 plus tax. An electric clock whose numbers read the wrong way, hands run counterclockwise, yet keeps perfect time. Give one to Mayor-elect Collins as a constant reminder that things in Boston are perfectly mad . . . also maddeningly imperfect.

Stromberg-Carlson Coaxial Speaker, $39.95. Chrome and red hi-fi 15″ loudspeaker that sells everywhere for $99.95 except at Radio Shack. Give two for stereo to Prof. Jules Wolffers of B. U. for reviewing both sides of the record. Also give a pair to Sen. Wayne Morse for sounding off at both parties.

40-Cup Electric Percolator, $17.99. The carton says $39.95, so you'll look extra lavish; the truth will be our little secret. One each to Bruin goalies Simmons and Lumley, for seeing so many flying saucers and stopping so few.

800X Microscope, $9.95. Our own "i-beam" with the built-in substage light, excellent for comparing cigarette filters, western and eastern cranberries, etc. Satellite expert Dr. Fred Whipple might like one for closer scrutiny of that Russian picture of the other side of the moon. Is it valid? To us it looks like something Kraft sells ready-sliced.

Limitations of inclination prevent us from exploring other creative gift possibilities — such as giving one of our *24-Light Twinkling Christmas Tree Strings ($1.79)* to every Harvard player who played against Yale, then taking one *away* from every Harvard player who played against Brown.

Radio Shack's most positive concept of the season is to convince you it is not a shop devoted solely to long-haired technicians and short-haired music lovers. True: we cherish their patronage, enjoy their company. But we also have much to please cooks, clock-watchers, grandparents, various species of carpenter, PTA members, unshaved men, careful children, and all ye faithful who cannot open cans without extravagant ($14.99) devices. If you personally know (or know of) such a person, kindly pass along this easily-memorized 19-word motto: A Gift From Radio Shack Is Usually Something That Lasts The Whole Year, Always Something That Costs You Less.

RADIO SHACK CORPORATION
167 WASHINGTON STREET, BOSTON 8, MASS.
730 COMMONWEALTH AVENUE, BOSTON 17, MASS.

from me by the director of the company of the *Ballet Russe:* M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale."

There were late revisions. If Ravel's date of 1907* is indeed correct, *"Daphnis et Chloé"* was five years in the making and must indeed have many times been *"remis sur le métier,"* as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in

* The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *"Daphnis et Chloé."* Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *"Daphnis et Chloé"* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

W. W. WINSHIP INC.

Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

Sharon MEMORIAL PARK

"The Man Who Cares, Prepares"

EXECUTIVE OFFICE

20 KILBY STREET, BOSTON

RIchmond 2-3890



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

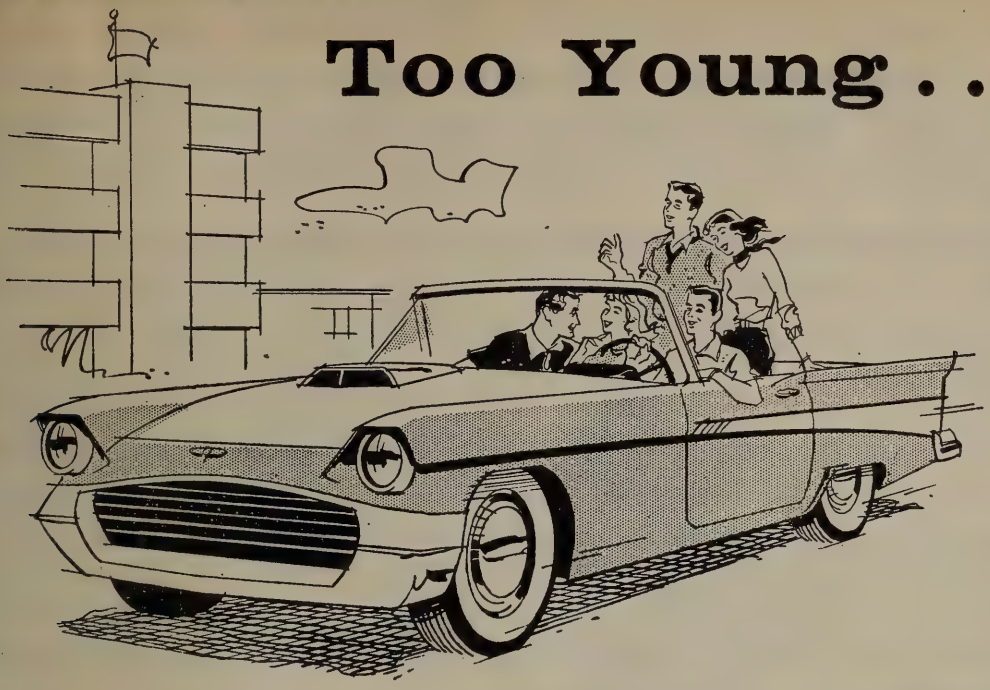
part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinsky, even while miming the character of Daphnis, was executing, according to novel ideas of his own, *"L'Après-Midi d'un Faune."* It can be well imagined that, in the presentation of *"Daphnis et Chloé,"* Nijinsky and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of *"Daphnis."* Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff.' " When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot,

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

Since 1832
J. S. WATERMAN & SONS
FUNERAL SERVICE

Too Much . . . Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

In the third part of the ballet (which is the second suite) the scene is that of the beginning. It is night. Daphnis, mourning Chloe, is still prostrate. As the light of dawn gradually fills the scene, shepherds enter, seeking Daphnis and Chloe. They find Daphnis and wake him; Chloe enters and the lovers embrace. Chloe, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloe reënact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. The others join in the dance, which becomes wild and bacchanalian. Chloe falls into the arms of Daphnis. The ballet ends in a joyous tumult.

[COPYRIGHTED]

PROGRAM BULLETINS
FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $4.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast

** – Affiliates of WQXR, New York

DAPHNIS AND CHLOE—"A PERPETUALL OBLATION TO LOVE"

In 1657 there was published the English translation by George Thornley of the pastoral tale attributed to the ancient Greek sophist, Longus, who may have lived in the second, third or fourth century A.D. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was published in 1559. The first English translation was made by Angell Dave, printed in 1587. The translation by George Thornley is in current print. Thornley, in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetuall Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

The place of the story is Mitylene, on the Island of Lesbos. Two children have been left "exposed" by their parents and have been found and brought up by shepherd families. Excerpts from Thornley's

• PIANOS
• RADIOS
• ORGANS
• MUSICAL
TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

translation are here quoted (chosen with discretion, for Longus tells without restraint of the ways and delights of innocent love).

"These Infants grew up apace, and still their beauty appeared too excellent to suit with rusticks, or derive at all from Clowns. And Daphnis now is fifteen, and Chloe younger two years. . . .

"And now this pretty pair of young Shepherds, are as jocund in themselves as if they had got some great Empire, while they sit looking over their goodly flocks; and with more than usual kindnesse, treated both the Sheep and Goats. For Chloe thankfully referred her preservation to a Sheep: and Daphnis had not forgot to acknowledge his to a Goat. . . .

"It was the beginning of Spring, and all the flowers of the Launs, Meadowes, Valleyes, and Hills, were now blowing; all was fresh, and green, and odorous. The Bee's humming from the flowers, the Bird's warbling from the groves, the Lamb's skipping on the hills, were pleasant to the ear, and eye. And now when such a fragrancy had filled those blest and happy fields, both the old men and the young, would imitate the pleasant things they heard, and saw; and hearing how the birds did chant it, they began to carroll too; and seeing how the Lambs skipt, tript their light and nimble measures; then to emulate the Bees, they fall to cull the fairest flowers. Some of which in toysome sport

AN EXHIBITION OF PAINTINGS

by

BOSTON AND CAMBRIDGE SUBSCRIBERS

and

FRIENDS AND MEMBERS OF

THE BOSTON SYMPHONY ORCHESTRA

will be held in the

SYMPHONY HALL GALLERY

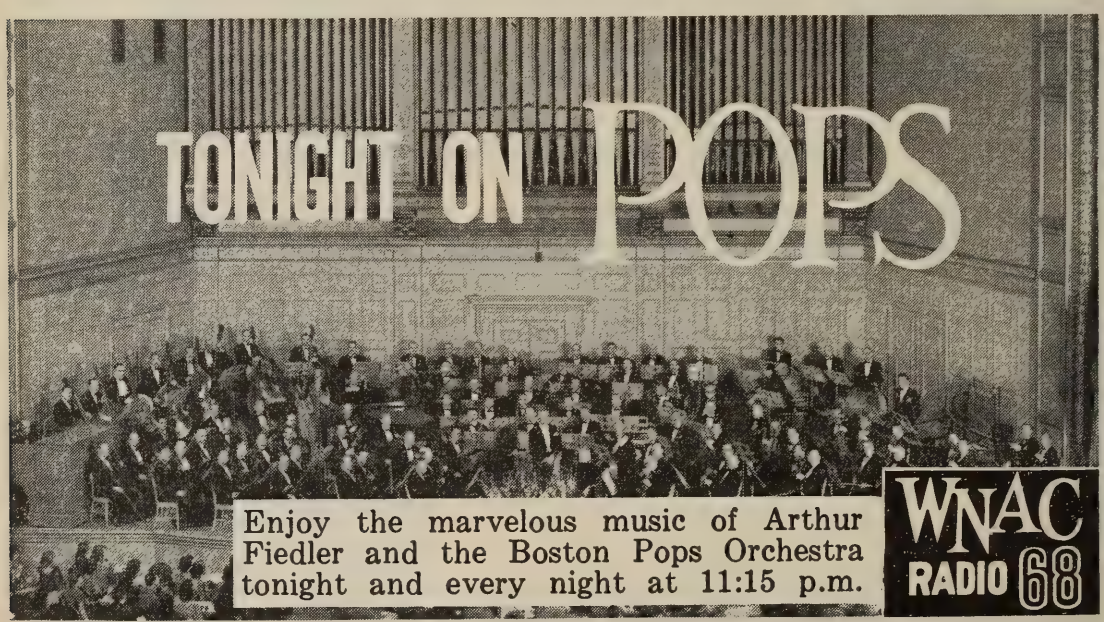
beginning December 22, 1959

they cast in one anothers bosoms, and of some plaited Garlands for the Nymphs. And always keeping near together, had, and did all things in common: for Daphnis often gathered in the straggling sheep; and Chloe often drove the bolder ventrous Goats from the crags, and precipices; and sometimes to one of them, the care of both the flocks was left, while the other did intend some pretty knack, or Toysome play.

"For all their sport, were sports of children, and of Shepherds. Chloe scudding up and down, and here and there picking up the windle-strawes; would make in plats, a Trap to catch a Grasshopper; and be so wholly bent on that, that she was carelesse of her flocks. Daphnis on the other side, having cut the slender reeds, and bored the quils, or intervals between the joynts and with his soft wax joyned and fitted one to another; took no care but to practise, or devise some tune, even from morning, to the twilight. Their wine, and their milk, and whatever was brought from home to the fields, they had still in common. And a man might sooner see all the Cattel separate from one another, then he should Chloe and Daphnis, asunder.

"He taught her to play on the pipe, and always when she began to blow, would catch the pipe away from her lips, and run it presently o're with his: he seemed to teach her when she was out, but with that specious pretext, by the pipe, he kist Chloe. . . .

"But it happened that in an Agonie that one kisse had cast him into, he fell to mutter with himself, such fancies as these. Wither, in the name of the Nymphs will that kisse of Chloe drive me? Her lips are softer than Roses, and sweeter than the honeycombs of the Launs, and Meadowes; but her kisse stings like a Bee. I have often kist the young kids; I have kist a pretty whippet, the whelp of Melampo; and that Calf which Dorco gave me; but this kisse is a new thing. My heart leaps up to my lips; my spirit sparckles, and my soul melts; and yet I am mad



to kisse her again. Oh what a mischievous Victory is this! Oh what a disease, whose name I know not! Did Chloe take poyson before she kist me? How then is she not dead? How sweetly sing the Nightingales, while my pipe hangs on yonder pine? How wantonly the Kids skip, and I lie still upon the ground? How sweetly do the flowers grow, and I neglect to make garlands? So it is, the Violet, Hyacinth, and the Cowslips flourish; but alas, Daphnis, Daphnis withers! And will it come at length to this, that Dorco shall appear hereafter handsomer than I to Chloe? These Passions and Complaints the good Daphnis felt, and murmured to himself, as now first beginning to taste of the works and language of Love. . . .

"Then, as old men use to do, when they are a little whittled with wine, they had various discourses and chats among them; how bravely in their youth they had administered the pasturing of their flocks and herds; how in their time they had escaped many invasions, and inroads of Pyrats and Theeves; here one bragged, that he had killed the hugest Wolf that ever came upon the fields; there another, that he had bin second to Pan alone in the skill and art of piping. And this was the crack of Philetas. And therefore Daphnis and Chloe used all manner

"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

THE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

of supplications to him, that he would communicate with them that Art of piping, and play upon the pipe at the feast of that god, whom he knew to delight so much in the Pipe. Philetas promised to do it, although he excused himself by the short breath of his old age, and so took Daphnis his Pipe. But that being too little for so great an Art, as being made to be inspired by the mouth of a boy, he sent his Son Tityrus for his own, the Cottage lying distant from thence but ten furlongs. Tityrus flinging off his jacket ran naked, swift as a Hind. But Lamo had promised to tell them that Tale of the Pipe, which a Sicilian hired by him for a Goat and a Pipe, had sung to him. This Pipe, That Organ which you see, was heretofore no Organ, but a very fair Maid, who had a sweet and musical voice. She fed Goats, played together with the Nymphs, and sang as now. Pan, while she in this manner was tending her Goats, playing and singing; came to her, and endeavoured to persuade her to what he desired, and promised her that he would make all her Goats bring forth twins every year. But she disdained and derided his Love, and denyed to take him to be her Sweetheart, who was neither perfect man, nor perfect Goat. Pan follows her with violence, and thinks to force her; Syrinx fled Pan, and his force. Being now a weary with her flight, she shot herself into a Grove of reeds, sunk in the Fen, and disappeared. Pan for anger cut up the reeds; and finding not the Maid there, and then reflecting upon what had happened, invented this Organ, and joyned together imparil, or unequal quils, because their Love was so imparil. So she who than was a fair Maid, is now become a Musical Pipe.

"Lamo had now done his Tale, and Philetas praised him for it, as one

Music for a Christmas Gift

A pair of tickets for the

YOUTH CONCERTS

at SYMPHONY HALL

HARRY ELLIS DICKSON, *Conductor*

Saturday mornings at 11 o'clock

JANUARY 9 and MARCH 5

or

JANUARY 16 and MARCH 12

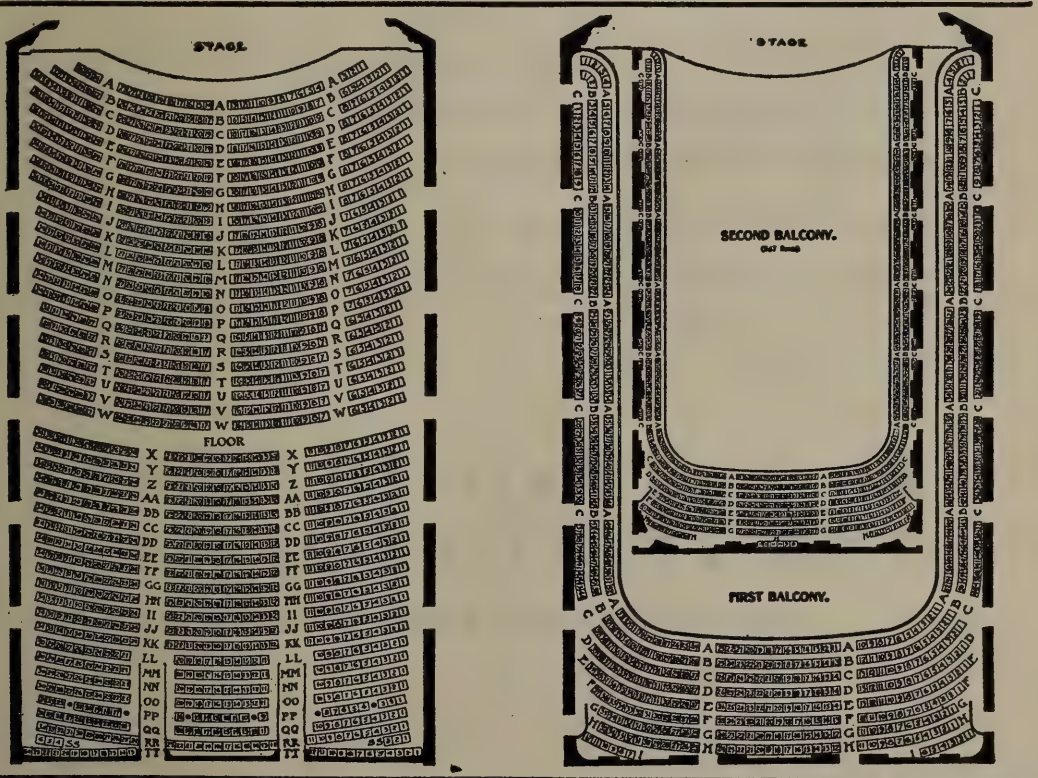
$2.00 (no tax) for either pair (Gift card included)

On sale at Symphony Hall Box Office

that had told them a Story far sweeter than any Song: when Tityrus came in, and brought his Father's Pipe, a large Organ, and made up a great quils; and where it was joyned together with wax, there too it was set, and varied with brasse. Insomuch, that one would have thought, that this had bin that very Pipe which Pan the inventor made first.

"When therefore Philetas was got up, and had set himself upright on a bench, first he tryed the quils whether they sounded clear and sweet; then finding never a Cane was stopt, he played a loud and lusty tune. One would not have thought that he had heard but one Pipe, the Sound was so high, the consort so full. But by little and little remitting that vehemence, he changed it to a softer and sweeter tone; and playing with all the dexterousnesse of the art of Musick, he showed upon the Pipe, what Notes were fit for the herds of Cowes and Oxen, what agreed with the flocks of Goats, what were pleasing to the sheep. The tones for the sheep were soft and sweet, those of the herds were vehement; and for the Goats, were sharp and shrill. In summe, that single Pipe of his exprest even all the Shepherds pipes. Therefore the rest in deep silence sate still, delighted and charmed with that Musick."

The peaceful life of the young and uninstructed lovers suffered interruptions and tribulations at the hands of predatory "pyrats and theeves," or importunate rivals for Chloe. But the nymphs, handmaids of the God Pan, intervened to protect the favored pair. At last, with every rustic ceremony, they were united in marriage. "And Chloe then first knew," so concludes the story, "that those things that were done in the Wood, were only the sweetest Sports of Shepherds."





THIS BOOKLET . . .

sets forth the investment policy, and describes the investment organization, of one of the nation's first trust companies.

Individual investors and those responsible for managing the funds of foundations, corporations, educational and charitable organizations may find it of particular interest. For a copy, write to—

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 Franklin Street, Boston 6, Mass.

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Tuesday Evenings at 8:30

The remaining concerts in this series will be as follows:

JANUARY 12
WILLIAM STEINBERG, *Conductor*

FEBRUARY 9
GREGOR PIATIGORSKY, *Cello Soloist*

MARCH 1

MARCH 15

APRIL 19

BALDWIN PIANO RCA VICTOR RECORDS

Five thousand and YOU

There are 5,000 Friends of the Boston Symphony Orchestra—individuals who feel that the Orchestra is important enough, both to them and to the entire community, to warrant extra support.

This year, the Boston Symphony Orchestra again calls on the support of its Friends. $250,000 is needed to meet the Symphony's deficit.

While this is a large amount, it is modest when compared to the Orchestra's total annual budget of nearly $2,000,000.

No other orchestra in the country has a more favorable ratio between earned income and expenses. No major orchestra anywhere pays its own way.

Help keep great music in Boston! Send in your contribution and be a Friend.

THE FRIENDS
of the
BOSTON SYMPHONY ORCHESTRA
SYMPHONY HALL
BOSTON 15, MASSACHUSETTS

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198*
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233*
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066*
	Violin Concerto (HEIFETZ)	LM-1992*
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228*
BLOCH	"Schelomo" (PIATIGORSKY)	LM-2109
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274*
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111*
	"Prelude to the Afternoon of a Faun"	LM-1984*
	Three Images	LM-2282*
DUKAS	The Apprentice Sorceror	LM-2292*
ELGAR	Introduction and Allegro	LM-2105*
FRANCK	Symphony No. 1 in D minor	LM-2131*
IBERT	"Escales" (Ports of Call)	LM-2111*
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271*
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (HEIFETZ)	LM-2314*
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314*
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237*
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984*
	"Mother Goose" Suite	LM-2292*
	Piano Concerto (HENRIOT-SCHWEITZER)	LM-2271*
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292*
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239*
	Serenade for Strings	LM-2105*
WAGNER	Excerpts (EILEEN FARRELL)	LM-2255*
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109

* Also a stereophonic recording.

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE—
CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

Violins

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

Violas

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

Cellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth
Harold Farberman

Percussion

Charles Smith
Harold Thompson
Arthur Press

Harps

Bernard Zighera
Olivia Luetcke

Piano

Bernard Zighera

Library

Victor Alpert
William Shisler

She teaches science -- at the piano



In all the current concern over education, one great rock of strength has been overlooked. It is the contribution that America's 300,000 piano instructors have made to the total teaching strength and cultural advance of our nation.

For millions of children, the first exposure to pure intellectual discipline has come through piano study. According to a New York Times article, children who enjoy music rate higher scholastically, have a more active imagination and greater qualities of leadership.

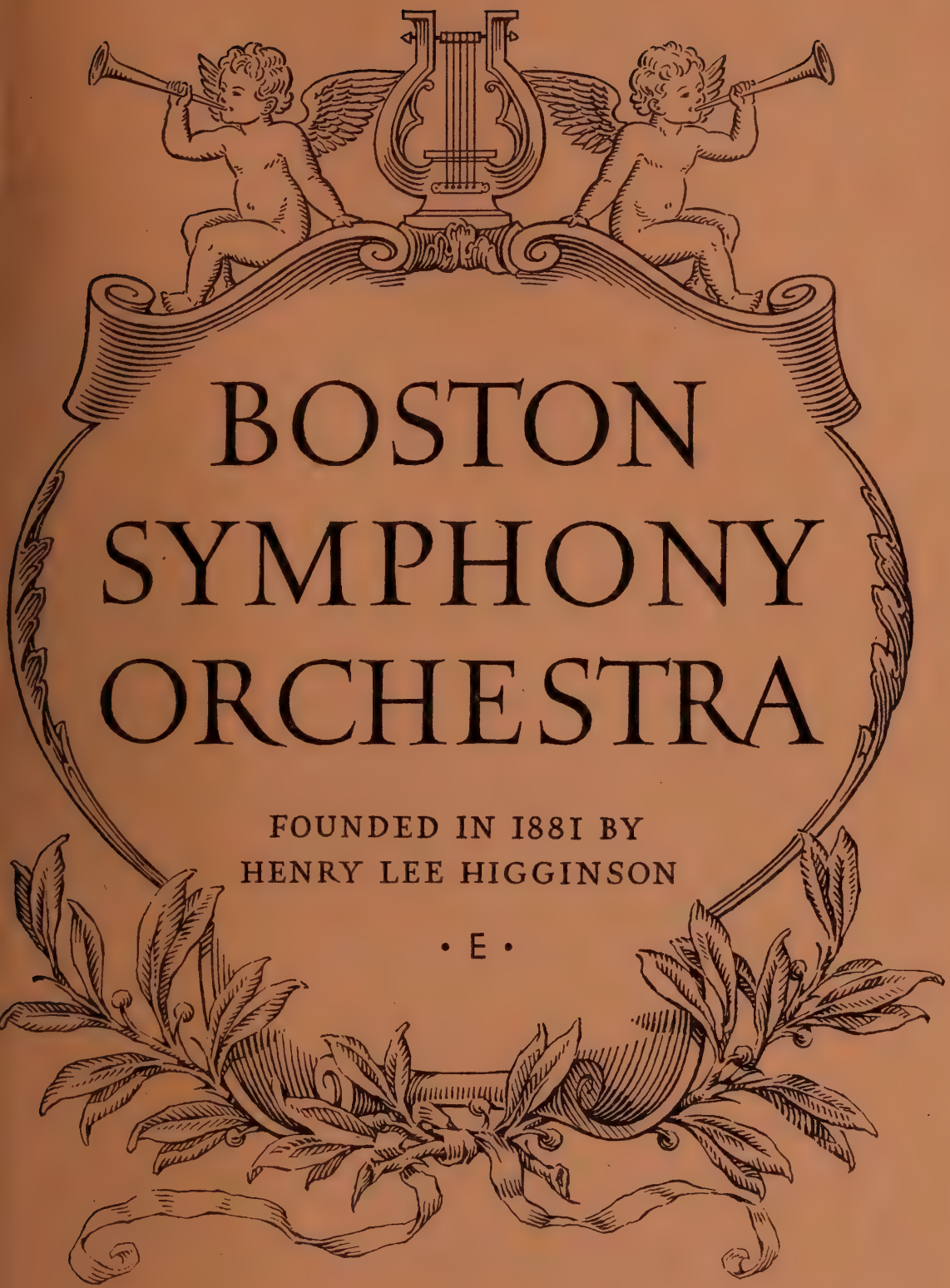
New teaching methods make piano study a source of fun as well as satisfaction and your child learns more... in less time. The opportunity for your child's musical development is beautifully described in a new booklet, "Pattern for your Child's Achievement." For a free copy, you are invited to come in, write or phone us today.



160 BOYLSTON STREET, BOSTON

Baldwin

BALDWIN GRAND PIANOS • ACROSONIC VERTICAL PIANOS • HOWARD SPINET PIANOS • HAMILTON STUDIO PIANOS • BALDWIN ELECTRONIC ORGANS • ORGA-SONIC SPINET ORGANS •



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

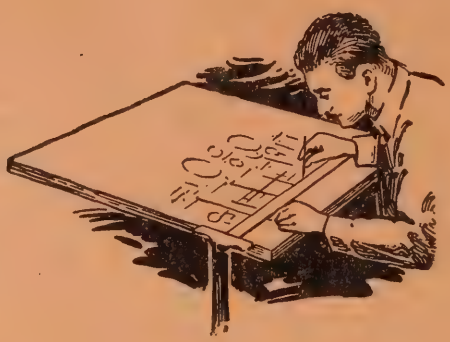
• E •

SEVENTY-NINTH SEASON

1959-1960

Tuesday Evening Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.
ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN
J. DEANE SOMERVILLE



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

Without obligation on your part, we would be happy to act as your insurance architects. Please call us at any time.

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST

in association with

OBRION, RUSSELL & CO.

When You Think of Insurance . . . Think of us!

108 Water Street **Boston 6, Massachusetts**

LA fayette 3-5700

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

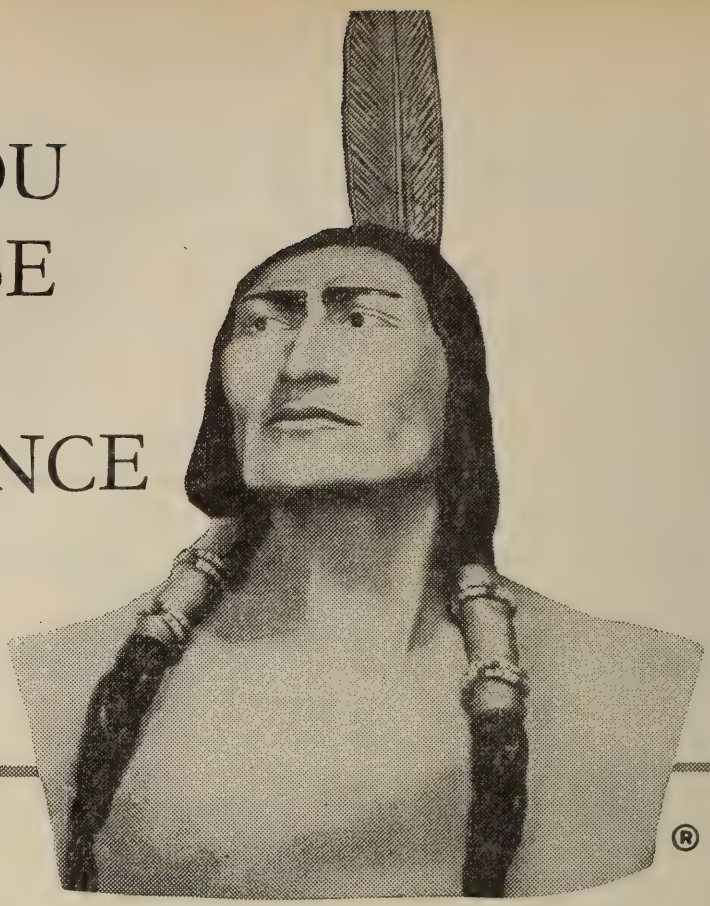
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program 7

NOTES

Haydn (Symphony in E-flat) . . 9
Barber (Souvenirs, Ballet Suite) . 18

ENTR'ACTES

Music's Lesser Partner *(J.N.B.)* . 20
Haydn's Orchestra in London *(Reginald Nettel)* 26
Don Pablo *(Norman Cousins)* . . 36
Gustav Mahler and his First Symphony *(Bruno Walter)* . 44

NOTES

Mahler (Symphony in D major, No. 1) 48

Symphoniana

EXHIBITION OF PHOTOGRAPHS

An exhibition of photographs is in the gallery. Four Boston artists are represented: Nicholas Dean, John Brook, Paul Caponigro and Fred Stone. Art galleries which represent painters and sculptors likewise show the work of these photographers, Mr. Dean in the Nova Gallery, Mr. Caponigro in the Spiral Gallery, and Mr. Brook in the Kanegis Gallery.

• •

WILLIAM STEINBERG

William Steinberg, who is making his first appearances here as guest conductor of the Boston Symphony Orchestra, has been the regular conductor of the Pittsburgh Symphony Society since 1952.

Born in Cologne, Germany, August 1, 1899, he showed an interest and talent for music as a boy, studying violin, piano, and trying his hand at composition. He became a violinist in the Cologne Municipal Orchestra under Hermann Abendroth, who gave him his first instruction in conducting. Graduating from the Conservatory of Cologne in 1920, he became the assistant to Otto Klemperer at the Cologne Opera and in

Hurwitch BROS.



experienced resorters . . .

the costume that's virtually a way of living at resorts everywhere . . . blossom-sprinkled silk surah dress and matching cashmere sweater. 89.95

other dress and sweater combinations from 29.95

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON

To

Our Many Friends

a Very

Joyous New Year



416 Boylston St.
Boston 16, Mass.
KEnmore 6-6238

54 Central St.
Wellesley, Mass.
CEdar 5-4530

1924 became the first conductor. In the following year he conducted the Opera at Prague and was soon made its director. It was in 1927 that he married Susanne Jicha, a first singer of the Prague Opera Company. In 1929 he went to Frankfurt and became the general music director of the Opera there, conducting also the State Opera in Berlin. In 1933 the Nazi government deprived him of activity in his native country and he went to Palestine. There he became a co-conductor of the Israel Philharmonic with Bronislav Huberman. It was with this orchestra that he visited the United States and conducted a number of its concerts on tour. In 1938 he was established in New York, conducting the NBC Symphony and numerous orchestras as guest. He was appointed the conductor of the Buffalo Philharmonic in 1945 and in 1952 took his present position in Pittsburgh. In 1958 he became a co-conductor of the London Philharmonic.

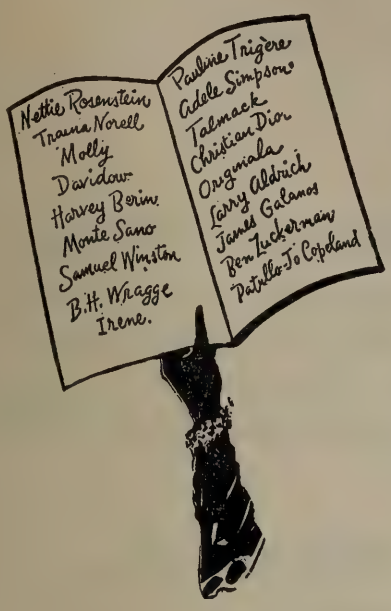
• •

AARON COPLAND TO TOUR WITH THIS ORCHESTRA

Charles Munch has invited Aaron Copland to join the Boston Symphony Orchestra as guest conductor on the Orchestra's Far Eastern tour which will open on May 1 in Osaka, Japan. Mr. Copland will share the conducting responsibilities on the six- to eight-week tour with Dr. Munch, the Orchestra's Music Director, and Associate Conductor Richard Burgin. The tour, the Orchestra's third foreign trip, will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.



Filene's French Shops
Boston





A Monte-Sano coat

is always new in shape,

exciting in fabric,

rich in color

Prophetic pace setter from a magnificent winter collection . . . the stained glass plaid reefer dipped in glowing colors illuminated by the sun shining through cathedral windows . . . in richly textured mohair tweed.

The French Shop's coat collection, from $125.

The Monte-Sano coat collection, from $250.

Madam, don't you believe it!



"Rain before seven, clear before eleven"

The author of this base canard was obviously a wooly bear, a groundhog, or a weatherman stationed in Phoenix, Arizona. If we had a nickel for every time we've seen it rain before seven and POUR by eleven, we could provide 34 scholarships for budding young meteorologists.

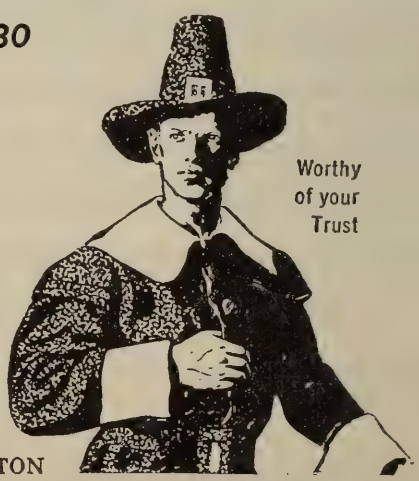
"Bankers start work at ten, quit at three"

Before you swallow this one, we invite you to take a look at OLD COLONY'S monthly bill for midnight oil. Serving as friend, consultant and financial adviser to thousands of clients is a full-time job. Someday when you and your lawyer walk through the doors at One Federal St. for assistance with your will or trust, we think you will immediately sense the dedication and spirit of service which our trust officers bring to your problems. Anyway, we *hope* you will.

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:30

OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.



Allied with THE FIRST NATIONAL BANK OF BOSTON

Fifth Program

TUESDAY EVENING, JANUARY 12, *at* 8:30 *o'clock*

WILLIAM STEINBERG, *Guest Conductor*

HAYDN ..... Symphony in E-flat, No. 99

I. Adagio; Vivace assai
II. Adagio
III. Minuetto (Allegretto)
IV. Vivace

BARBER ..... Souvenirs, Ballet Suite, *Op.* 28

I. Tempo di walzer
II. Schottische
III. Pas de deux
IV. Two-step
V. Hesitation-Tango
VI. Galop

(First performance at these concerts)

INTERMISSION

MAHLER ..... Symphony in D major, No. 1

I. Langsam. Schleppend wie ein Naturlaut
II. Kräftig bewegt, doch nicht zu schnell
III. Feierlich und gemessen, ohne zu schleppen
IV. Stürmisch bewegt

BALDWIN PIANO 'RCA VICTOR RECORDS


sun savoir-faire
— everywhere at
R.H. Stearns
Boston • Chestnut Hill

SYMPHONY IN E-FLAT MAJOR, NO. 99

By JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

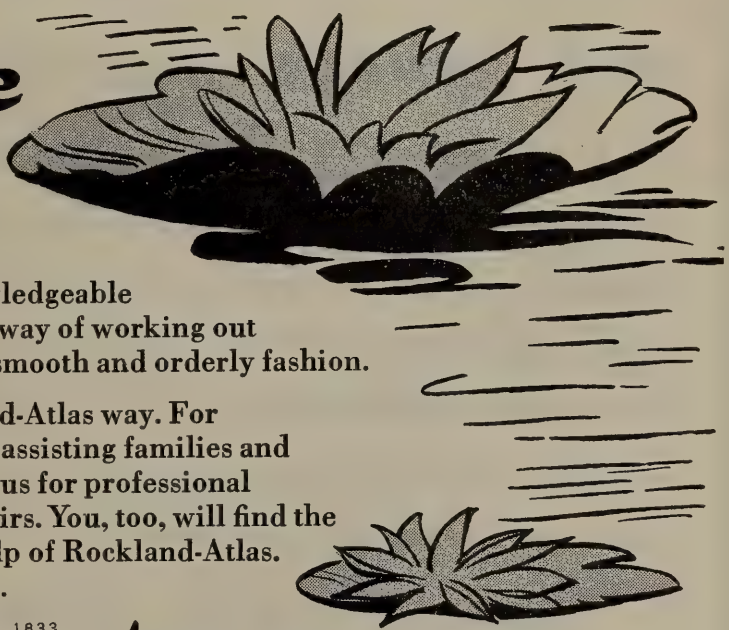
This symphony began the second series of six each which Haydn composed for the Salomon concerts in London. It was conducted there February 10, 1794.

The first performance in Boston was by the Harvard Musical Association on February 1, 1872, Carl Zerrahn conductor. The Symphony was performed at the Boston Symphony concerts on January 30, 1886, under Wilhelm Gericke, and by Dr. Koussevitzky, October 22, 1926, February 21, 1936 and December 3, 1937. Richard Burgin conducted it November 19–20, 1948.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

IN VIENNA, in 1793, Haydn composed this Symphony in preparation for his second visit to London and added five more (Nos. 100–104) to be introduced at the second series of six concerts under the management of Johann Peter Salomon. This one was duly performed at the opening concert in the Hanover Square Rooms on February 10, 1794. The concert was announced as follows in the morning papers:

sempre legato



There's a knack to knowledgeable money-management—a way of working out financial problems in a smooth and orderly fashion.

That way is the Rockland-Atlas way. For generations, we've been assisting families and individuals who look to us for professional aid in their banking affairs. You, too, will find the going easier with the help of Rockland-Atlas. Come in and see us soon.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

MR. SALOMON most respectfully acquaints the Nobility and Gentry, that his FIRST CONCERT will be on MONDAY next, the 10th Instant.

PART I.

Grand Overture, Rosetti
Aria, Mr. Florio, jun.
(being his first Performance at these Concerts.)
New Concerto, Piano Forte, Mr. Dussek.
Scena, Madame Mara.

PART II.

New Grand Overture, Haydn.
Aria, Madame Mara.
New Concerto, Violin, Signor Viotti.
Scena and Duetto, Madame Mara and Mr. Florio.
Finale.
Dr. Haydn will direct his Compositions at the Piano Forte.

The reviews were ecstatic. The critic of the *Morning Chronicle* wrote: "This superb Concert was last night opened for the season, and with such an assemblage of talents as make it a rich treat to the amateur. The incomparable HAYDN, produced an Overture of which it is impossible to speak in common terms. It is one of the grandest efforts of art that we ever witnessed. It abounds with ideas, as new in

TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 TREMONT ST. • 478 BOYLSTON ST.
133 BROOKLINE AVE. • CHESTNUT HILL
NORTHSHORE SHOPPING CENTER • BELMONT
NEWTON CENTRE • COOLIDGE CORNER
WELLESLEY • WEST HARTFORD



OBOE: Once dubbed *"an ill wind that nobody blows good"* by Danny Kaye, the oboe is a descendant of the ancient *aulos*, the highly developed two-reed instrument used to accompany the Greek drama. During the Dark Ages it regressed to the cruder form of the *shawm*, a keyless woodwind with a strident tone; after the Renaissance, it was gradually refined into the French hautbois ("high wood"), or oboe, a boxwood or ivory woodwind whose delicate, expressive tone made it a favorite of Baroque and Rococo composers. After a fall from favor during the Classic period, it returned to prominence among the Romantics. In 1880, the archetypes of the modern oboe, made of ebony and rosewood and equipped with a complex key mechanism, were constructed in Paris. Today, the oboe literature is voluminous and growing, and the instrument's place is finally secure.

OFFICES: *We have six.* No fewer than *three* offices of The Merchants, at Dock Square, South Station, and in Brighton, offer walk-up and drive-in banking service 10 hours a day, from 8 a. m. to 6 p. m. And all of our offices are equipped to render a full range of banking services. You always get *personal* service from our family and company bankers, because the man you talk to *is* the bank at any Merchants office.

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831
MEMBER F.D.I.C.

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

music as they are grand and impressive; it rouses and affects every emotion of the soul. — It was received with rapturous applause."

The *Sun* reported on February 11 that "the grand instrumental trial of last night was a New Overture by HAYDN, a composition of the most exquisite kind, rich, fanciful, bold, and impressive." The "New Overture," which was the E-flat Symphony, was repeated a week later.

This was the first of Haydn's symphonies in which he used clarinets (he also used them in Nos. 100, 101, 103 and 104). He had used clarinets in his *lira* concertos and *notturni*. Karl Geiringer writes: "How well the master understood the possibilities of this wind instrument is shown in the very first bars of the score. The sonorous chalumeau register of the clarinet provides an effective bass for the stringed instruments. Daring modulations give this introduction a decidedly modern character. In the main section of the movement the second subject is of greater significance than the first, and a similar romantic preponderance of the subsidiary idea may be noted in the following adagio, which is one of the deepest and most stirrring pieces written by Haydn. As in the preceding symphony, the mood changes completely with the beginning of the minuet. This scherzo-like movement and still more the finale employ all the devices of instrumentation and counterpoint to create pictures of uncontrollable gaiety."

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

As almost without exception in his London symphonies, Haydn opens this one with a reflective and free adagio, no pompous or ceremonious portal, but tender and mysterious, foreshadowing Beethoven. The principal difference, in this case, is that instead of leading the hearer by a subtle transition into the main body of the movement, Haydn dismisses the introductory mood with not so much as a gesture, as he breaks into the sprightly theme of his vivace assai. The second theme is for violins and clarinet, an instrument which takes its place in these later symphonies. The development progresses through chameleon-like modulations with a wit and daring which almost equals the whimsical fancy and legerdemain of the finale. The adagio, in G major, opens with a theme for the first violins, cantabile, which is ornamented with passages in the woodwinds, the flutes predominating. The second theme is inseparable from the elaboration of sixteenth notes upon which its sustained songfulness subsists. This is a slow movement of lyric intensity with aspects of nineteenth-century romanticism, and there is a passage in stormy triplets which again almost makes one exclaim "Beethoven!" There is a lusty minuet, allegretto,

ONLY *the* STEINWAY



Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

WILLIAM H. BEST
Ropes, Gray, Best, Coolidge & Rugg

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

based upon a simple descending chord of E-flat. In the trio the oboe, cantabile, is combined with the strings. The final rondo, vivace, brings a more independent and distinct use of the various woodwind voices. There is the characteristic pause of suspense upon the main theme, slowed to adagio and played by the first violins, before the coda.

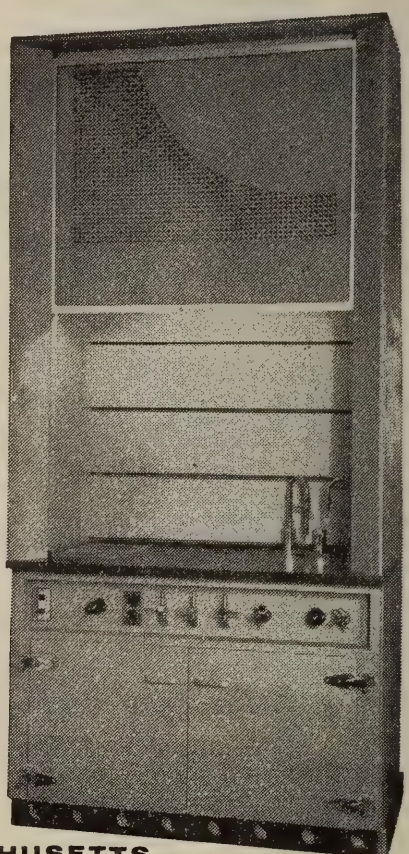
[COPYRIGHTED]

BOOK CLEARING HOUSE
423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16
BOOKS ON ALL SUBJECTS (including latest technical and scientific)
Largest Selection of Paper Books
RECORDINGS (stereo and monaural) FOR ALL TASTES
Phone and Mail Orders Invited

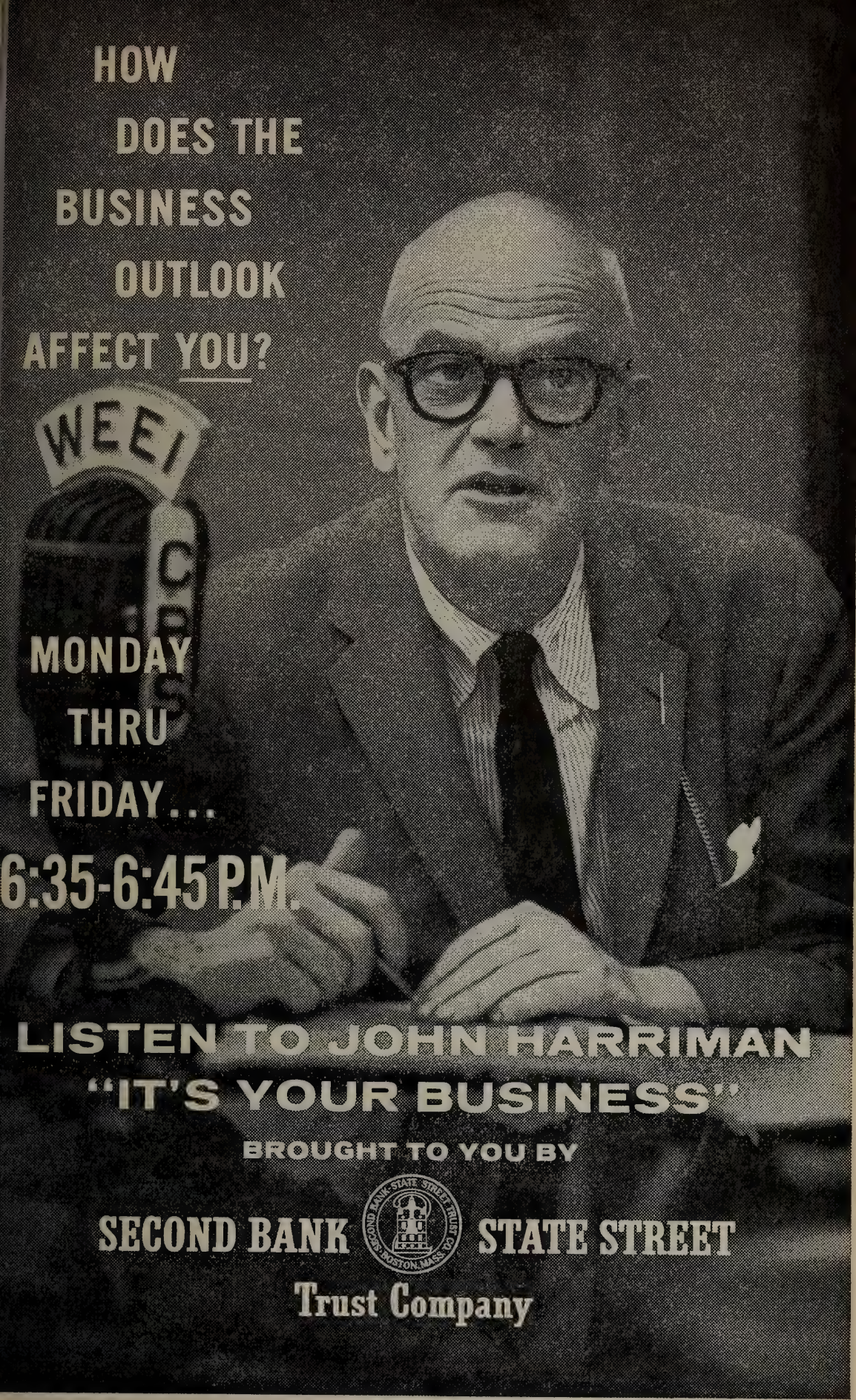
For Consultation on Design of your Science Laboratory

A. B. Stanley Company Incorporated

Furniture for Science Laboratories



230 BOYLSTON STREET (Route 9)
CHESTNUT HILL 67 (Newton), MASSACHUSETTS
Telephone DEcatur 2-2112


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

SOUVENIRS, BALLET SUITE, *Op.* 28

By SAMUEL BARBER

Born in West Chester, Pennsylvania, March 9, 1910

Composed in 1952, this Suite had its first performance in concert form by the Chicago Orchestra under Fritz Reiner, November 12, 1953.

The orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, snare drum, bass drum, cymbals, triangle, harp, and strings.

SAMUEL BARBER wrote to his publisher, H. W. Heinsheimer, of G. Schirmer and Company, the following description of his Souvenirs: "In 1952, I was writing some duets for one piano, to play with a friend, and Lincoln Kirstein suggested that I orchestrate them for a ballet. Commissioned by the Ballet Society, and not yet performed, the Suite consists of a Waltz, Schottisch, Pas de Deux, Two-Step, Hesitation, Tango and Galop. One might imagine a divertissement in a setting reminiscent of the Palm Court of the Hotel Plaza in New York, the year about 1914, epoch of the first Tangos; *Souvenirs* remembered with affection, not in irony, or with the tongue in the cheek, but in amused tenderness."

[COPYRIGHTED]

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

A la variazione

The many varied services of the United States Trust Company meet every kind of personal or commercial need. You'll find the service you want for your particular banking requirements at the United States Trust Company.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



fortissimo . . .

on his musical score directs strong, positive action from the tympanist. Insurance purchasers, too, demand this same positive response from their Agents. To satisfy their clients' demands better, more than 8,000 Independent Insurance Agents throughout the United States, its Territories and Canada rely on one of the Boston Insurance Group's 68 strategically-located offices. The Boston Group's decentralized organization enables these Agents to serve every client as a **neighbor** . . . not a number, and to assure **Boston** policyowners of efficient, modern, individual attention wherever they live.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company
87 Kilby Street
Boston 2
Massachusetts

Equitable Fire Insurance Company, Charleston, South Carolina

YOUR Independent Insurance AGENT "SERVES YOU FIRST"

Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

ENTR'ACTE
MUSIC'S LESSER PARTNER

ALTHOUGH composers and poets have been trying to combine their efforts since time began, they seem never to have achieved true equality. It is hard to find any instance where the poet has not come out second best. Only in the strophic, ballad type of song does the text hold the attention by its narrative interest. When the German Lied first became a developed form, "through-composed," Schubert was indeed faithful to the text of the poems, the rigid meter, the meaning, the peak of emotion. Although the music was thus kept within narrow bounds, he managed in the piano parts and the melodic power of the singing voice to command the center of attention. Compare *"Du bist die Ruh' "* or *"Der Erlkönig"* as recited and as sung, for intensity of expression. Note the many cases where a minor poet has been the occasion of a great song, while the enraptured hearer has hardly noticed the inferiority of the verse. It is not surprising that some poets have been loath to submit their writing to such musical engulfment. This may account for Goethe's initial coolness to the approach of Beethoven, and later to Berlioz with his *Eight Scenes from Faust.*

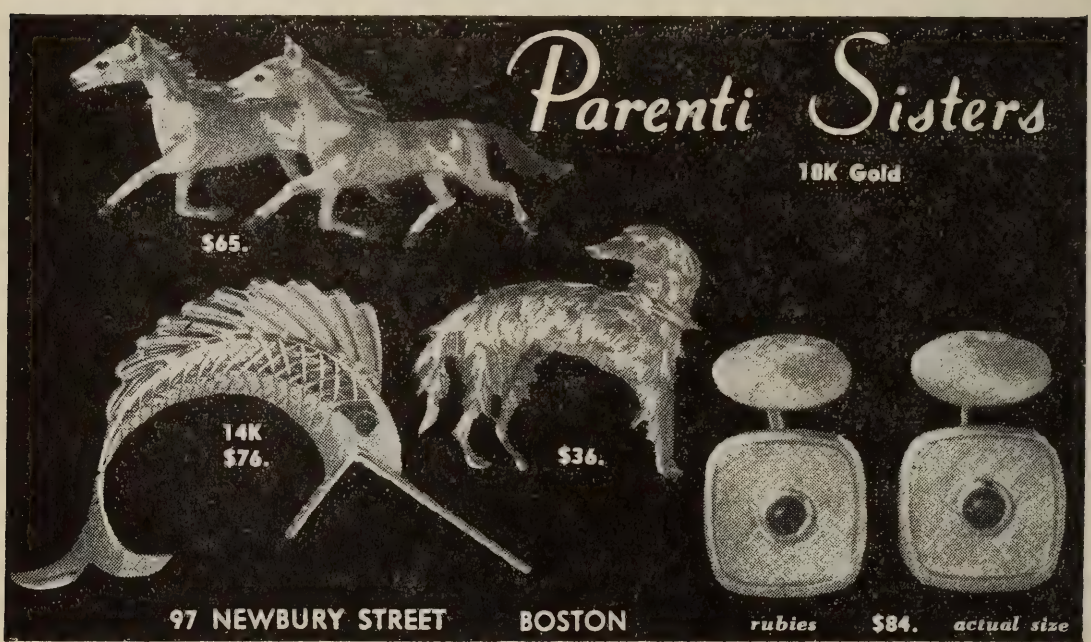
On the musical stage there is a similar situation. Since music has much more direct power over the nerves than any speech, it can create

Aeolian-Skinner Organ Company

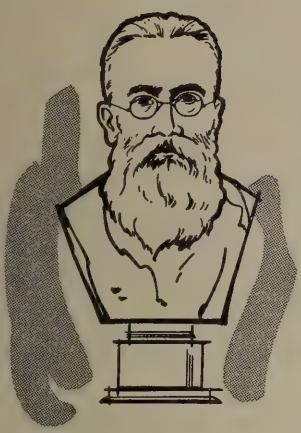
Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC

Joseph S. Whiteford, President and Tonal Director



IN 1872...



. . . Nikolay Rimsky-Korsakov witnessed the successful production of his first opera, *The Maid of Pskov*, and was appointed a professor in the Conservatory at St. Petersburg. It was the beginning of a distinguished 36-year career as a teacher-composer.



. . . New England Life witnessed and took part in the reconstruction of Boston after the near total destruction of the Great Fire. By now the company's representation was nationwide, its reputation established. Today the company lists over 300 offices throughout the nation, ranks in the first 15 among 1375 life companies in the United States.

NEW ENGLAND
Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

in a moment any desired theatrical sensation. If a director wishes to draw tears or shivers from his audience at a spoken play, he resorts to melodrama, but in order that the music may not completely take over, as in opera, he is careful to hold it down. Music used as a subconscious excitation to speech is power in bondage. Used as "background" to conversation, it is dishonored. Used to stimulate wordy programs on the air, it is prostituted.

No art makes such an imperious demand upon our perception, and none is more jealous about competition. Opera, the musical theatre in its richest development, is a wondrous institution, but it is also a glorious compromise. All the aspects of a successful operatic production, the scenery, the lighting, the deportment of the singers, and, above all, the text, are assembled to the advantage of the music. Any text from a literary source is sure to be violated. *Carmen, Cavalleria rusticana, Eugen Onegin* were first-rate short stories before the makers of opera transformed them into operatic vehicles. The librettos, which have become far more widely known than their sources, excellently serve their purpose, but they quite miss the literary quality of the originals.

Playwrights from Shakespeare to Sardou have been subjected to the same sort of emasculation. Their plays as operas have become, from the theatrical point of view, a succession of high emotional moments drawn out into minutes of frozen action, interspersed by over-concentrated and completely unnatural dialogue. A libretto is yet to be found which can stand on its purely poetic merits. There are exceptions which come close to a happy pairing. Mozart's setting of Da Ponte's *Le Nozze di Figaro* fits the text like a glove — except where the text must submit to musical repetition or become submerged in musical ensemble. Moussorgsky wrote his own text for *Boris Godunoff*, and whatever its literary merits, shaped the singing line to the natural stress. In France, too, music and prosody have sometimes been blended to mutual advantage. Debussy respected Maeterlinck's text in *Pelléas et Mélisande* to the point of keeping it virtually intact. His personal style enabled him to capture and intensify the poet's mystic mood, and

HIRE A Cadillac LIMOUSINE from ROBIE Cadillac RENTING SERVICE



434 Newbury Street, Boston
KEnmore 6-6823

95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company



From our exquisite spring and summer
collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

his pliability of rhythm could accommodate the natural accents of the lines. These rare instances of felicity are of course sacrificed in translation.

Since the very beginning of opera its composers have been searching for a workable style of dialogue. The Florentine *Camerata* of the late sixteenth century sought to heighten the beauty of ancient Greek tragedy by intonation on Italian texts, treating classical mythology. It was a high-minded effort, and persisted until the *opera seria* expired in the eighteenth century. The accompanied recitative, aiming to enhance stage prose by fitting music to its natural inflection, was doomed because the prose line and the musical line could not be reconciled and the result sounded stilted. That Gluck's attempts are still impressive is due to the sheer theatrical genius of Gluck. His librettists are not too impressive. Metastasio and his lesser fellows were valued in their time principally because their poetic tragedies could be conveniently tailored to the composer's needs. No composer hesitated to maul the lines about with repetitions for music's sake, or *fioriture* for the good will of the prima donna.

Wagner's attempt to fuse the recitative-aria-ensemble alternation into a continuous and theatrically plausible musical narrative can be said to have greatly increased the musical content of an evening's entertainment — it can hardly be said to have solved the problem of convincing and natural declamation. Wagner's attempt to elevate poetry in this quest was hardly a success, despite his dissertations to the contrary. By reading his librettos aloud to an adoring circle and by publishing them separately, he could not make them good poetry. Even though written with musical syllabification in mind, the text often impedes the score, while in the struggle for audibility the odds are against the singer. Wagner's greatest eloquence lies always in the pit, where the orchestra is liberated whenever the voices cease. Librettists since Wagner, not excluding Hofmannsthal, have been basically purveyors.

Opera has been called many names and especially derided with the remark that one does not usually address one's family or friends in song. There is another obstacle to its open and unqualified acceptance: instrumental music and singing speech reach eternally, but in vain, for a natural and mutually helpful partnership.

J. N. B.

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

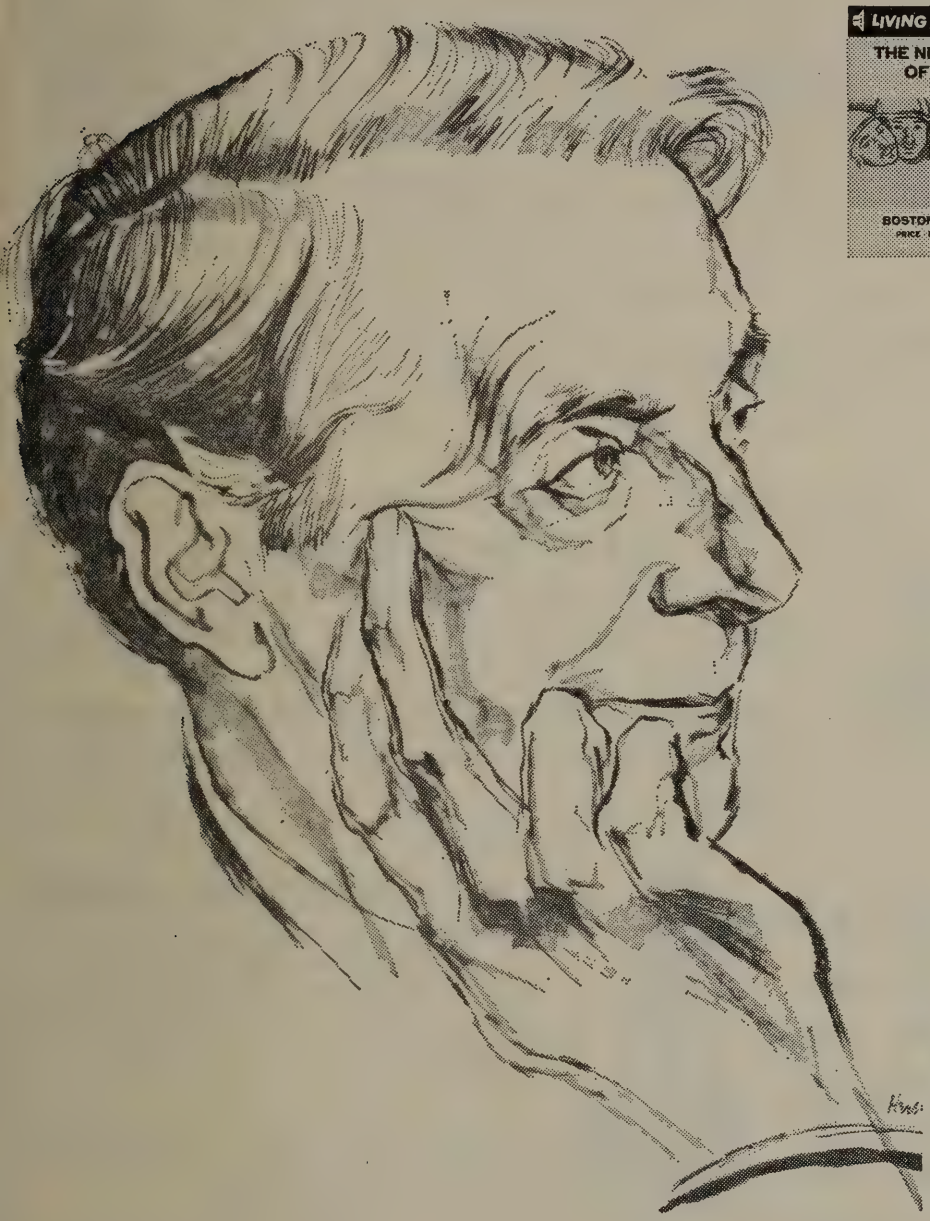
Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

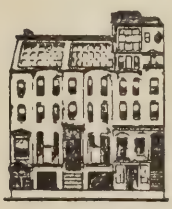
RCA VICTOR
RADIO CORPORATION OF AMERICA

HAYDN'S ORCHESTRA IN LONDON

(Quoted from "The Orchestra in England" by
REGINALD NETTEL — *Jonathan Cape, London)*

WHEN Haydn arrived in London in 1791, he stepped out of an environment where he had been a superior kind of domestic servant into one where he was a "good commercial risk." All the familiar forces of competitive business were brought to bear by his employer Salomon on his potential value as a popular composer of the best type. He was advertised in the newspapers, overwhelmed with social introductions, and accepted into learned associations with honor. His personal reactions to this strange life have been related by numerous biographers; they show him to be a man of simple tastes and simple honesty, seeking to escape from the noise of London streets and the distractions of innumerable social functions to the seclusion necessary for his work of composition, but drawn back again constantly by his associates in order to satisfy the public demands for his appearance.

It was not all unbiased, this honor paid to Haydn; Salomon had agreed to pay him £50 for each of twenty performances, and had to



JOHN MASON BROWN
***Lecture:* "Seeing Things"**
Tuesday, February 16, at 11 a.m. in John Hancock Hall
Tickets: $3.20 and $2.65 including tax at
THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

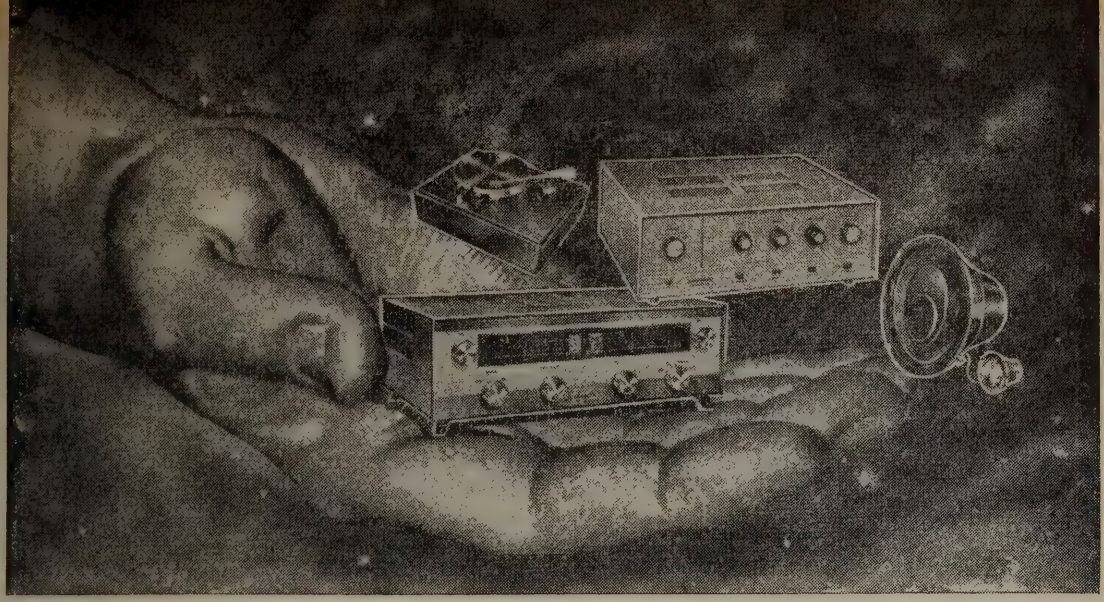
A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.



LAFAYETTE *extends a helpful hand*

to serve you better

...in stereo high fidelity...in everything electronic

Are you suffering from "component confusion?" Do you need some sound advice on stereo? Whatever your problem, Lafayette can and will arrive at the solution — either by recommending separate components or complete systems. Our qualified consultants weekly answer thousands of high-fidelity questions — many similar to yours. Why not take advantage of this free, friendly service to get the best solution to your *specific* problem.

If you wish to assemble a music system made up of components *of your own choice*, let Lafayette "price" the high-fidelity system you select. Just send us a list of the components you desire, and a special, money saving package price will be sent promptly.

Lafayette Radio

OPEN MONDAY AND WEDNESDAY NIGHTS TO 8:45 PM

110 Federal St., Boston 10, Mass. HUbbard 2-7850

Between South Station and Post Office

make a profit for himself after defraying all other expenses. In addition, Haydn was to have the proceeds of two benefit concerts at each of which £200 was guaranteed to him. It was not to be expected that business rivals would make Salomon's task an easy one, yet the course of events shows that the fight was decided by a conflict of artistic and social forces rather than by purely financial interests.

London's musical supporters were divided into two groups — the conservative and the progressive. The former centered round the Concert of Antient Music and the Italian opera, which had now been transferred to the Pantheon, after the destruction by fire of the King's Theatre in 1789; the progressive faction centered round the Professional Concert, and Salomon. Gallini, who had tried to persuade Haydn to write an opera for a new opera house he was to open in the Haymarket, came into the fight as a business competitor of Salomon, involved willy-nilly in the social and artistic complications of the affair, but having to make the best bargain he could in his own financial interests.

King George III was a staunch supporter of the Concert of Antient Music; the king, too, held the view that a second opera house was unnecessary, so the Lord Chamberlain refused Gallini a license. This in turn frustrated Salomon's plans, for he had engaged two of Gallini's vocalists, Cappelletti and David, for his first Haydn concert. Cappelletti and David were under contract to Gallini not to sing in public before the opening of the new opera house, and Gallini held them at first to this contract. Salomon had therefore to postpone Haydn's first

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



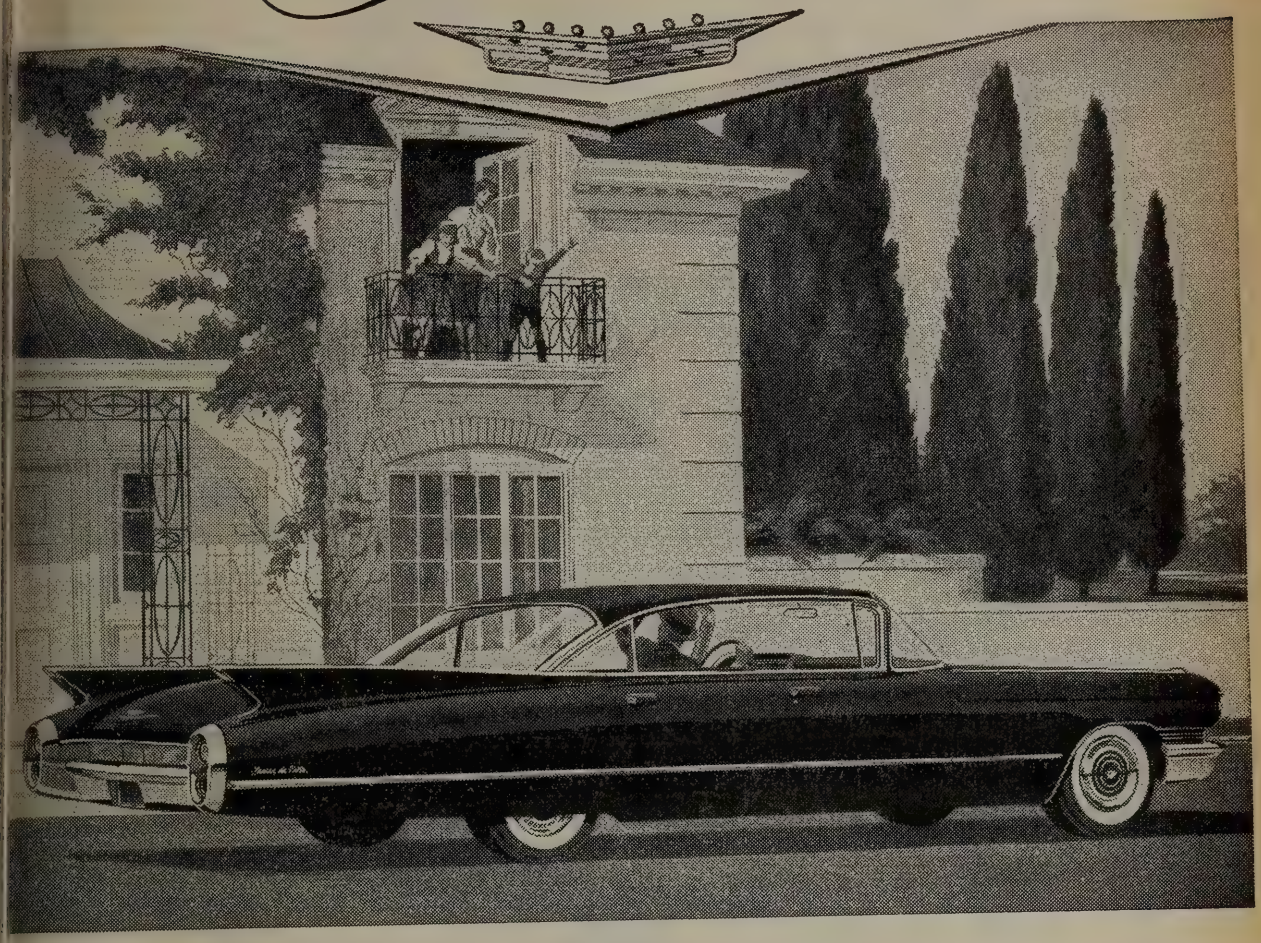
The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



Wonderful way to launch a decade!

Wouldn't it be thrilling to ride into the sixties with a new Cadillac car of your own?

Cadillac's new styling will set the pace in automotive design for years to come. Majestic and elegant, it has already won acclaim everywhere.

Its performance represents a rewarding departure from the past . . . so smooth, so quiet, so effortless and level in ride that it must be personally experienced to be fully understood and appreciated.

And, of course, careful design, quality materials and painstaking craftsmanship give it unduplicated dependability and endurance.

So if you're looking forward to the wonderful decade ahead—think how much more exciting it could be in the company of a 1960 Cadillac. See and drive it very soon.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

symphony concert until these singers should be available. Meanwhile Salomon's opponents made the most of the delay. The newspapers jibed at German musicians who came to this country with a great flourish of trumpets to "charm the money out of the pockets of John Bull." They did not hesitate to suggest that Haydn had met with little recognition in his own country, and would probably prove inferior to such players as Cramer and Clementi. Gallini, finding himself opposed by Salomon's enemies, made common cause with him; he applied for a licence for "entertainments of music and dancing" instead of opera, released David from his contract so that he could appear on March 11th "whether the Opera House was open or not" and engaged Haydn, Salomon, and his orchestra to appear at concerts in his new premises. So, after much delay, Haydn was allowed to prove his worth to the public.

Salomon's orchestra for the Haydn concerts was of good strength, varying in size from thirty-five to forty players, led by Salomon himself, with Haydn presiding at the keyboard. This orchestra, playing in the Hanover Square Rooms, which measured ninety-five feet by thirty-five feet, was the largest Haydn had ever had at his disposal.* The opening

* Larger orchestras had played Haydn's symphonies, e.g. the "Oxford" Symphony was written for the Concert Spirituel (60 players), but Haydn did not conduct it in Paris.



KLM is proud to be the Airline preferred by the

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



concert used an orchestra of 16 violins, 4 violas, 3 cellos, 4 basses, flutes, oboes, bassoons, trumpets, and drums, for the Symphony in D, No. 93, which was enthusiastically received, and the slow movement encored, greatly to Haydn's satisfaction, for such an honor was rarely given to an instrumental movement.

There was good reason for the honor. Apart from the merit of the symphony, there was the quality of its performance, which Haydn had striven to bring up to the standard of his own orchestra at Esterhaz. Whether he did this or not will never be known, but Dies records in his *Biographische Nachrichten von Joseph Haydn* how the composer behaved at his first rehearsal with the Salomon orchestra. The first three notes were played much too loudly for Haydn, who promptly stopped the orchestra and called for less tone. Three times he did this without getting a satisfactory result. Then Haydn heard a German player whisper in his own language to his neighbor: "If the first three notes don't please him, how shall we get through all the rest?" Haydn gave up trying to explain in speech, borrowed a violin, and demonstrated the tone he wanted to be produced. After that he had no more trouble with the passage. . .

The cost of maintaining a private orchestra and a composer able to produce up-to-date music on request was considerable. So long as

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

Haydn and Mozart were experimenting with strings, harpsichord, two oboes and two horns, the resources at their disposal were ample, and Haydn was exceptionally fortunate under Prince Nicolaus Esterhazy, for he was able to add flutes, trumpets, and drums, bringing his orchestra up to a total of twenty-six players. The time came, however, when the technique of orchestration reached maturity under these masters; the harpsichord was no longer necessary to hold together the harmonic structure of an orchestral composition, for the full choir of strings was balanced by a full choir of wood-wind and brass. . . .

Haydn's contribution to symphonic progress lay in his flexibility of expression. The use of wood-wind instruments was at last freed from the conventional splitting up of forces into *concertino* and *ripieno,* as they had been in the *concerti grossi.* Now the instruments intermingled in ever-varying proportions, acting sometimes as soloists and the next moment blending with the others in the instrumental choir. The long singing style of Haydn's slow movements, ornamented in a style that relied on variation of solo tone-colors far more than on the flexibility of the players' digital technique, was the feature that attracted most the attention of the Londoners, but later admirers have thought more of Haydn's spirited rustic finales, his harmonic surprises

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



GUARD RINGS OF RUBIES, EMERALDS OR SAPPHIRES

in plain colors or combined with diamonds in platinum,

Left: Emerald and diamond braided design ring **$600**

Right: Sapphires alternating with diamonds **$325**

Bottom: Sapphire ring **$125**
With rubies **$200**

Prices include tax

Chestnut Hill, Northshore, Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

and his transformation of the stately minuet into the jocular scherzo. The twelve Salomon symphonies are the foundation of the popular modern conception of a Haydn symphony: they, almost alone of his symphonies, are remembered.* Yet their superiority over his earlier works in this form is so marked that the decline of his apprentice and journeyman efforts before the splendor of his master works is no cause for surprise. In them and the last symphonies of Mozart the glory of the eighteenth century shone at its brightest. The urge for formal perfection had been satisfied, but in the moment of this satisfaction a new need had become evident. It had been there all the time, but the intellectual fashions of an "age of reason" had obscured the end to which their search for formal perfection was aimed.

* And, of course, the "Oxford" Symphony.

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC.
KEnmore 6-2076 and 2077

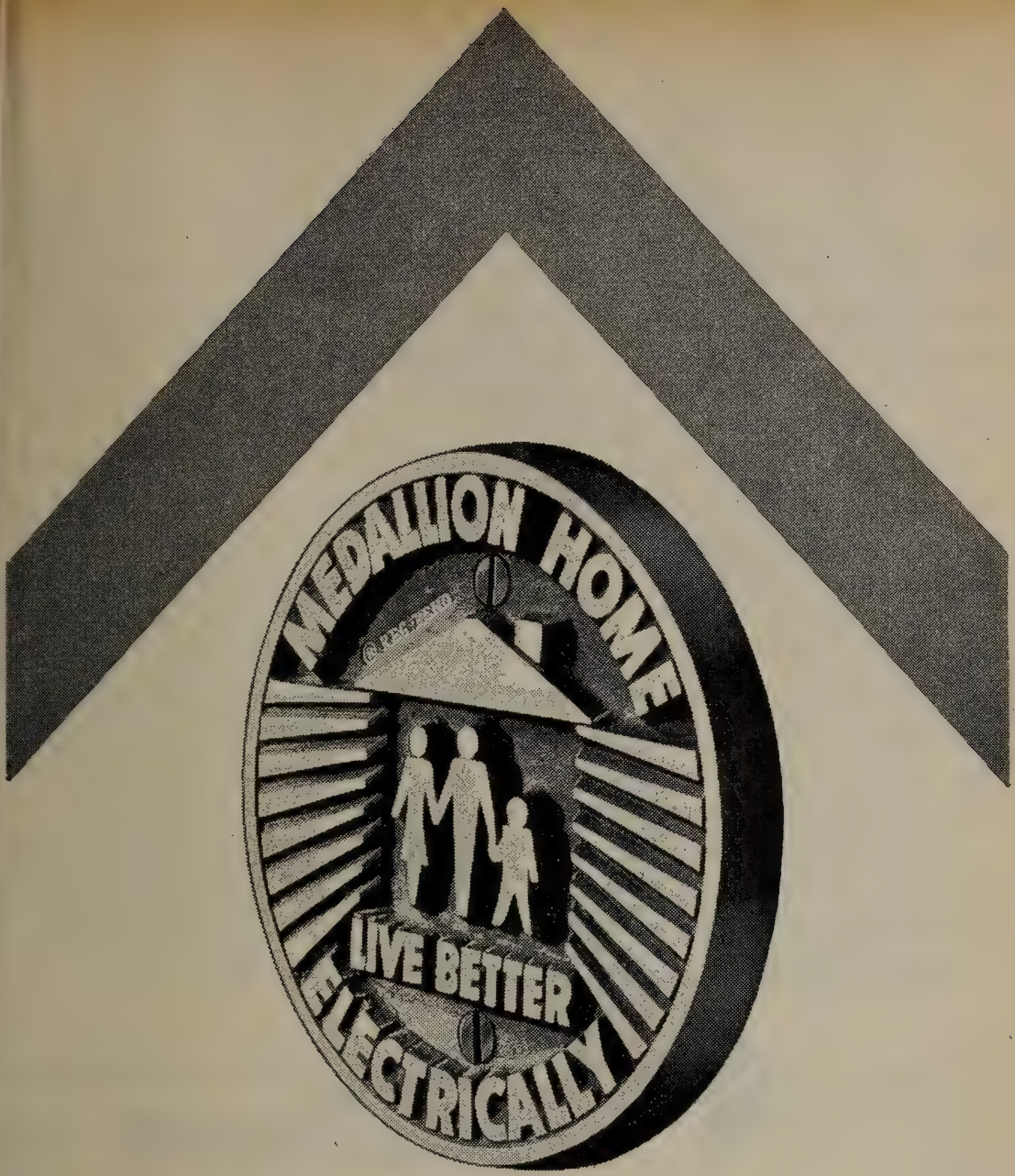
248 HUNTINGTON AVE.
opposite Symphony Hall



PASTENE WINES

Pastene offers a
complete assortment of
the choicest American wines,
bottled at the winery
in California—
for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

DON PABLO

By Norman Cousins

(Quoted from the "Saturday Review," December 12, 1959)

San Juan, P.R.

Pablo Casals is regarded by the people of Puerto Rico as one of their leading assets, along with one of the most attractive climates in the world, a bountiful sun, a view on the sea, and a congenial system of taxation. They know him as one of the great men of his age — not just for his musicianship but for his warmth as a person and as a citizen-at-large of the Twentieth century.

Don Pablo lives with his wife in an attractive villa near the sea on the outskirts of San Juan. The fact that he is now eighty-three and is not in the best of health may have caused him to reduce his concerts and his public appearances but he still works intensively with his music; he is still very much a part of the world. He sees and feels no separation between human creativity and human freedom.

Music helps to express the human spirit, helps to knit man together and make him whole. But the habitat of society must have a wholeness, too, if it is to serve man well. Therefore, there must be no disconnection between the arts of man and his institutions.

Don Pablo is a giant among men in spirit and creative stature, but physically he is delicately built, almost frail. He is buoyantly sym-

for superb footwear by master craftsmen



Joseph Antell

Boston **Wellesley**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

Where You Are Always Welcome to Save Money

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

pathetic in manner, managing to involve himself very quickly in the concerns or problems of his friends or visitors. His responses are unhurried, genuine, full. He was showing some of his original music manuscripts by Bach, and he remarked that Bach meant more to him than any other composer.

This was only one of several things he had in common with Schweitzer, I observed.

"My good friend Albert Schweitzer shares with me the belief that Bach is the greatest of all composers," Don Pablo said, "but we like Bach for entirely different reasons. Schweitzer sees Bach in complex architectural terms; he acclaims him as a master who reigns supreme over the great and diverse realm of music. I see Bach as a great romantic. His music stirs me, helps me to feel fully alive. When I wake up each morning I can hardly wait to play Bach. What a wonderful way to start the day."

If Bach was his favorite composer, what piece of Bach, then, was his favorite composition?

"Strangely, it is not a piece by Bach," he said. "There are many compositions by Bach that I cannot live without, but the piece that means the most to me was written not by Bach but by Brahms. Here, let me show it to you. I have the original manuscript."

14th Season

NEW ENGLAND
OPERA THEATER

BORIS GOLDOVSKY
Artistic Director

presents

VERDI'S Rigoletto

MOZART'S Cosi Fan Tutte

January 21 - 30

WILBUR THEATER
Boston

• •

Phone reservations BEacon 2-4245
Tickets at Wilbur Box Office
after January 17

Stop & Shop Gourmet Quiz for Early Comers

1. If you have basil in your kitchen, do you have:
   a. Mr. Rathbone b. a kettle drum c. a spice d. dense black rock
2. Which of the following is a processed cheese?
   a. Camembert b. American c. Brie d. Roquefort
3. What is Vichysoisse?
   a. battle of 1861 b. potato soup c. beet soup d. French actor
4. Where do you save cash on food . . . and get Top Value Stamps, too?
   a. Stop & Shop b. Stop & Shop c. Stop & Shop

ANSWERS:
1) c. a spice 2) b. American 3) b. potato soup 4) You're right!

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT



He took down from the wall, where it had been framed behind glass, one of the most valuable music manuscripts in the world now in private hands — Brahms's B-flat Quartet.

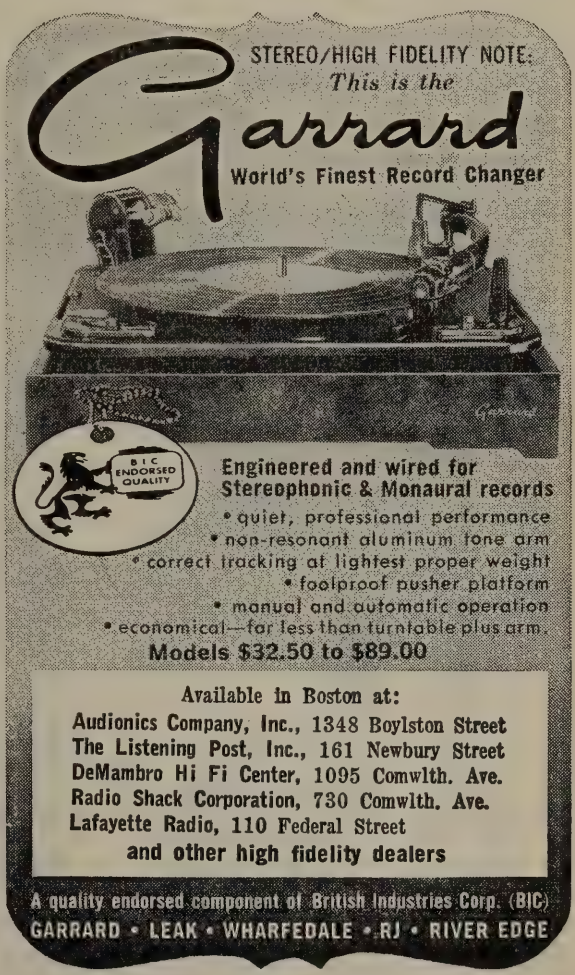
"Interesting, how I happened to acquire it," he said. "Many years ago, I knew a man who was head of the Friends of Music in Vienna. His name was Wilhelm Kuchs. One night in Vienna — this was before the war — he invited several of his friends for dinner, myself included. He had what I believe may have been the finest private collection of original music manuscripts in the world. He also owned an impressive collection of fine musical instruments — violins by Stradivarius and Guarnieri, among them. He was wealthy, very wealthy; but he was a simple man and a very accessible one.

"Then the war came. He was in his eighties. He had no intention of spending the rest of his old age under Nazism. He moved to Switzerland when Hitler moved into Austria.

"After the war, I went to see him in Switzerland. He was then more than ninety. I was eager to pay my respects. Just seeing him again, this wonderful old friend who had done so much for music, was to me a very moving experience. I think we both wept on each other's shoulder. Then I told him how concerned I had been over his collec-

For information about
ADVERTISING
in the
Boston Symphony Orchestra
publications
write or call
Advertising Department
Symphony Hall
CO 6-1492

• •



tion of manuscripts. I had been terribly apprehensive that he might not have been able to keep his collection from falling into Nazi hands.

"My friend told me there was nothing to worry about; he had managed to save the entire collection. Then he went and got some items from the collection — some chamber music by Schubert and Mozart to begin with. Then he placed on the table before me the original manuscript of the Brahms B-flat Quartet. I could hardly believe my eyes. I stood transfixed. I suppose every musician feels that there is one piece that speaks to him alone, one which he feels seems to involve every molecule of his being. This was the way I had felt about the B-flat Quartet ever since I played it for the first time. And always I felt it was mine.

"Mr. Kuchs could see that when I held the B-flat Quartet manuscript in my hands, it was a very special and powerful emotional experience.

" 'It is *your* Quartet in every way,' Mr. Kuchs said. 'It would make me happy if you would let me give it to you.' And he did.

"I couldn't thank him adequately then, but I did write him a long letter telling him of the great pride and joy his gift had brought to my life. When Mr. Kuchs replied, he told me many things about the history of the B-flat Quartet I had not known before. One fact in particular stood out. It is that Brahms began to write the Quartet just nine months before I was born. It took him nine months to complete it. We both came into the world on exactly the same day, the same month, the same year."

As Don Pablo spoke, he seemed to relive the experience. His features, unmarred by any hard lines, were so expressive that his words seemed merely to confirm the image. Indeed, his face had the dramatic power of a full Ibsen cast.

I asked Don Pablo whether any other individual compositions had special meaning for him.


International Flavor
• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry
ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

"Many pieces," he said, "but none that I felt owned me and expressed me as much as the B-flat Quartet. Yet, when I get up in the morning, I can think only of Bach. I have the feeling that the world is being reborn. Nature always seems more in evidence to me in the morning. And when I come back from my walk I always sit down at the piano and play Bach – generally the *'Wohltemperirte Klavier.'* Here is the passage I like."

He went over to the piano and began to play. I had forgotten that Don Pablo had achieved proficiency on several musical instruments before he took up the cello. He hummed as he played, then said that Bach spoke to him here – and he placed his hand over his heart.

"There is one other piece I must tell you about. This one, too, has special meaning. I think it is the piece I would like most to hear again during my last moments on earth. How lovely and moving it is. The second movement of Mozart's Clarinet Quintet."

Don Pablo played it. His fingers were thin and the skin was pale but they belonged to the most extraordinary hands I had ever seen. They seemed to have a wisdom and a grace of their own. When he played Mozart, he was clearly the interpreter and not just the performer; yet it was difficult to imagine how the piece could be played in any other way.

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston Telephone: COmmonwealth 6-5101

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

After he got up from the piano, he apologized for having taken up so much time in our talk about music instead of discussing the affairs of the world. I told him I had the impression that what he had been saying and doing was most relevant in terms of the world's affairs. In the discussion that followed, there seemed to be agreement on the proposition that the most serious part of the problem of world peace was that the individual felt helpless.

"The answer to helplessness is not so very complicated," Don Pablo said. "A man can do something for peace without having to jump into politics. Each man has inside him a basic decency and goodness. If he listens to it and acts it, he is giving a great deal of what it is the world needs most. It is not complicated but it takes courage. It takes courage for a man to listen to his own goodness and act on it. Do we dare to be ourselves? This is the question that counts — and not, must a man be helpless?"

New **PIANOS** **Rebuilt**



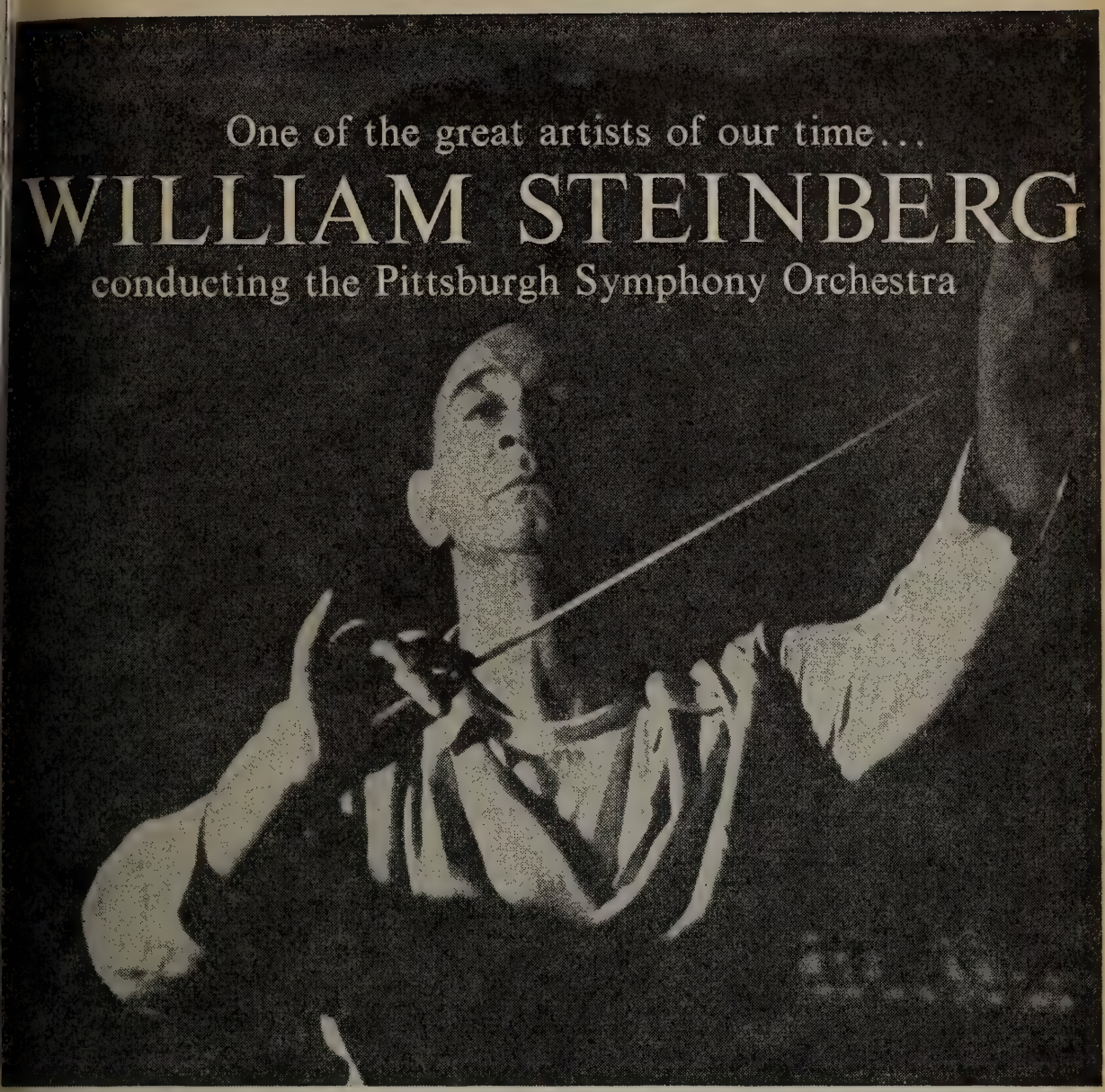
MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. **EXport 6-2224**
Members of Piano Technicians Guild



Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



Haydn: Symphony No. 94 in G Major, "Surprise"

Handel: Water Music Suite (arr. Harty)
available in Monophonic and Full Dimensional Stereo . . . . . (S)P-8495

Strauss: Suite from "Der Rosenkavalier"
Monophonic P-8423
available soon in Full Dimensional Stereo

the world's great artists are on Capitol RECORDS

GUSTAV MAHLER AND HIS FIRST SYMPHONY

By Bruno Walter

(Reprinted from the program of the Philharmonic Orchestra of Los Angeles)

It was in June, 1894, that a cry of indignation rose from the musical press in Germany. Gustav Mahler's First Symphony had been performed at the Music-Festival in Weimar and had aroused a hurricane of excitement. I remember my passionate interest at reading those furious attacks against the violent work, particularly against the third movement, the grotesque funeral-march and the eruptive Finale. I instinctively felt that this kind of attack could have been caused only by a most important and original work. The reports fascinated me and there was nothing I desired more intensely than to hear the symphony, to know the man whose imagination had produced something so new as this funeral march.

Destiny granted me the fulfillment of this wish. In September of the same year I stood – a young musician of eighteen years – in the office of the Hamburg Opera House where I had been engaged as a "coach" and there entered the room with hasty steps a strange personality: a man (not tall) lean, with oblong ascetic face, the extremely high and steep forehead framed by waves of black hair, fiery deep eyes behind spectacles – the very image of the poet E. T. A. Hoffmann's demoniacal "Kapellmeister Kreisler" (musically immoralized by Schumann's "Kreisleriana").

His looks, his words, his gestures and behaviour corresponded perfectly to the picture my imagination had formed of the author of such a fantastic Symphony. So I recognized Mahler – then first conductor of the Hamburg Opera – and I felt I finally had met genius alive:

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

one of the great masters who until then had spoken to me only by their works had entered my life in person.

In a minute my shyness disappeared before the very friendly way he addressed me and talked to me. The rather inaccessible, vehement, unpredictable man showed from the beginning only kindness and benevolence to me. He took interest in my talent, he introduced me gradually into his creative realm. I could take part in the glowing spiritual life of this great Faustian nature that was so eager to embrace whatever man had thought and felt, and so began a friendship between the great master and the young musician that lasted until Mahler's death in 1911.

The majority of the people who came in touch with him felt embarrassed in his strong and imposing presence, despite the kindness which belonged to the basic structural features of his being. The abrupt changes in his moods did not help to make them feel more comfortable. He was subject to inner disturbances which suddenly interrupted his tranquillity of mind and his talk. An expression of suffering which appeared on his face was so impressive that silence spread over the whole room.

These drastic changes from serenity to gloom and the vehemence of his temperament had often an intimidating effect, even on persons near to him. The reason for these strange moods was that the undercurrent of creative activity, with its haunting visions and thoughts, was stronger within him than his participation in the actual happenings of the moment and further, that his character combined contrasts of friendliness and severity, naïveté and wisdom, melancholy and humour, and so one always had to expect from him the unexpected.

In later years, of course, the vehemence diminished and his mood


BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
11 Large Supermarkets
WATERTOWN MT. AUBURN
NEWTONVILLE BROOKLINE
WELLESLEY STONEHAM
MEDFORD PORTER SQUARE
CHESTNUT HILL NORWOOD
AUBURNDALE

was often as described in his song *"Ich bin der Welt abhanden gekommen"* ("I am lost by the world"). Born romanticist and loving son of nature, he lived under the spell of her mysteries and more and more his life was dominated by one longing: he sought God. From his Second Symphony every work was an expression of his hopes, doubts, despair, visions, longing. But the First Symphony is not yet dictated by such feelings. In that confession of an exuberant youthful heart speaks the romanticist.

The first movement originally was named "spring and no end," gay as the second with its Austrian-Moravian dance-motives. Between the second and third movements we have to imagine the shock of a tragic event, from which originates that spectral-grotesque funeral march, a unique sound of despair, the deep hopeless night which is made still darker by the lightnings of irony and scorn.

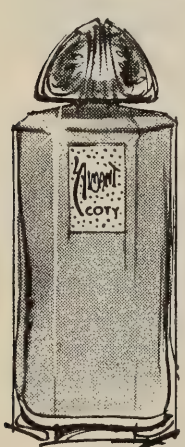
Then he unleashes the tempest of the Finale, a wild eruption, a life-and-death-struggle leading to a triumphant conclusion. And I am sure that this final triumph after a long struggle will prove symbolic for the fate of Gustav Mahler's work in its totality.

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: Telephone: HAncock 6-5050



Nothing makes a woman more feminine to a man

L'AiMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax

Jeepers Cr-r-eepers! Everything Really IS Coming Up Roses!



The good news is coming in fast these days. No sooner did AromaRama — the first movie *intentionally* designed to smell — arrive than our Chief Audio Engineer burst from his lab crying "Non eureka," which, crudely translated, means "Hooray, I can't do it." "Can't do" (an excellent motto!) referred, in this instance, to our quest for an amplifier capable of reproducing the thrilling living odor of the concert hall. *Burnt Output Transformer No. 5?* Dumkopf, this is last year's smell!

Continuing on in the same vein (avoiding the artery), the Great Payola Scare has cleared the air to such an extent one may now listen to the radio without being assaulted by singing farmers, Elvi, and psychotic delinquents with sinus trouble. Radio Shack again offers its fabulous 8-transistor portable for listening to broadcast music. Previous restrictions to news coverage and sporting contests are lifted! We have also made the set better looking than ever, without altering its *below*-discount-house *below*-never-undersold price of $29.95.

Radio Shack has produced another buying miracle, our record buyer having countered an extravagant offer with the highest of ideals and the lowest of bids — a winning combination in the non-R months. We are privileged to offer you the entire New Testament (verbatim, King James version) in a massive album of *26 twelve-inch LP records* at better than 50% off its regular $100 price. To be precise: $49.50. It weights 15 pounds and plays through in exactly 24 hours. If you have a favorite church, school, library or hospital, you should give it this splendid and unique "talking book." Radio Shack has the only supply available in the country and it is distinctly limited.

Recent visitors to our Audio Comparator hi-fi rooms included such notable musicians as Arthur Fiedler (with three delightfully quiet children), violist "Ruby" Green of the B.S.O., another "Ruby" (Newman) to whose orchestra most of us have tripped fantastically at one time or another, and hornist Jimmy Stagliano (also B.S.O.). This quartet, unfortunately, did not seriously deplete our inventories. Mr. Fiedler came to buy Liszt's Mazeppa, went away empty-handed; our Mazeppa buyer had been too busy with Lanza. Mr. Green came to show something to a friend. Mr. Stagliano came to sell us Boston stereo records and an idea for a loudspeaker. Mr. Newman, however, gladdened our hearts with a transaction, proving that one out of every four Boston musicians is a Radio Shack customer on any given day.

One final bit of cheer. The January issue of Hi-Fi Review magazine reports most favorably on our *Realistic* Electrostat-4 loudspeaker system. A comparison between it and similar units by JansZen and Allied revealed ours better in 5 ways: (1) smaller size, (2) lower price, (3) three component speakers vs. two for the others, (4) wider high-frequency dispersion, (5) more versatile balance control. Proving that although the buttons are bursting off our vest, we haven't yet lost all our marbles.

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

SYMPHONY NO. 1 IN D MAJOR

By GUSTAV MAHLER

Born in Kalischt in Bohemia, July 1 (or 7), 1860; died in Vienna, May 18, 1911

Completed probably in 1888, Mahler's First Symphony had its initial performance at Budapest, November 20, 1889. It was performed in Hamburg in the autumn of 1892, and through the efforts of Richard Strauss at Weimar, in June, 1894. The symphony was heard in Berlin as part of a Mahler program, March, 1896.

The first performance in the United States was at a concert of the Philharmonic Society of New York, December 16, 1909, Mahler conducting. The symphony was introduced at the concerts of the Boston Symphony Orchestra on November 23, 1923, when Pierre Monteux conducted. Dimitri Mitropoulos conducted it January 31, 1935, Richard Burgin on November 6, 1942 and October 28, 1955.

The orchestration requires 4 flutes (with 2 piccolos), 4 oboes, English horn, 3 clarinets, 2 clarinets in E-flat, bass clarinet, 3 bassoons, contra-bassoon, 7 horns, 4 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, triangle, tam-tam, harp, and strings.

The symphony was published in 1898. The printed score showed considerable revision, and the entire omission of a second movement, "A Chapter of Flowers."

WHEN Mahler sketched out the vast proportions of his First Symphony, he was a youthful idealist of soaring artistic ambitions and little recognition. He had written much, but his music lay in manuscript, unperformed. He had lit his torch from Wagner and Bruckner, steeped himself in the romancers of Germany's past — her poets and philosophers. But while his head was in the clouds, his feet were planted before the conductor's desk of one provincial theater and another, where there fell to him the "second" choice of operas by Lortzing or Meyerbeer. When he had the opportunity to conduct Wagner and Mozart at Olmütz, he could not bring himself to "profane" their music with the sorry forces at his disposal. That Mahler profited by his conductorial apprenticeship is indicated by the detailed command of orchestration shown in this symphony; also by his sudden success and popularity as conductor when the opportunity came to

W. W. WINSHIP INC.
Established 1776
Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience
BOSTON
WELLESLEY • NORTHSHORE

Sharon
MEMORIAL PARK
"The Man Who Cares, Prepares"
EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-3890



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

him in Leipzig in 1884. Mahler probably worked upon his First Symphony in the years 1883 and 1884, when he was second conductor at Cassel. The *"Lieder eines fahrenden Gesellen"* ("The Songs of a Journeyman," voice and orchestra) were also written about this time, and one of them found its way into the symphony.

His duties as conductor were far from inspiring. Where his heart lay is indicated by a pilgrimage to Bayreuth, where he was deeply moved by the disclosure of "Parsifal," and another to Wunsiedel, to sense the landscape of Jean Paul Richter. Having become a conductor of outstanding fame through engagements at Leipzig and at Prague, Mahler became Director of the Royal Opera at Pesth in 1888, and in 1889 had the opportunity to perform his symphony at a Philharmonic concert (November 20), before a public which had come to admire and respect his abilities in the highest degree. It must be reported that, with every good will towards their conductor, the Hungarian audience found the symphony perplexing.

It was with later experience that Mahler learned to abhor "programs" for his symphonies. This one was first heard with fanciful titles sanctioned by the composer. At the original Budapest performance, it was named as a "Symphonic Poem in two parts." Mahler, hoping perhaps to induce an understanding of his emotional approach, gave out a title for the subsequent performances in Hamburg and Weimar: "The Titan," referring to the novel of that name by Jean Paul, and these indications of the movements:

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

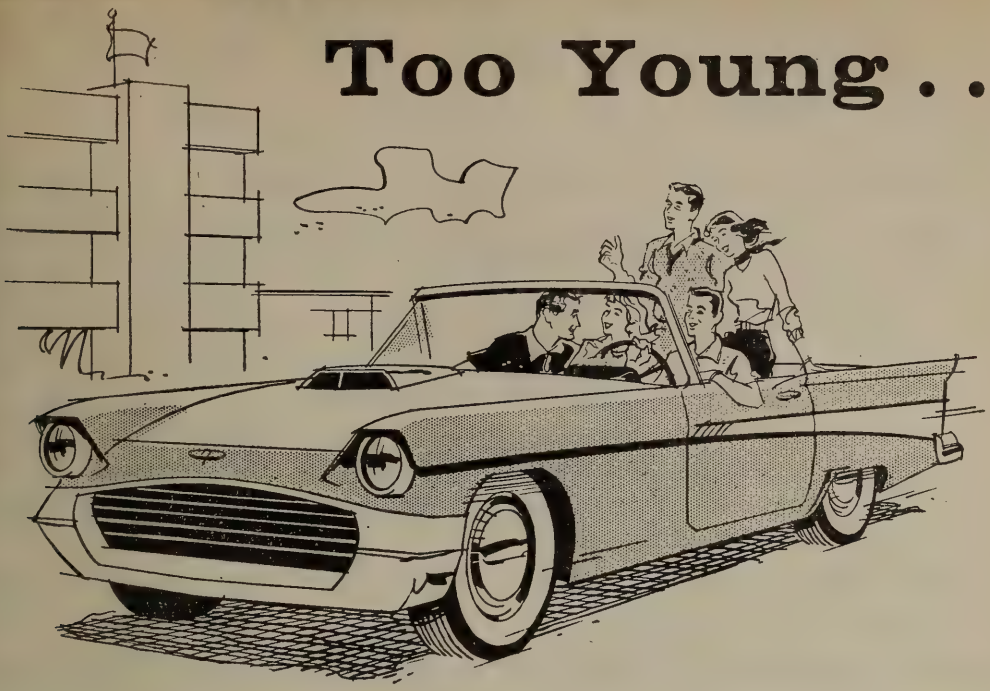
Since 

1832

J. S. WATERMAN & SONS
FUNERAL SERVICE

Too Much . . .

Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

"PART I. Days of Youth. Youth, flowers and thorns.

1. Spring without end. The introduction represents the awakening of nature at early dawn. [In Hamburg, it was called 'Winter Sleep.']
2. A Chapter of Flowers. [This movement, an *andante,* was omitted altogether after the Weimar performance.]
3. Full sail! (Scherzo.)

PART II. *Commedia umana.*

4. Stranded. A funeral march *à la* Callot. [At Weimar it was called 'The Hunter's Funeral Procession.'] The following remarks may serve as an explanation, *if necessary.* The author received the external incitement to this piece from a pictorial parody well known to all children in South Germany, 'The Hunter's Funeral Procession.' The forest animals accompany the dead forester's coffin to the grave. The hares carry flags; in front is a band of Gypsy musicians and music-making cats, frogs, crows, etc.; and deer, stags, foxes, and other four-footed and feathered denizens of the forest accompany the procession in comic postures. In the present piece the imagined expression is partly ironically gay, partly gloomily brooding, and is immediately followed by
5. *Dall' Inferno al Paradiso (allegro furioso),* the sudden outbreak of a profoundly wounded heart."

Mahler, composing, no doubt, in a spirit of romantic fantasy, probably wrote down such word images as occurred to him, in something of the free and ranging mood of Jean Paul, who, describing the intoxicating idealism and godlike virtue of his hero, could catch up a

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $3.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast ** – Affiliates of WQXR, New York

listener sufficiently attuned into a sympathetic transport. It was a state of mind in which Jean Paul, a Callot engraving, and a naïve French canon could merge into a single musical episode without inconsistency. Mahler had cause to learn that the general understanding was not so fancy free and pliable. There are those who must have the full story, if there is any hint of one. If there is a funeral march they demand the full particulars – and ask, "Who is being buried?"

Bruno Walter, a Mahler apostle early and late, thus describes the First Symphony in his sympathetic book on Gustav Mahler*:

"I should like to call the *First Symphony* Mahler's *Werther*. In it he finds artistic relief from a heart-rending experience. He does not illustrate in sound that which he had experienced – that would be 'program music.' But the mood of his soul, engendered by memory and present feeling, produces themes and influences the general direction of their development without, however, introducing itself forcibly into the musical issue. In that manner, a compact composition

* *Gustav Mahler*, by Bruno Walter, translated by James Galston. Greystone Press, N.Y., 1941.

• PIANOS
• RADIOS
• ORGANS
• MUSICAL TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

is born which, at the same time, is an avowal of the soul. It is not my intention to speak individually of the separate parts of the symphony.

"The brilliant first movement, with its youthful fervor, and the vigorous scherzo, with the charming trio, need no explanatory words and, in fact, could not be benefited by them in view of their musical abundance.

"The third movement, however, was, at the time, a new sound in music and its importance justifies a discussion. In the *Funeral March in the Manner of Callot* and the following finale the spiritual reaction to a tragic occurrence is transformed into music. In it the young composer relieves himself of his experience. In the vehemence of his emotions, Mahler was not conscious of his daring in expressing gloomily brooding despair and biting pain by this spectrally prowling canon, or by that music full of brazen derision and shrill laughter. The composition bears the imprint of ingenious inspiration, novelty, and unreserved veracity, and we need not be surprised at the fact that the first performance caused a great deal of perplexed wonderment. In the fourth movement, the raging vehemence of Mahler's nature breaks forth and, with relentless force, gains a triumphant victory over life.

• •

THE NEW ENGLAND CONSERVATORY
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

WEDNESDAY, FEBRUARY 10

A special concert to benefit the scholarship fund

Jesús María Sanromá
Renowned Pianist

Walter Piston
Distinguished Composer

James Dixon and the **CONSERVATORY SYMPHONY ORCHESTRA**

PISTON . . . . . Concertino for Piano and Orchestra
(Conducted by the composer)

SHOSTAKOVITCH . . . . . Symphony No. 10
(Mr. Dixon will conduct the Boston première of this work)

MOZART . . . Concerto in C major for Piano and Orchestra, K. 467

TICKETS: $2.50, $2.00, $1.50, $1.00

Jordan Hall Box Office, 30 Gainsborough Street, KE 6-2412

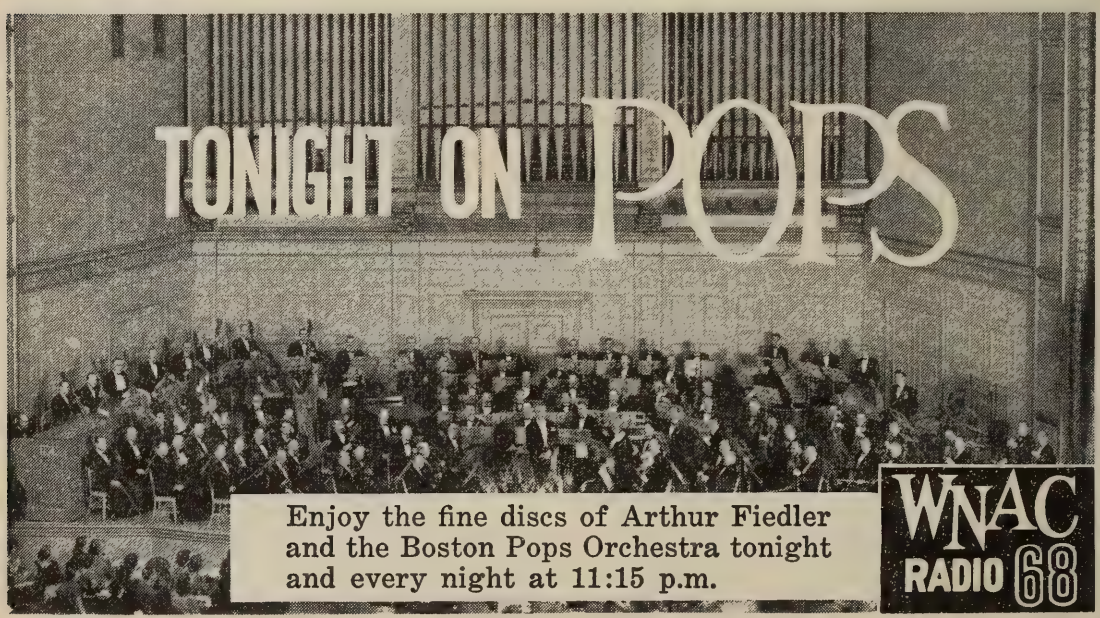
"Approximately in December, 1909 — that is, in the last year but one of his life — Mahler wrote me from America after a performance of the *First:* '. . . On the other hand, I was quite satisfied with this youthful sketch. How strangely I am affected by these works whenever I conduct them! A burning and painful sensation is crystallized. What a world this is that casts up such reflections of sounds and figures! Things like the funeral March, and the bursting of the storm which follows it, seem to me a flaming indictment of the Creator. . . .'

"This shows how the elemental power of expression of this music was able deeply to affect the composer after an interval of a number of years during which he had not heard it. The symphony has the typically unique power which the youthful work of a genius is able to exert by means of its superabundance of emotions, by the unconditional and unconscious courage to use new ways of expression, and by the wealth of invention. It is alive with musical ideas and with the pulse-beat of fervent passion."

• •

"Here is art," wrote Paul Stefan of the First Symphony in his "Gustav Mahler," "understandable in images, but still, at least in intention, severely symphonic. A 'program' is unnecessary. Apart from the digressions of the last movement, the work is not more difficult for hearers than for players, and one which stimulates a genuine interest in Mahler. It arouses a desire to become acquainted with his other works.

"How beautiful the introduction is, suggesting the melancholy of the Moravian plains over a long-sustained A, down to which the minor theme in oboe and bassoon dreamily sinks! Thereupon the upstriving fanfare of the clarinets; the fourth becomes a cuckoo-call



in the wood wind, a lovely song in the horns; then, still over the pedal A, a gradual rolling movement, first in the divided 'celli and basses, like the reawakening of the earth after a clear summer's night. The tempo quickens, the cuckoo's call becomes the first notes of the first *Lied eines fahrenden Gesellen: 'Ging heut' morgen über's Feld'* ('O'er the fields I went at morn'). The whole melody, here in symphonic breath, is sung softly by the strings, turns into the dominant, mounts in speed and strength, sinks back *pianissimo,* and is repeated. An actual repeat-sign; save in the scherzo-form, there is only one other example of this in Mahler, in the Sixth Symphony. A kind of development-section follows, but it really rather confirms the theme. The leap of the fourth now becomes a fifth, developed melodically through major and minor; the 'awakening' is repeated, the harp taking the tune; once again D major over the pedal A. A new tune in the horns; modulation, livelier play of the motives, with many an unrelated succession of ideas. Suddenly, in the wood wind, a theme of the last movement, immediately followed by a Brucknerish climax, on whose summit is heard the introductory fanfare, then abruptly the horn-theme and the fourths of the commencement. Then comes a kind of *reprise,* altered as Mahler nearly always does in later works

"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

(preferably shortened, not recommencing with the beginning!). Merrier still, ever livelier until the end; always in the principal key. The *Lied eines fahrenden Gesellen* fixes the entire character; no secondary theme, scarcely a development. But the music, dewy fresh, strikes the goggles from the nose of the peering critic. There follows a merry, dancing scherzo, an Austrian *Ländler* like those of Bruckner and Schubert, exquisitely harmonized and scored. A horn leads into the oldentime Trio. The *fahrender Gesell* has discovered a hidden village where people are happy as of yore. But precisely this merry-making recalls his own sad flight from love. After a long pause begins the third part with the rugged canon *'Frère Jacques.'** Muted drums beat out the 'fourth'; it sounds like the rhythm of a grotesque funeral *à la* Callot. A muted double-bass begins, a bassoon and 'cello follow, then bass tuba and a deep clarinet. An oboe bleats and squeaks thereto in the upper register. Four flutes with the canon drag the orchestra along with them; the shrill E-flat clarinet quacks; over a quiet counterpoint in the trumpets the oboes are tootling a vulgar street-song; two E-flat clarinets, with bassoon and flutes, parodistically pipe wretched stuff, accompanied by an *m-ta,* in the percussion (cymbals attached to the big drum, so as to sound thoroughly vulgar) and in the strings (scratched with the sticks). Discordant everyday life, which never lets go its hold. Then harps and wind take up a soft D, treat it as dominant, add the major third of G, and the violins sing the lay of the sheltering linden-tree. — Deliverance: *'Da wusst ich nicht wie das Leben tut, war alles, alles wieder gut.'* ('Then knew I not how life might be, and all again was well with me.') But the barrel-organ canon straightway starts up again, dies away finally and leads directly into the last movement. Raging, a chromatic triplet rushes downward, a theme from the development of the first movement announces itself, everything ferments and fumes, clinging fast to the key of F minor. Over a pedal on D-flat, the 'cello movement and the 'fourth' motive from the first part now sound triumphantly in D major. This relationship and similarity of the themes in different movements is still more emphatically developed by Mahler than by his predecessors. An even louder climax, where seven horns must be heard above everything, even the trumpets. They sound like a chorale from paradise after the waves of hell. Saved!"

* French nursery songs have apparently formed no part of the erudition of the German musical scholars. Ludwig Scheidermair, in his analysis (1902), seems to regard the theme as original with Mahler, remarking that it "suggests Mozart." Locating the theme, commentators have failed to remark on the grotesque character Mahler has given the bright tune by casting it in the minor mode, and introducing it in the double-bass, at a solemn pace.

[COPYRIGHTED]

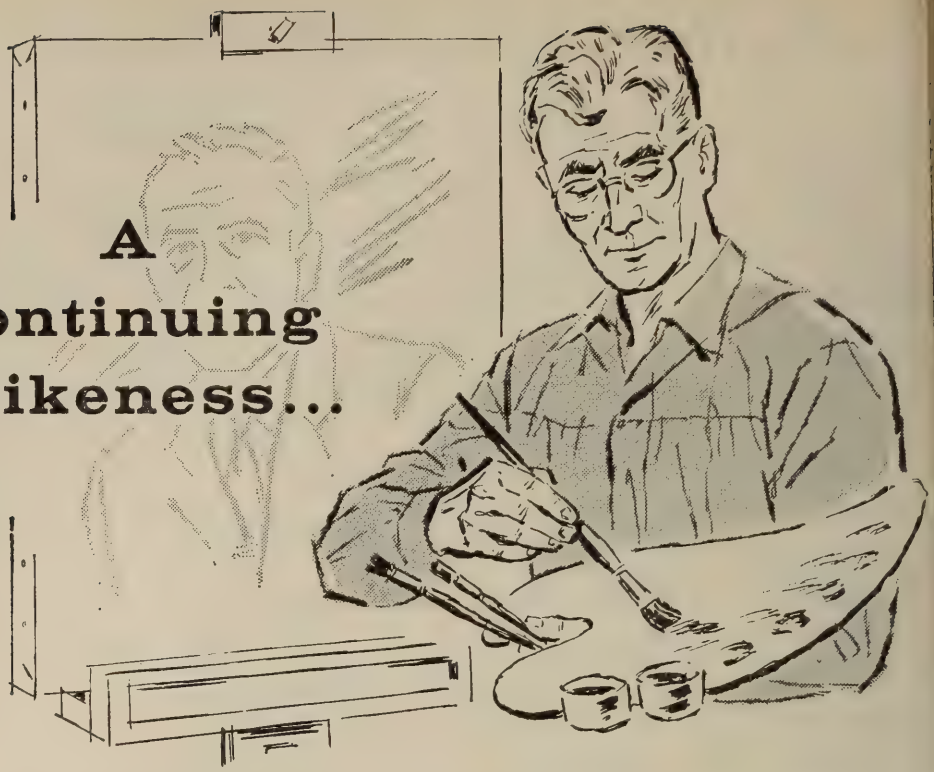
Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198*
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233*
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066*
	Violin Concerto (HEIFETZ)	LM-1992*
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228*
BLACKWOOD	**Symphony No. 1**	**LM-2352***
BLOCH	**"Schelomo" (PIATIGORSKY)**	**LM-2109**
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274*
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111*
	"Prelude to the Afternoon of a Faun"	LM-1984*
	Three Images	LM-2282*
DUKAS	The Apprentice Sorceror	LM-2292*
ELGAR	Introduction and Allegro	LM-2105*
FRANCK	Symphony No. 1 in D minor	LM-2131*
HAIEFF	**Symphony No. 2**	**LM-2352***
IBERT	**"Escales" (Ports of Call)**	**LM-2111***
D'INDY	**Symphony on a Mountain Air (HENRIOT-SCHWEITZER)**	LM-2271*
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (HEIFETZ)	LM-2314*
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314*
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237*
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984*
	"Mother Goose" Suite	LM-2292*
	Piano Concerto (HENRIOT-SCHWEITZER)	LM-2271*
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292*
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239*
	Serenade for Strings	LM-2105*
WAGNER	Excerpts (EILEEN FARRELL)	LM-2255*
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109

* Also a stereophonic recording.



A continuing likeness...

When you commission a portrait, you want a likeness that has the special quality of yourself.

And when you appoint an executor-trustee, to carry out your plans for the future of your family—you want to provide a "continuing likeness" of how you want these tasks performed.

For more than three quarters of a century, this Company has concentrated on managing the property of New Englanders and their families. Our purpose: to attain that character of administration that has the individual quality sought by the person who created the estate.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Tuesday Evenings at 8:30

The remaining concerts in this series will be as follows:

FEBRUARY 9
GREGOR PIATIGORSKY, *Cello Soloist*

MARCH 1

MARCH 15

APRIL 19

BALDWIN PIANO

RCA VICTOR RECORDS

The Friends of the Boston Symphony Orchestra are an integral part of a family that has created and nurtured orchestral music in this city.

The Orchestra would not command the international position which it does if each member of the family did not continue to fulfill his unique function.

You are invited to become a Friend of the Boston Symphony Orchestra.

The Friends would not exist without the Orchestra. The Orchestra could not exist without the Friends.

THE FRIENDS

of the

BOSTON SYMPHONY ORCHESTRA

Symphony Hall Boston 15



GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE – CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

Violins

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

Violas

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

Cellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth
Harold Farberman

Percussion

Charles Smith
Harold Thompson
Arthur Press

Harps

Bernard Zighera
Olivia Luetcke

Piano

Bernard Zighera

Library

Victor Alpert
William Shisler



Baldwin



"Your piano is superb; it has no equal."

Zino Francescatti

ZINO FRANCESCATTI

SYMPHONY HALL

Sunday Afternoon, January 17, 1960

160 BOYLSTON STREET, BOSTON

Baldwin

BALDWIN GRAND PIANOS • ACROSONIC VERTICAL PIANOS • HOWARD SPINET PIANOS
HAMILTON STUDIO PIANOS • BALDWIN ELECTRONIC ORGANS • ORGA-SONIC SPINET ORGANS



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

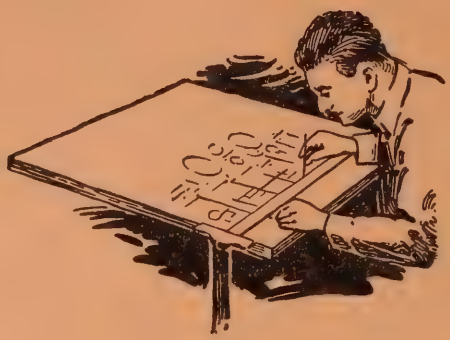
• F •

SEVENTY-NINTH SEASON

1959-1960

Tuesday Evening Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.
ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN
J. DEANE SOMERVILLE



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

Without obligation on your part, we would be happy to act as your insurance architects. Please call us at any time.

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST

in association with

OBRION, RUSSELL & CO.

When You Think of Insurance . . . Think of us!

108 Water Street **Boston 6, Massachusetts**

LA fayette 3-5700

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

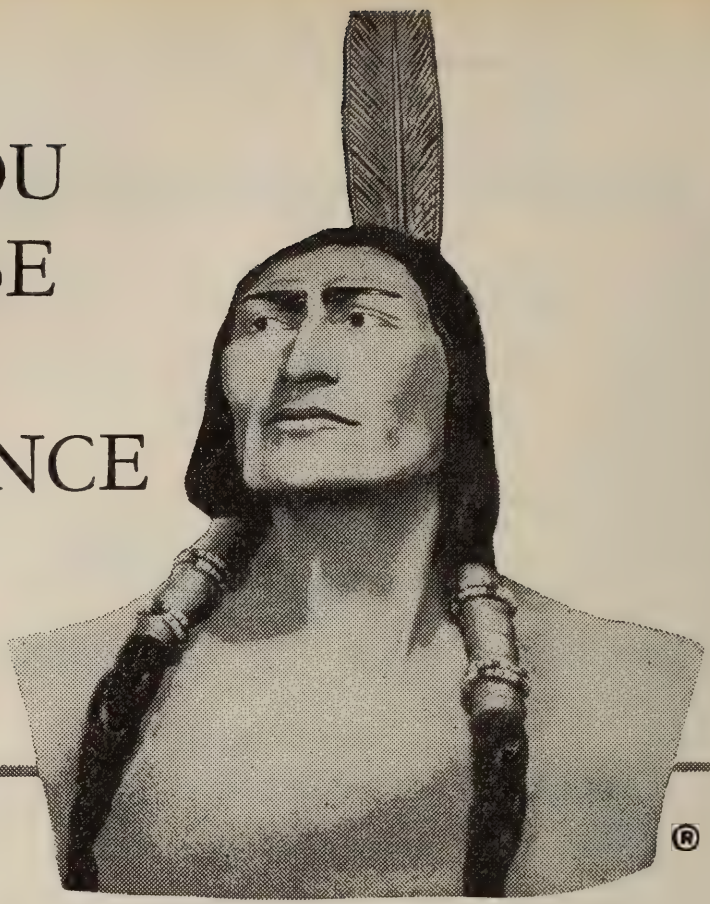
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program 7

NOTES

Mozart (Symphony No. 39) . . . 9
Kirchner (Toccata) 20

ENTR'ACTES

From a Trickle to a Torrent (*J. N. B.*) 36
Curtain of Sound (*Howard Taubman*) 44
The Role of the Conductor: Medicine Man and Conjurer (*Paul Henry Lang*) 50

NOTES

Dvořák (Concerto in B minor for Cello) 56

Symphoniana

IN THE GALLERY

The exhibitions in the Gallery this week consist of ceramics, colored prints and models. There are plaques by Henry Schwarz of the Museum School, and Reuben Green, who is a member of the viola section in the Boston Symphony Orchestra. The ceramics are loaned by the Boris Mirski Gallery. The exhibition of color prints is loaned by the Print Department of the Boston Public Library under the direction of Arthur W. Heintzelman. They consist of woodcuts, etchings, lithographs and serigraphs by contemporary Italian, French and American artists.

Two scale models of projected buildings are also on exhibition. One, shown by courtesy of the Convention Bureau of the Chamber of Commerce, is for the planned Auditorium in the Prudential Center Development. The other is for a large apartment building now under construction at Beacon and Fairfield Streets.

• •

Mr. Green has kindly provided an explanation of his work:

"There is in pottery a connection with the earliest traditions of civilization and culture.

"Ceramics may be defined as the art



MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



The Culotte

leads the fashion parade southward —ours a hostess pajama of Arnel jersey featuring a softly turned collar and a wide gold belt. White, Green or Red.

Sizes 10-16 **$45.00**

416 Boylston St.
Boston 16
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

of making permanent objects of usefulness and/or beauty by the application of heat to earthy new materials. The word 'ceramics' stems from the Greek. In Athens about 600 B.C. there was an entire district devoted to the making of pottery called Kerameikos; hence the word Ceramic which is derived from the word Kerameia, meaning pottery.

"These Mosaics are the result of my collaborative effort with Mr. Henry Schwartz, a Boston artist now teaching at the Boston Museum School. Mr. Schwartz creates the design, which is the most important element in the work, and I do the technical work.

"Mosaics, as we have worked with them, are essentially a process of inlaying, in patterns, small pieces of colored ceramics called tesserae. In our work we have tried to combine the ancient methods with contemporary ways. The overall design is of essential importance. However, for orientation purposes, I will attempt to give the idea behind these works.

"*The Team* represents athletes of many ages, starting with the form of the Gladiator on the right to the football player on the left.

"*The Sculptor* represents the sculptural treatment of the Sphinx and its various stages of development.

"*The Eternal Light* represents biblical symbols centered around the Ten Commandments.

"*The Conductor* represents the various positions of the leader as seen from the audience, and above him the music is suggested by acute shapes and vivid colors."

• •

GREGOR PIATIGORSKY

Gregor Piatigorsky was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but it was the violoncello which he mastered and made his instrument. Migrating to Berlin after the first war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler.

(Continued on page 34)



filene's

Boston
Belmont
Chestnut Hill
Wellesley
Winchester
Hyannis
Northshore,
Peabody

Young Bostonian Shop

You'll feel new spirit, new verve, new graceful animation with the dramatic endowment of fashion on your sleeves . . .

Kimono sleeves

gather wide-spread momentum on a silhouette divine. A shape to fulfill the promise of femininity making the most of your waistline . . . expressing the mastery of line and cut in sheer wool. Gendarme navy, sizes 12-18, fifth floor. $49.95

On sale at Filene's Boston only



Madam, don't you believe it!

"Women are all heart, no head"

You would think this tired old saw would have died with the passage of the 19th Amendment. Why, today women are so shrewd they own half of America's personal wealth! But still you hear that women live by intuition, not intelligence. Of course, at Old Colony we know better. We're overjoyed to state that our Federal Street offices are visited by a goodly number of customers who "wear satins and laces and smell of cologne."

"Bankers are all head, no heart"

This claptrap is every bit as inaccurate — and even more unkind. Old Colony officers are real softies. Oh, we're hard-headed and steely-eyed when it comes to protecting and managing your funds. But we'll wager you'll find more genuine understanding and sincere human concern for your problems at Old Colony than at any place this side of church. There, we said it and we're glad.

By way of gently introducing ourselves, madam, we hope you will let us send you "A Primer for Investors." If you're not already an expert on stocks and bonds, this little booklet will start you on your way.

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:15



OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.

Allied with THE FIRST NATIONAL BANK OF BOSTON

Sixth Program

TUESDAY EVENING, FEBRUARY 9, *at* 8:30 *o'clock*

MOZART . . . . . Symphony No. 39, in E-flat major, K. 543

I. Adagio; Allegro
II. Andante
III. Minuetto; Trio
IV. Finale: Allegro

KIRCHNER . . . . . Toccata for Strings, Solo Winds and Percussion
(Conducted by the composer)

INTERMISSION

DVOŘÁK . . . . . Concerto for Cello, in B minor, *Op.* 104

I. Allegro
II. Adagio ma non troppo
III. Finale: Allegro moderato

SOLOIST
GREGOR PIATIGORSKY

BALDWIN PIANO RCA VICTOR RECORDS


sun savoir-faire
— everywhere at
R.H. Stearns
Boston • Chestnut Hill

SYMPHONY NO. 39, IN E-FLAT MAJOR, K. 543

By WOLFGANG AMADEUS MOZART

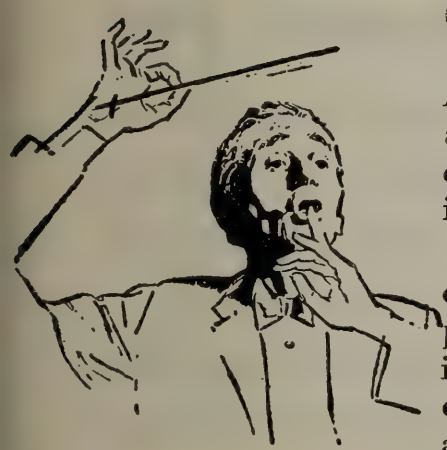
Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

The symphony was completed June 26, 1788.

The orchestration includes: 1 flute, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

CERTAIN great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer — the lovely E-flat, the impassioned G minor, and the serene "Jupiter" (June 26, July 25 and August 10, 1788). We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three

---



sotto voce

A conductor and 103 musicians interpret a delicate passage with expert finesse. But *quietly*, so that each note can speak for itself.

Here at Rockland-Atlas, every officer in our Trust Department is a specialist in his particular field, be it investments, administration, or operations. Their *harmonious* cooperation with testators, beneficiaries and attorneys marks the Rockland-Atlas trust relationship.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

rarefied flights into a new beauty of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Speculation on such mysteries are these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan,* Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers – arias, trios, piano sonatas "for beginners," a march – various pieces written by order of a patron, or to favor some singer or player.

Perhaps what is most to be marvelled at in the composer Mozart – a marvel even exceeding the incredible exploits of a later, "Roman-

TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford



VIOLIN: Spade-shaped and played with a bow of enormous length, the 9th-century *vielle* or *fiedel* is the first known bowed instrument to appear in Europe. Descending through many shapes and sizes, it reached an approximation of its modern form in the *viola da braccio* ("arm viol") of the Italian Renaissance. Because the violin could communicate delicate shades of feeling, it soon became the queen of instruments. During the Baroque, whole dynasties of great Italian violin-makers flourished. Three generations of Amatis and their pupil Stradivari brought the tradition and era to a dazzling climax. From the Classic to the Modern period, composers made increasing demands of the violin; while Mozart's *soloists* were seldom expected to play above a^3, Richard Strauss felt that g^4, was not excessive for the violins of the orchestra. Today, violins outnumber all other strings together in the orchestra.

VAULTS: . . . are pretty much taken for granted in banking. But there *is* a difference in vaults and safe-deposit facilities. At The Merchants you can rent a small safe-deposit box at a nominal charge for your family's valuables, or a section of our fireproof, floodproof vault at our Copley Office for bulk storage of an art collection. We can safeguard your personal portfolio of stocks . . . or all your firm's securities. Just call us for details!

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831
MEMBER F.D.I.C.

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

tic" century — is his success in not being limited by the strait-jacket of petty commissions. From the operas where, in an elaborate production his name appeared in small type on the posters (if at all) to the serenades for private parties, he gave in return for his small fees music whose undying beauties his patrons did not remotely suspect. Shortly after his death the three symphonies in question appeared in publication, and were performed, their extraordinary qualities received with amazement, disapproval in some quarters, and an enthusiasm which increased from year to year. The three great symphonies (destined to be his last) were closed secrets to his friends who beheld the famous but impecunious young man of thirty-two adding three more to the thirty-odd symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of *Don Giovanni* in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. His

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

operas brought him nothing more than a small initial fee, and the demand for him as pianist had fallen off. His diminished activities were scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony† on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: "At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for

* Koechel lists only one other symphony by Mozart in a minor key — the early symphony in G minor, No. 183 (1773).

† Save four poignant dissonances at the climax of the introduction.



ONLY *the* STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

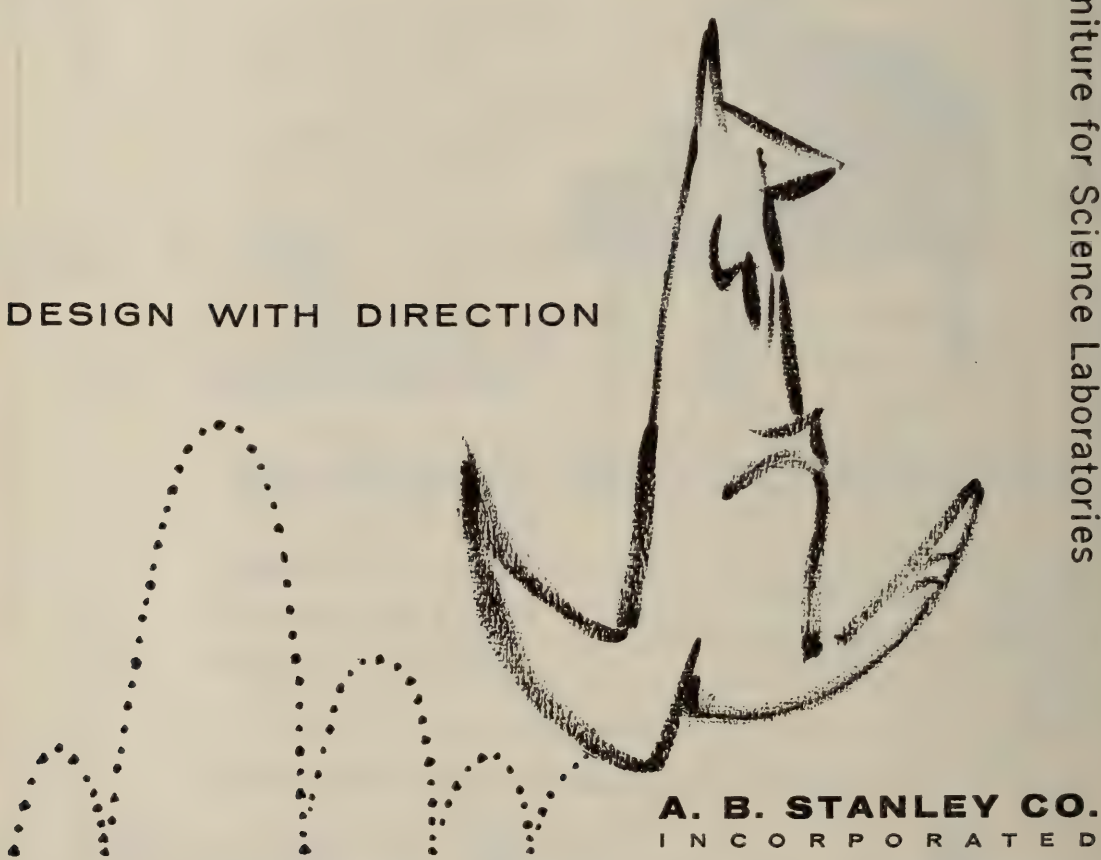
ROBERT G. WIESE
Scudder, Stevens & Clark

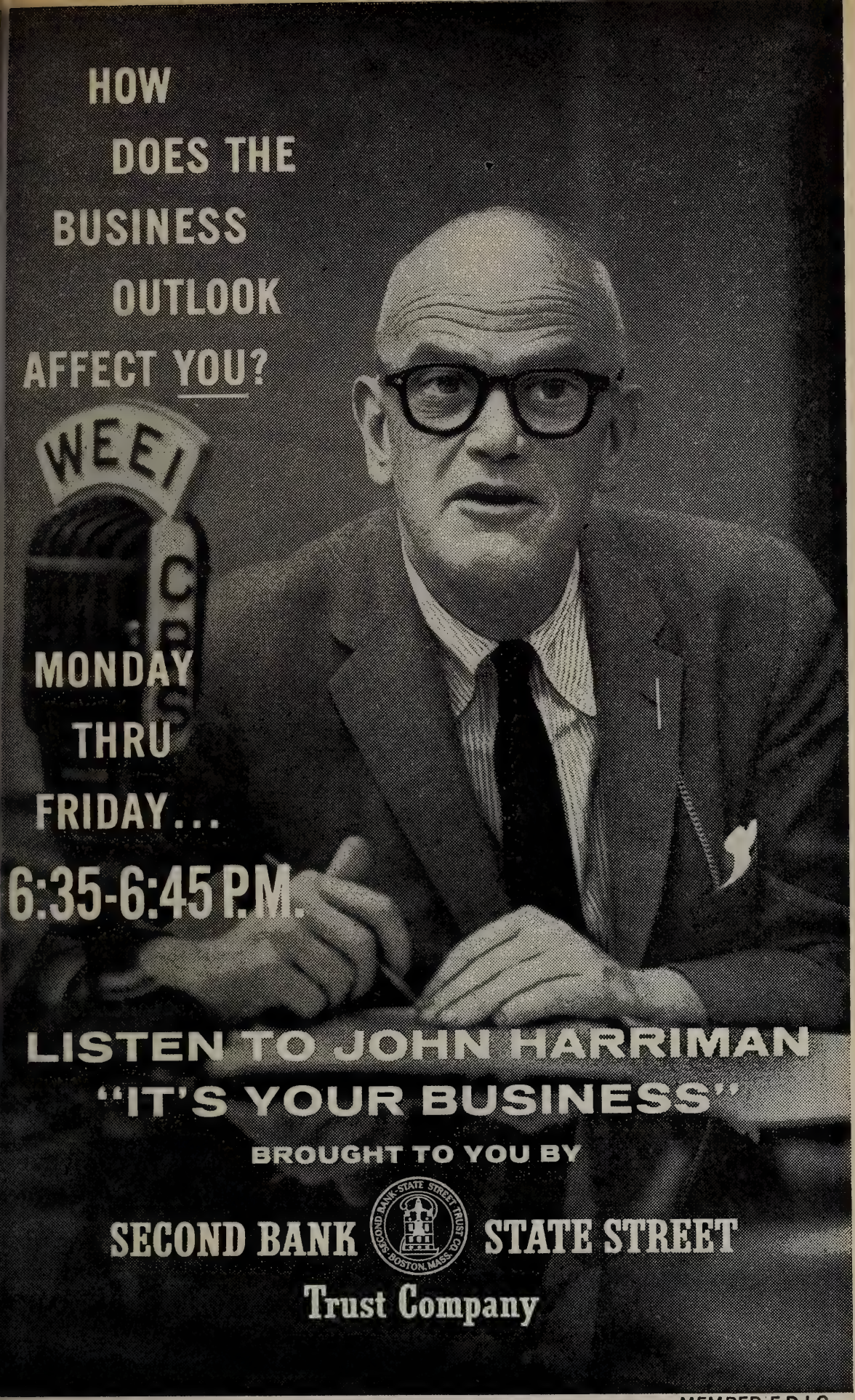
RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a trio, and under June 26 a march, piano sonata, the adagio and fugue for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) — the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer" to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half — the equivalent of two hundred dollars — in Mozart's case. He expected little in return — no exquisite symphonies or operas to set Austria afire — a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient.




HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: "Too much for what I do — not enough for what I can do."

• •

Mozart uses no oboes in his E-flat symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.

[COPYRIGHTED]



SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Molto tranquillo

It's a wonderful feeling of peace and satisfaction to know that you have planned well for the security of your family's future — through an estate program with the United States Trust Company.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



orchestration

. . . is as important to the
performance of a symphony bassoonist as Home Office support and
cooperation are to your local insurance agent.
Companies of the Boston Insurance Group bring this
cooperation to more than 8,000 Independent Insurance Agents
throughout the United States, its Territories and Canada.
An organization of 68 strategically
located Boston "Local Home Offices"
helps agents serve Boston policyholders better.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT

Equitable Fire Insurance Company, Charleston, South Carolina

Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

TOCCATA FOR STRINGS, SOLO WINDS AND PERCUSSION

By LEON KIRCHNER

Born in Brooklyn, New York, January 24, 1919

Composed in December, 1955, Kirchner's Toccata was first performed by the San Francisco Symphony Orchestra on February 16, 1956.

The Toccata calls for a string orchestra with the following solo wind instruments: oboe, clarinet, bassoon, horn, trumpet, trombone, and the following percussion: side drum, tenor drum, bass drum, celesta, xylophone, tambourine, tam-tam and cymbal.

This work is eligible for the American International Music Fund recording project.

WHEN his Toccata was performed in San Francisco, Mr. Kirchner provided the following statement about his score: "The word *Toccata* traditionally refers to a keyboard composition in so-called 'free' idiomatic keyboard style. Chords, scale-like passages, contrasting tempi in quickly changing scenes characterize this form. An early precedent was established (c. 1600) in which the structural elements of the keyboard toccata were utilized in pieces for brass. The orchestral medium also offers ample opportunity for the presentation of these characteristics, and composers have often availed themselves of it.

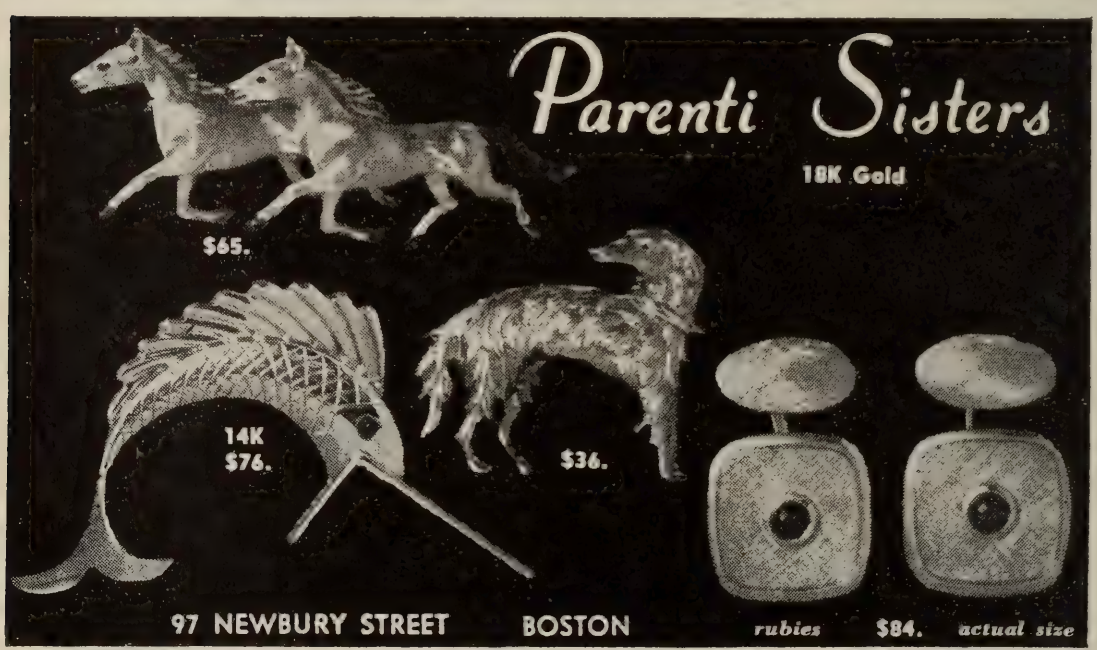
"The Toccata for Strings, Solo Winds and Percussion is a compara-

Aeolian-Skinner Organ Company

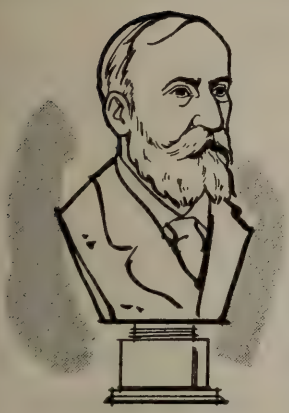
Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC

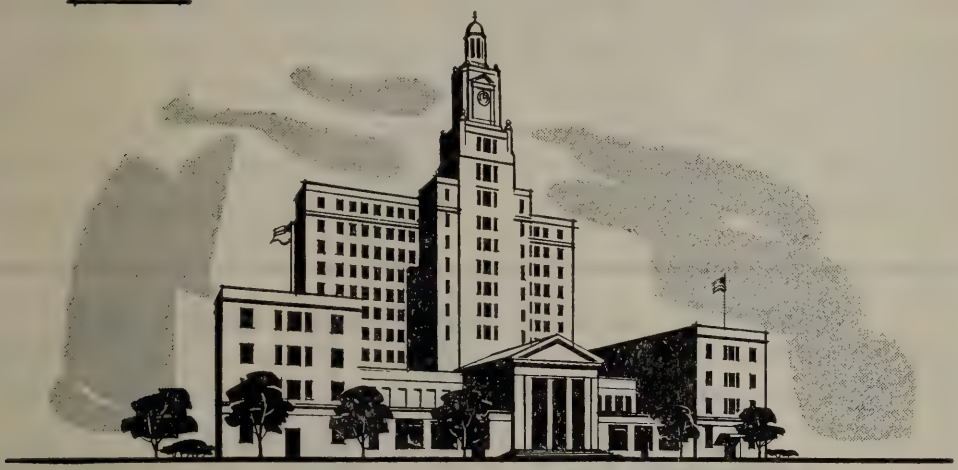
Joseph S. Whiteford, President and Tonal Director



IN 1835...



...Charles Camille Saint-Saens was born in Paris. Forty-two years later his greatest work, *Samson et Dalila*, was presented at Weimar and won him international acclaim.



. . . mutual life insurance was born in America when New England Life was awarded its charter by the Mass. State Legislature. Murals in our Copley Square Home Office show the charter-signing ceremony as well as other significant early American scenes. Visitors are always welcome.

NEW ENGLAND
Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA — 1835

tively short, one-movement work divided into four sections. The first section is an exposition, the second a development; a slow movement which follows is based on the theme stated by the wind instruments at the outset of the work. The fourth section provides a recapitulation and coda."

The following description of this piece was contributed by Alexander L. Ringer in the *Musical Quarterly* for April, 1956:

"The Toccata is also another instance of Kirchner's personal style which miraculously blends ingredients usually considered irreconcilable because they hail from both Schönberg and Stravinsky. On the whole, though, perhaps owing to the nature of the original request, the considerable feeling of tonality that pervades large portions of the piece and the general metrical simplicity have little precedent in his total *œuvre*. Kirchner likes to refer to Schönberg and Sessions as the men who most decisively influenced his musical orientation. The Toccata suggests that Beethoven may well be the man to complete the triad of mentors. Not only is the total effect of this relatively short composition direct and 'big' in the manner of the third *Leonore* Overture; more specifically, one is reminded of Beethoven by the imaginative treatment of melodic and rhythmic germ-cells including the proverbial 'victory' motif, no less than by the astonishing ideas

BOOK CLEARING HOUSE
423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16
BOOKS ON ALL SUBJECTS (including latest technical and scientific)
Largest Selection of Paper Books
RECORDINGS (stereo and monaural) FOR ALL TASTES
Phone and Mail Orders Invited

HIRE A
Cadillac
LIMOUSINE
from
ROBIE Cadillac RENTING SERVICE



434 Newbury Street, Boston
KEnmore 6-6823
95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company



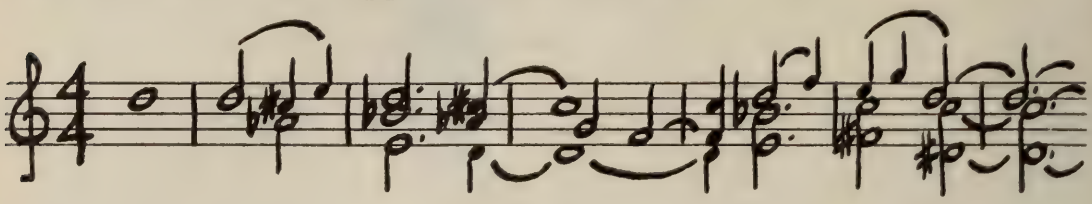
From our exquisite spring and summer collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

springing from apparently quite insignificant, at any rate not very distinguished, thematic material.

"The principal melodic idea is stated by the wood-winds at the very outset. Its motivic essence consists of the note D followed by a motion from the lower to the upper neighboring tone.



After an eerie sound produced by string harmonics with celesta support, the strings briefly elaborate the initial material, whereupon an accelerando leads to the exposition of the basic rhythmic patterns. Dotted rhythm appears under various guises. Furthermore, characteristic offbeat accents, well known from other Kirchner pieces, impose themselves with increasing vigor. Eventually, part of this rhythmic equipment is combined with a chord that is to assume some coloristic significance later on. An emphatic gesture by the low strings in unison, topped off by a delicate celesta chord and a rhythmic reminiscence on the snare drum, concludes the exposition.

"The development begins andante with an expressive trio of oboe, clarinet, and solo violin. Gradually the strings resume their rhythmic

BOCA GRANDE PALM BEACH

Tat Saunders INC.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

Croissant Brioches

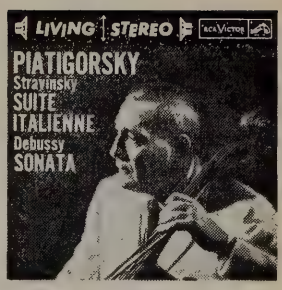
Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Piatigorsky

THIS CONSUMMATE ARTIST, THE WORLD'S OUTSTANDING CELLIST, PERFORMS WITH DEEP EMOTIONAL POWER IN LIVING STEREO ON **RCA VICTOR RECORDS** EXCLUSIVELY.





Above album also available on regular L.P. Other Piatigorsky albums (Monaural only): Beethoven: Trio, Op. 3; Trios, Op. 9, Nos. 1 and 3 (with Jascha Heifetz and William Primrose); Hindemith: Sonata, and Barber: Sonata.

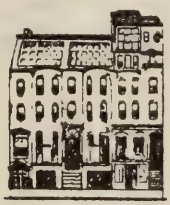
RCA VICTOR
RADIO CORPORATION OF AMERICA

percussive function and the accelerando gets the rhythmic workout into full swing. The slower second half of the development, on the other hand, makes greater use of the initial melodic material. Again an accelerando – agogic fluctuations are an integral part of Kirchner's formal approach – leads to the varied recapitulation, which reverses the order of the exposition. As a result the motion is slowed down only shortly before the end, and the initial wood-wind idea now assumes the additional task of preparing the concise and rapid coda."

• •

Leon Kirchner's Sonata Concertante for Piano and Violin, composed in 1952, was performed at a concert of chamber music in the Berkshire Festival on July 29 last, when Alexander Schneider was the violinist and the composer the pianist. He joined Aaron Copland and Lukas Foss in the Composition Department of the Berkshire Music Center. The present *Toccata* was performed by the school orchestra.

Leon Kirchner, born in Brooklyn (which was incidentally the birthplace of Aaron Copland and Roger Sessions), went with his family to California when he was nine years old and has lived in that State for the greater part of his life. He studied theory with Albert Elkus and Edward Strickland at the University of California in Berkeley, also



JOHN MASON BROWN
***Lecture:* "Seeing Things"**
Tuesday, February 16, at 11 a.m. in John Hancock Hall
Tickets: $3.20 and $2.65 including tax at
THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories – displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.

Enjoy THE MODERN CONCEPT IN *Stereophonic Hi-Fi*



Here is a splendid example of Lafayette's TRUE STEREO HI-FI, completely assembled and installed in handsome modern cabinets, ready to play. This system, the work of Lafayette electronic experts, eliminates any problems of wiring, drilling, mounting, connecting or finishing. You merely turn the switch for incomparable listening pleasure.

Other Stereo Hi-Fi components and cabinets available as completely assembled units.

Lafayette Radio

110 Federal Street, Boston

taking lessons from Ernest Bloch. In 1942 he studied with Roger Sessions in New York. After serving with the armed forces, he returned to take his degree at the University of California, where he subsequently taught. He has been Associate Professor at the University of Southern California and is now Professor at Mills College in Oakland.

His works, in addition to the Toccata and the *Sonata Concertante* mentioned above, include *Letter* and *The Times are Nightfall,* for soprano and piano (1943); *Dawn,* for chorus and organ (1946); Duo for violin and piano (1947); Piano Sonata (1948); String Quartet (1949); *Of Obedience* and *The Runner,* after Walt Whitman, for soprano and piano (1950); *Sinfonia* (N. Y. Philharmonic, Jan. 31, 1952); Piano Trio (1954); Piano Concerto (N. Y. Philharmonic, Feb. 23, 1956, the composer as soloist).

• •

As long ago as October, 1949 (in the *Musical Quarterly*), Richard Franko Goldman wrote prophetically of Leon Kirchner, largely on the basis of his Duo for Violin and Piano and his Piano Sonata. "It is not necessary to urge remembrance of his name; it will be heard often enough to impress itself. It is a joy not to have to write that Kirchner is talented or promising; one can write that of at least several dozen others. Kirchner is already the real thing; he is a composer whose music can stand being heard on programs with the music of anyone writing today. . . . Few composers can proportion music of rhapsodic glow so that it does not weary by excess of tone or of length. It is his

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group





THE CADILLAC "V" AND CREST interpreted in Rubies and Diamonds BY HARRY WINSTON, INC.

Where Craftsmanship is a Creed!

There are, to be sure, many ways to learn the story of Cadillac craftsmanship. But the best of these—and certainly the most enjoyable—is simply to inspect and drive a 1960 Cadillac. Every exquisite detail of its interior, for instance, reveals a skill and care in execution that are unique in motordom. Every graceful, tight-fitting body line evidences the rare devotion lavished on its final assembly. And every silent, solid mile on the highway speaks eloquently of Cadillac's great over-all soundness of construction. We suggest you visit your dealer—and see how fine a motor car can be when craftsmanship is the irrevocable creed of its maker.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

sense of proportion, perhaps more than any of his other gifts, that stamps Kirchner as a composer who commands himself and his medium absolutely. This control is apparent in the absence of padding, of vulgarisms, of passages that sound labored, of noise designed to be shocking or merely to be soothing. . . . Kirchner's music recalls Bartók, the most elusive of 20th-century composers, who cannot be imitated and who can only rarely be evoked. Kirchner's music has something of the same darkness, the same poetry, the same disquieting hiddenness; but with Kirchner, as with Bartók, this is a product of temperament and not simply of mannerism.

"The idiom is chromatic, violently dissonant, drivingly rhythmic; the design is clean, the elements succinct. There is every mark of high style, and no evidence of writing to a theory. . . . One could not name Kirchner's teachers by hearing his work, and that is the mark of the discovered individual and of the artist. . . . Kirchner profited from his studies with Schönberg not to be doctrinaire, but to think and work like a composer. . . . The Sonata is the work of a man of forceful, definite, and yet sensitively constituted personality; the music requires thoughtful assimilation by anyone who essays to play it, but it repays the thought and rewards study."



KLM is proud to be the Airline preferred by the

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



Quoting the above for a recording of Kirchner's Trio and Sonata Concertante under the Epic label, Klaus G. Roy wrote:

"The basic profile so perceptively drawn by Mr. Goldman has not changed in the seven years since this was written; but growth there has surely been. What Kirchner himself has to say about the philosophy of his music-making reveals the distance, the disinterest – if not indeed the aversion – he seems to harbor for the so-called neo-classical movement, whose primary exponents (yet so vastly different) have been Stravinsky, Prokofiev, and Hindemith. Kirchner is an ardent romanticist, if such classification and labeling were ever fair; he is an expressionist of fierce conviction and personal intensity, a believer in art for art's sake: truly a disciple – though not at all an obedient pupil – of Bloch, Sessions, Schönberg, and Bartók. Yet it is strange that the man he quotes in the following statement, the 17th-century astronomer Johann Kepler, has recently inspired none other than Paul Hindemith to write an opera about him, called "The Harmony of the World." Here is the musical credo of Leon Kirchner:

" 'I have attested it as true in my deepest soul and I contemplate its beauty with incredible and ravishing delight.' So Kepler greeted the harmonious system of the universe as portrayed by Copernicus. If, in this sense, the quasi-arithmeticians, the new æsthetic engineers of music,

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

were to greet the creative act, what wonderful, æsthetic pleasure we could realize in the imaginative invention of their scores. Unfortunately this is not the case. It is my feeling that many of us, dominated by the fear of self-expression, seek the superficial security of current style and fad — worship and make a fetish of complexity, or with puerile grace denude simplicity; Idea, the precious ore of art, is lost in the jungle of graphs, prepared tapes, feedbacks and cold stylistic minutiæ.

"An artist must create a personal cosmos, a verdant world in continuity with tradition, further fulfilling man's 'awareness,' his 'degree of consciousness,' and bringing new subtilization, vision and beauty to the elements of experience. It is in this way that Idea, powered by conviction and necessity, will create its own style and the singular, momentous structure capable of realizing its intent."

[COPYRIGHTED]

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Minton's Ancestral

An *English bone china* pattern with enameled motifs in soft shades of rose and turquoise on the lovely Fyfe swirl shape.

Five-piece place setting
$23.75

At Chestnut Hill, Northshore. Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

(Continued from page 4)

Soon he found his field as a virtuoso. He first visited the United States in 1929, and on April 17, 1931, he first played with the Boston Symphony Orchestra, in Schumann's Violoncello Concerto in A minor.

Mr. Piatigorsky has performed with this Orchestra concertos by Haydn, Mozart, Schumann, Saint-Saëns, Dvořák, Bloch ("Schelomo"), and has played on three occasions in Strauss' "Don Quixote." He has participated in introducing concertos by Berezowsky ("Concerto Lirico"), Prokofieff, Hindemith, and Dukelsky. He played in the first performance of the Cello Concerto by William Walton, January 25, 1957. He has for a number of seasons been on the chamber music faculty of the Berkshire Music Center at Tanglewood.

"ATTIS"

A new work by Robert Moevs will have its first performance at the next pair of concerts. The subject is drawn from a poem by Catullus (Carmen LXIII). Attis was a god of ancient Phrygia who bore a similarity to the Greek Adonis. The rite of worship adopted in Rome was celebrated in a spirit of frenzied exaltation. Mr. Moevs has set lines from the poem, using a mixed chorus with tenor solo and an orchestra which includes a large number of percussion instruments. The score was commissioned by the Boston Symphony Orchestra in the American Music Center Commissioning Series under a grant from the Ford Foundation. Dr. Munch will likewise introduce the work in Brooklyn and New York on February 19 and 20.

TOUR THE U.S.S.R.
With Dr. Leon I. Twarog
Associate Professor of Slavic Languages and Literatures, Boston University
32 DAYS — BY AIR — JUNE 28, 1960
$1490 FROM NEW YORK $1098 FROM AMSTERDAM
Moscow — Leningrad — Kiev — Odessa — Yalta — Sochi — Tbilisi
11-DAY EXTENSION TO POLAND AND CZECHOSLOVAKIA $195.00
Write for Brochure

T. O. Metcalf Co.
LETTER PRESS *PRINTING* PHOTO OFFSET
Boston 10, Mass.
51 Melcher Street :: *Telephone:* HAncock 6-5050



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

ENTR'ACTE

FROM A TRICKLE TO A TORRENT

THE article by Howard Taubman in this issue about the increasing use of music as "background" prompts a comparison between the musical abundance in this country today and the situation not so long ago. Now music reproduced and "live" floods our nation, provided by first-rate performing organizations which in turn have been provided by first-rate music schools. This abundance is astonishing if directly compared to the status fifty years ago.

At the beginning of the century, music was an imported activity, nurtured by groups in two or three centers. To study music, one went to Leipzig, or Frankfurt, or Paris, and the few who had the hardihood to compose, composed what turned out to be European music. The sum total of permanent orchestras were in New York and Boston on the Eastern seaboard, Chicago, St. Louis and Cincinnati in the West. All were built on German tradition, manned mostly by Germans, and largely supported by German-Americans. Opera hardly existed outside of New York. Famous European singers, pianists or violinists would cross the Atlantic each winter to tour our larger cities. Two string quartets, the Kneisels and later the Flonzaleys, had to suffice for the whole country. Chamber groups were the rare pursuit of a small elect. The great West was, musically speaking, virgin territory.

for superb footwear by master craftsmen



Joseph Antell

Boston **Wellesley**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

San Francisco is a fair example of a now musically proud city which then hardly knew that music existed. There must have been occasional visiting virtuosos, of course; but this writer, who spent his boyhood there, encountered no music at all beyond Sousa marches from a park band, or sentimental selections from a lugubrious trio in a hotel dining-room. At home I found out that better music than this existed. There was an upright piano and a shelf of scores, which included Haydn's London symphonies, laid out for four hands in oblong volumes. There were also collections in gray covers of "gems" from *Il Trovatore, Aïda, The Barber of Seville,* and strange to tell, *Oberon,* arranged for piano solo, the opening words of each aria placed above the notes. The tunes were teasers, but there was no possibility of pursuing the matter any further. Apparently the less catching but still decidedly agreeable tunes of Haydn did not stir up the thought that there might be other symphonies by other composers worth investigating in similar piano reductions. Beethoven's piano sonatas, especially the earlier ones, and more especially the slow movements, I could somehow manage, yet the romantic appeal of these does not seem to have aroused any great curiosity in me about what were said to be nine famous symphonies.

The first revelation came in a neighborhood ice-cream parlor, where, by putting down a nickel for a soda, one had the privilege of operating

Stop & Shop Gourmet Quiz for Early Comers

1. What is a Northern Spy?
   a. Benedict Arnold b. a sneaky Eskimo c. frozen apple d. a variety of apple
2. A California Mission is a
   a. resort b. journey c. orange d. date
3. Where are English walnuts grown?
   a. England b. America c. India d. South America
4. What makes Stop & Shop Louisiana Ring Cake different?
   a. a southern accent b. its square shape c. chopped liver filling d. fresh orange bits throughout

ANSWERS:
1) d. a variety of apple 2) d. date 3) b. America 4) d. fresh orange bits throughout

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

The New England Conservatory
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

Wednesday, Feb. 10 • 8:30

SPECIAL CONCERT FOR THE SCHOLARSHIP FUND

Jesús María SANROMÁ — **Walter PISTON**

JAMES DIXON and the CONSERVATORY SYMPHONY ORCHESTRA

Mozart, Concerto in C major, K. 467

Piston, Concertino for Piano and Orchestra
(Conducted by the composer)

Shostakovitch, Symphony No. 10
(First Boston performance)

TICKETS: $2.50, $2.00, $1.50, $1.00
Jordan Hall Box Office KE 6-2412

290 Huntington Ave., Boston 15

a scratchy hand-cranked phonograph. There were two remarkable discs in a pile of ragtime or comedy items — one produced Schubert's Unfinished Symphony, a movement on each side, reduced to three minutes each. Beethoven's "Pastoral" Symphony was similarly encompassed on two sides, unless my memory slips. Surely all developments and Lord knows what else must have been dropped out. The performers were presumably a "studio" group, but that mattered not at all. Here, instead of tinkly, percussive piano sounds, was the warmth of strings and winds. An unknown world of instrumental tone and instrumental song somehow glimmered through.

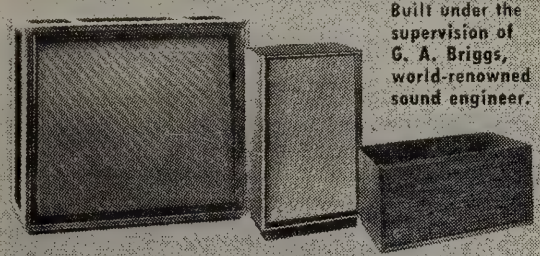
There is no particular reason for this small scrap of autobiography except to draw a violent contrast with the opportunities which confront a small boy at present. A child in any large community now could not escape music if he tried. If he lives in the back country, great music, greatly performed, will come to him on the air, and if the sounds are to his liking, they can be purchased on records and repeated at will.

There can be no doubt that the improvement of recording and its transmission by radio have done more than anything else to transform a music-starved into a music-conscious nation. The gain is for millions

For information about
ADVERTISING
in the
Boston Symphony Orchestra
publications
write or call
Advertising Department
Symphony Hall
CO 6-1492

• •

STEREO/HIGH FIDELITY NOTE:
This is the
Wharfedale
Loudspeakers and Speaker Systems



Built under the supervision of C. A. Briggs, world-renowned sound engineer.

There is a Wharfedale system admirably suited to your own stereo and room requirements. Wharfedale speakers are preferred because they eliminate stridency and reproduce music naturally, without electronic, mechanical or acoustical coloration.

The Wharfedale line includes full range, bass and treble speakers, plus 2- and 3-way speaker systems.

Available in Boston at:
LAFAYETTE RADIO
110 Federal Street
THE LISTENING POST, INC.
161 Newbury Street
RADIO SHACK CORPORATION
730 Commonwealth Avenue
and other high fidelity dealers

A quality endorsed component of British Industries Corp. (BIC)
GARRARD • LEAK • WHARFEDALE • RJ • RIVER EDGE

of people, but there is a loss, too. Indeed, music is too accessible to be valued in the way that any rarely beautiful work of art deserves to be valued. If Schubert's Unfinished Symphony had come to me not as a strange and sudden apparition, but as part of a continuous stream of indifferent sounds, introduced by an earnest plea for a tooth-paste, I feel sure that I would have taken it for granted and missed a certain sense of wonder in discovery. When we give music anything less than our full attention, something is blunted in our listening faculty. If a symphony must compete with conversation, its full beauty may never impress the young listener, and with its repetition he may reach all too soon the satiated "Oh, that again!" attitude.

It is surely a misfortune that music has become almost as cheap, as available as the air we breathe, to be turned on like water from a tap, in one's bedroom, one's living-room, one's car, or even in one's hand-bag. Like any incessant sound, it at last escapes our notice. It is more common in public places than air-conditioning, and there we quite lose the precious privilege of choice. Isolde's *Liebestod* sputtering out of a car radio is somehow at odds with Wagner's intense sublimation of human passion intended to be heard in breathless silence in a darkened opera-house after five hours of preparation.

Fortunately we are not all vitiated by this indiscriminate torrent of

BIGELOW · KENNARD CO ·

• jewelry • silver • china and glassware

• leather items • clocks • gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE

13 CHARLES STREET

BEACON HILL LA 3-9391

Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

sounds. We can look for what we want and shut out the rest. The record collectors, with ready access to the world's foremost conductors and performers, will not be detained by an indifferent performance. With the whole range of important music at their disposal, they can acquaint themselves thoroughly with the category of their choice, and even though untrained, can acquire a good deal of discrimination.

And so people everywhere can be found talking about the ins and outs of music. Particularly the younger ones. There are plentiful awards to entice talent into a musical career. Even those without special talent are sure to encounter music, whatever their schooling. If a class of students in any academic college were catechized today about the Brandenburg Concertos, probably a good portion could tell not only the composer and the number, but which they prefer and why. If the same question had been put to a similar group in 1910, the response might have been little better than zero.

Mechanically reproduced music, whatever its drawbacks, has proved a tremendous boon, an incredibly powerful propagandist in a noble cause. Its vast quantity and reaching geographical penetration have not only increased the general knowledge of music, but sharpened the sense of value. A present audience would not tolerate concessions once

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston Telephone: COmmonwealth 6-5101

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

habitually made by singers in their recitals. There was a time when "The Last Rose of Summer" or "Home, Sweet Home" warmed the collective heart of the gallery.* Audiences now expect the best and want no condescension, no adorable encores. Any community large enough to call itself a city can assemble an audience within a fifty-mile radius for professional symphony concerts and strictly first-rate individual talent.

J. N. B.

* Such things could happen now only on commercial radio programs, which are, to say the least, a gross underestimation by the producers of what the public wants.

New **PIANOS** **Rebuilt**



MARTIN A. CONSERVA & SONS

Piano Rebuilders For 46 Years

Sales and Complete Service

Steinway, Baldwin, Mason & Hamlin, Knabe

BROADWAY PIANO EXCHANGE, INC.

141 Main Street, Medford, Mass. **EXport 6-2224**

Members of Piano Technicians Guild



Café Florian

CONTINENTAL COFFEE HOUSE

85 NEWBURY

Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT

JANAS STARKER



Dvořák: Cello Concerto in B minor, Op. 104
Fauré: Elegie, Op. 24
with The Philharmonia Orchestra,
Walter Susskind conducting
available in Stereo or Monophonic (S) 35417

RECORDED IN EUROPE FOR ANGEL RECORDS ®

CURTAIN OF SOUND

(*New York Times*, January 3, 1960)

By HOWARD TAUBMAN

A CHAIN of apartment houses in Brooklyn is planning to feed music into its lobbies and laundries twenty-four hours a day, seven days a week, and presumably twelve months a year. The idea is to provide a backdrop to the social and workaday noises that go with apartment-house life.

Is this progress? Somebody seems to think so. It is certainly regarded as a plus factor in the real estate business. Muzak, an estimable organization that pipes music into a host of places, reports that it is providing musical atmosphere to nearly three hundred apartment projects throughout the country. Evidently an amenity of this sort is considered a valuable extra by competing apartment developments.

One is accustomed to soft music in certain restaurants. It is not uncommon to encounter music, though not played softly, in supermarkets. Some hotels have it going incessantly in their elevators.

The notion that we must have a pretty musical backdrop for so many of our ordinary activities is not a new one. The radio and long-playing disk have put continuous music within everyone's reach, and countless people have taken advantage of this boon granted by a mechanical age.

It is a boon, of course, if you cannot bear the workaday noises of your home or the outside world without a beneficent mist of music. There are people who cannot study, read, masticate or make conversation unless they have appealing sounds in the background. A few are so desperate that they do not venture out for a walk in the park without a small radio clutched in their hands to provide them with music.

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

How wise they are to arm themselves in advance; otherwise, heaven forfend, they might have to hear the song of a bird or the cry of a child without any ameliorating tune as a shield.

For people of this sort there is no problem of being part of a captive audience. They rejoice in a world filled with constant musical backdrops. They do not feel their privacy or freedom is invaded if the whirr of a high-speed washing or drying machine is set off neatly by "Pomp and Circumstance." Electrical appliances have taken the drudgery out of getting the laundry done, and now music turns it into enchantment. Hallelujah for the forward march of the twentieth century! The mind boggles at what the twenty-first will produce. Shall our descendants be whirling in space tuned to some disk jockey on earth to be sure they do not hear the music of the spheres?

But what's wrong? Serious statistical studies have shown that music can function like a stimulant or tranquillizer. Do you want to keep your factory crew from becoming bored with the routine of the assembly line? A lively waltz or a martial march will revive flagging interest. Do you want to soften a patient's pain when you drill his tooth? A gentle nocturne may lull the stab of a hurt nerve.

Who can object to the use of music in combating fatigue or easing discomfort? Who can find fault with the employment of a practical aid in such vital matters as commerce and medicine? No one, not even a stiff-necked believer in the significance of music as a profound and affecting expression of the human adventure. All he would ask is that a clear distinction be made between music as a backdrop and music as a form of communication.

Such a distinction ought to be taken for granted. But we live in a world in which, despite the "population explosion" about which we



BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
12 Large Supermarkets

WATERTOWN	MT. AUBURN
NEWTONVILLE	BROOKLINE
WELLESLEY	STONEHAM
MEDFORD	PORTER SQUARE
CHESTNUT HILL	NORWOOD
AUBURNDALE	WOBURN

hear so much these days, machines multiply much faster than human beings. Add to the overabundance of sound-producing equipment an increasing capacity to amplify and project sound, and you are exposed almost without let-up to a musical backdrop for the workaday social — and unsocial — noises.

Some of the background music, you may be told, is often of high caliber. But that is a service neither to the music nor to the listener, for a work of art deserves undivided attention. If a composition is truly meaningful, how is it possible to absorb it without unremitting concentration?

Don't think that everyone who attends performances in the concert hall and opera house has made the transition to full attention from the random listening one is likely to do when music is used as a backdrop. How often do you see people busily reading their program notes while a symphony is being played? How often do eyes wander to the boxes while something memorable is developing in the score?

Listening needs a conscientious effort. This column recalls remarking some years ago in a review of a difficult, new work that it demanded energy from the listener. A reader promptly wrote to question the use of the word energy in so queer a context.

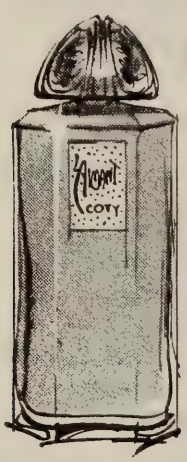
But energy is precisely the word. Good music of any kind, whether it be a symphony, an opera, a quartet or a work for jazz band, merits the full concentration of the listener. Indeed, its rewards are likely to be in direct ratio to the amount of effort one invests in the listening.

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall
Good Parking Area

Good Food
Luscious Desserts
Moderate Prices



Nothing makes a woman more feminine to a man

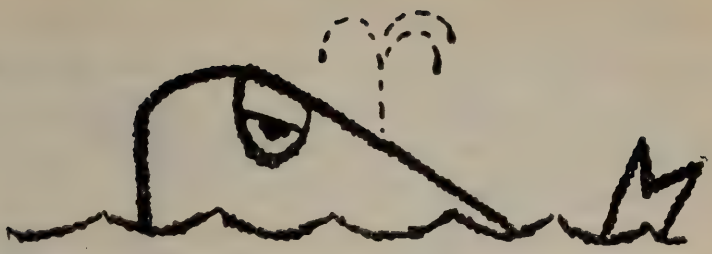
L'AiMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax

How the Whale (Of a Sale) Got Its Name



If you're in business these days you're certain of something besides taxes: your commercial ethics and advertising statements are being sifted for naughtiness by the FTC, FCC, SEC, and a possibly infinite number of less edgy guardians of customer weal. Barnum's picture has been removed from its frame, replaced by Kefauver. Demolitions experts in charge of the impending population explosion have promised not to produce a new sucker every minute, or at least to improve the ratio. Just possibly we've seen our last Semi-Monthly Birthday Sale, and the daily Million Dollar Clearance will give way to something closer to reality . . . for example a *Colossal Nervous Treasurer Event* followed by *First Annual Outwit 'Em Day,* etc.

Radio Shack has decided to pledge *not* to specify in its announcements that it will never be undersold. We were undersold by four Manhattan record shops in 1958-9, for example. Not every day, to be sure, but darn near. All four went bankrupt at 33⅓ rpm shortly before rock and roll died at 45 rpm; it was a lean year for best sellers!

Now we sound a happier note. By an odd collection of special discounts, cajoling, wishful-thinking and cynical markdown theories, Radio Shack enters 1960 with an *Ethical Mid-Winter Sale* of stereophonic LP disks on the RCA-Victor and London labels.

These regularly sell for $5.98 and $4.98 wherever records are sold at list. Where they are not sold for list the going price is $4.88 for a $5.98, and $3.87 for a $4.98, for reasons clearly brilliged by Lewis Carroll in his treatise on "Discount Operations and the Mirror Image."

Radio Shack, living precariously on a diet of curds and brinksmanship, is now selling *all* these $5.98 and $4.98 stereo LP's for $2.99 and $2.88 without tie-ins or nail-downs — in fact without even wincing.

For public record, our $2.99/$2.88 price is actually below regular dealer cost! You ask: how can it be? Aha! Now it is clear *you* are not in business! Dear friend, being in business in 1960 requires of you a certain quality. No, not faith in one's factory — *that* is suicide. The quality you need is *Massive Lack of Resistance.*

If a thing normally worth $6 suddenly costs you $3 — don't resist! Massively! Buy your head off! Tomorrow or next week or next month the tables will be turned; the $6 object will again cost you $6; the manufacturer will be heard muttering about raising the price to $6.65 due to increase in nylon rivets and antimagnetic plywood.

Radio Shack cannot accurately predict how long we will be able to offer Victor and London stereodisks below $3. All we can do, conservatively, is urge you to buy with abandon until the curtain falls. Fill your Jaguar to the gunwales. Bring your biggest wheelbarrow. It's truly a whale of a sale . . . nothing *but nothing* fishy about it!

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

In a society like ours, which tends to put an attractive gloss over so many of our concerns, there is a built-in disposition to make everything palatable and it follows that agreeable combinations of melody, harmony and rhythm will be turned into pervasive sweeteners. The habit of inattention, so mischievous in art as in politics, is thus encouraged. In music it can be disastrous.

In recent weeks the air has been heavy with carols and other Christmas music. Most of us are thoroughly familiar with the lovely songs of the season, and we need not stop all our normal tasks to give them our energetic attention. But would they not say much more to us if we listened to them with our minds and hearts fully alert to the depth and richness of their meaning? Were they designed to be a backdrop for workaday noises? Are we so fearful and lonely that we must hang our lobbies and laundries with curtains of music?

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall

W. W. WINSHIP INC.

Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

The real family man buys *before* need . . . and is gratefully remembered!



KNOLLWOOD
MEMORIAL PARK CANTON, MASSACHUSETTS
NON-SECTARIAN • BUDGET PLAN • FREE BOOKLET
OFFICES: 20 KILBY ST., BOSTON, RI 2-0505



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

THE ROLE OF THE CONDUCTOR: MEDICINE MAN AND CONJURER

By Paul Henry Lang

(Reprinted from the New York Herald Tribune, *May 17, 1959)*

Announcements of the scheduled conductors for next year prompted me to exhume a statement by Serge Koussevitzky, made at the height of his fame: "To speak the truth, one must consider interpretation a very young art (in the sense of orchestral conducting). It was born at the end of the nineteenth century and really flourished in our time."

I am afraid, its engaging modesty aside, that this statement represents a widely held opinion, not only among laymen but also among professional musicians. So convinced was the Russian maestro that he and his confrères invented conductorial gunpowder that he did not hesitate to conclude with this amazing verdict: "Such excellent conductors of the nineteenth century as Hector Berlioz and Hans von Buelow would be unable to do anything with the modern orchestra and modern music." This is, of course, like saying that Milton would be unable to use the typewriter or understand Dylan Thomas.

• •

Fishelson's *Fleuriste Français*

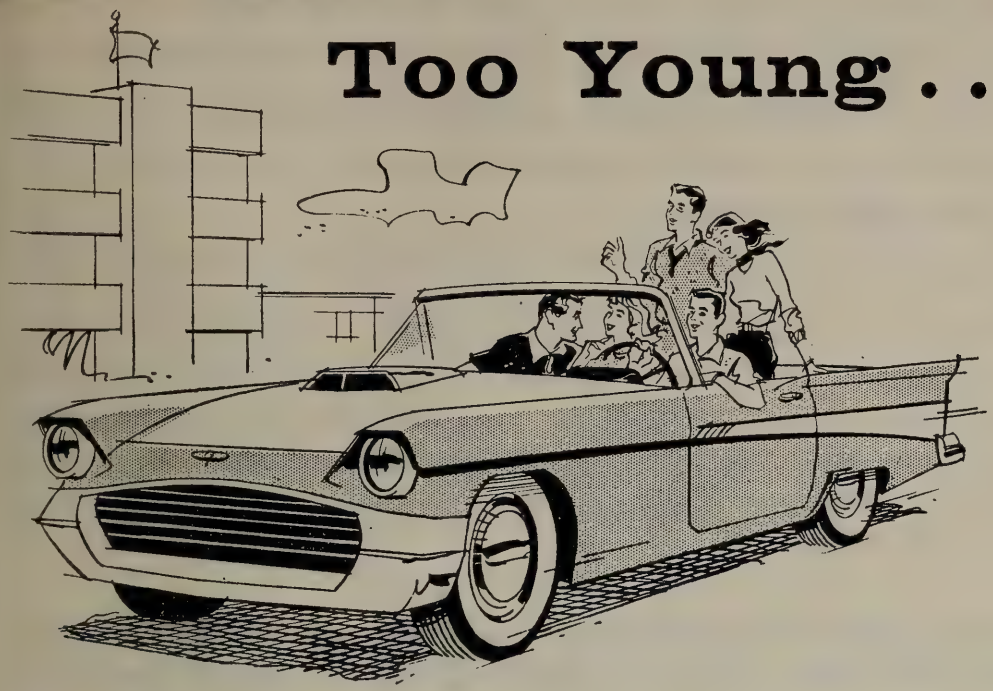
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

Since 1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Too Much . . . Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

What the distinguished conductor did not know was that conducting — and hence interpretation — is as old as the organized practice of music itself, and that like musical notation, conducting always answers the needs of a particular period. It is quite certain that the twin arts, music and the dance, were much closer to each other in the distant past (as they are today in primitive cultures), and the leader's rôle was a form of pantomime which combined incantation, magic, mental notation, and public relations.

The old shaman or medicine man swayed and sang, gesticulated and exhorted to lead his charges and his audience into ecstasy. Come to think, it is still about the same in our day, except that notation is now taken care of by printing, but the pantomime and the public relations are still there, though the latter has grown to more impressive proportions. And the public is firmly convinced that our modern conductors use sorcery. We shall see that their belief is not without some foundation.

• •

By the seventeenth century the conductor was a much respected person, often using a baton, though he preferred to mark the beat by stamping loudly with his feet. The baton, about the size of a billiard cue, was just as often used to belabor the posterior of the choir boys. Still, this was the era of the "playing conductor," officiating from the harpsichord or organ, aided and abetted by the concertmaster who

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $3.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast

** – Affiliates of WQXR, New York

earned this title because he took active part in the direction of the performance, conducting with his bow.

This apparatus may have been cumbersome, but the interpretation was not. To mention an example from the Bach era, the report of a competent critic states that the able concertmaster in Dresden, Pisendel, a very good violinist, was absolutely indefatigable "in co-ordinating all parts in every opera or church piece so that every shade between piano and forte was observed. He also marked the bowing in all parts, as a result of which the performances were of extraordinary perfection." In any language this means conducting and interpretation long before even those helpless fellows, Berlioz and von Buelow, came on the scene.

We have a very good description of old Bach's conducting by Gessner, the rector of St. Thomas' School. "You should see him in the midst of a group of musicians thirty to forty strong, leading them by winking to one, stamping to another to bring him back to the beat, or shaking a menacing finger at still another, giving the singers their tone, high, low, or in the middle, all this by himself, and all the while

• PIANOS
• RADIOS
• ORGANS
• MUSICAL
TOYS & GIFTS

BUY AT THIS SIGN
BOSTON MUSIC CO.
116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS
Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN
241 St. Botolph Street, Boston
Established 1893
A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions



President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

playing his own most difficult parts. Nothing escapes him and if anything goes wrong he restores order, for rhythm possesses his whole body and his sharp ear hears every harmony."

• •

Actually, the passing of the "playing conductor" and the appearance of the "beating conductor" in the first decade of the nineteenth century was not necessarily an unmixed blessing. Some persons turned to conducting lacking the skills that would enable them to take active, first-hand part in the preparation of a work. We have such today in goodly numbers; but the best, as always, are those who have been through the mill of comprehensive musicianship and can take care of all the chores themselves.

Among the modern beating conductors it was Liszt who first insisted on basing the conductor's art upon the same principles he followed as performer on the piano. "The essence of a symphonic production," he said, "lies in the conductor's intellectual concept of the work." His views were not shared by many of his contemporaries because then as now audiences loved hell-bent tempos, torrents of sound, as well as sharp precision, and cared little for such "intellectual" niceties as articulation or accentuation.

There can be no question that beyond and above the purely musical and intellectual equipment and physical ability of the conductor, the great ones are distinguished because of a wholly baffling creative and suggestive force that streams from them. What is often forgotten, however, is that this secret force cannot function without partnership. If the orchestra — and the public — is unable to reciprocate, the magic is lost. So we are back to the shaman and medicine man and discover with pleasure that there is a field where they are still entirely useful and welcome.



CONCERTO IN B MINOR FOR CELLO, *Op.* 104

By ANTON DVOŘÁK

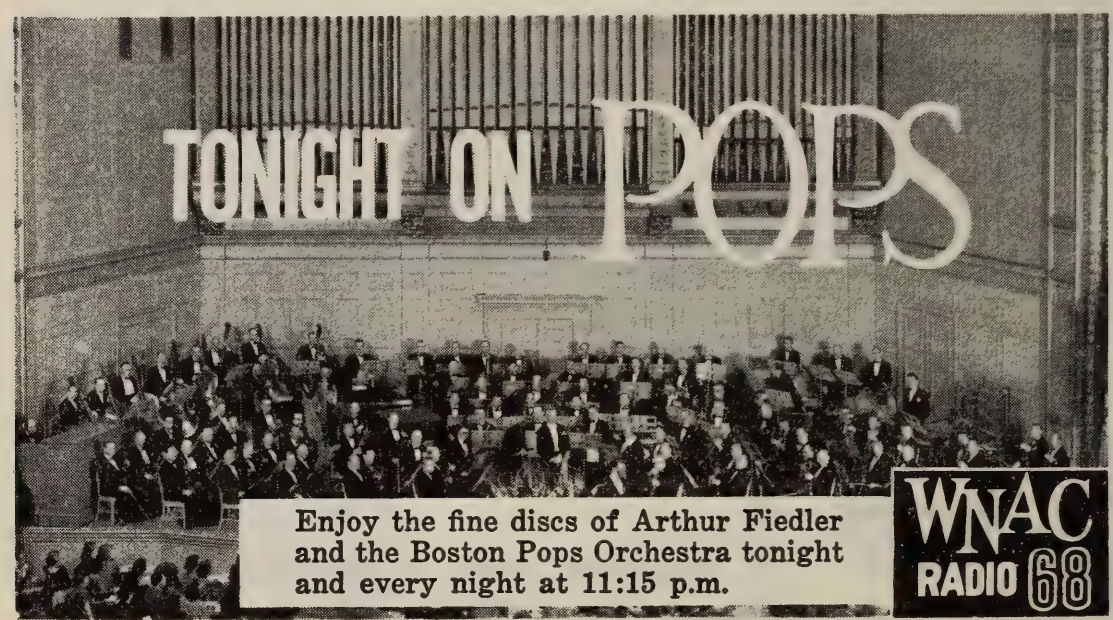
Born in Mühlhausen (Bohemia), September 8, 1841; died in Prague, May 1, 1904

Dvořák's Concerto for Violoncello had its first performance at a Philharmonic concert in London, March 19, 1896, Leo Stern soloist. Mr. Stern subsequently played the concerto in American cities, including New York and Chicago. The first performance in Boston was by the Boston Symphony Orchestra December 19, 1896, when Alwin Schroeder was the soloist. There were further performances January 6, 1900 (Alwin Schroeder); October 29, 1905 (Heinrich Warnke); November 30, 1912 (Otto Urack); March 30, 1917 (Joseph Malkin); December 24, 1936 (Gregor Piatigorsky); December 28, 1951 (Zara Nelsova); January 22, 1954 (Pierre Fournier); March 16, 1956 (Leonard Rose).

The orchestration is for woodwinds in twos, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle and strings.

THE works which Dvořák composed during his stay in America (1892–95) added to his already considerable popularity. They included the Symphony in E minor "From the New World," of 1893, and the String Quartet in F major and String Quintet in E-flat written in the summer of that year at Spillville, Iowa; the Ten Biblical Songs (1894), and the Cello Concerto (1895) — also some lesser works (such as the Festival Cantata, "The American Flag"). Dr. Ottokar Sourek (in Grove's Dictionary) states that "his great yearning for his native land" inspired several of these works, and "permeates deeply" two of them: the set of Biblical Songs and the Cello Concerto.

Cellists of the time seem to have taken a lively interest in the news that a notable addition was to be made to the very scant literature of concertos for their instrument. At least two of them felt an almost parental concern in the safe arrival of the new work. One of these was



Alwin Schroeder, first cellist of the Boston Symphony Orchestra. Mr. Schroeder assisted the composer in writing in the passage work for the solo instrument. When Dvořák left New York and returned to Prague with his uncompleted score, he found an even more industrious helper in the Bohemian cellist, Hans Wihan, who, as some believe, originally persuaded the master to undertake such a work.

From Dvořák's letters to his publisher Simrock in that year concerning the publication of the Concerto it becomes evident that Wihan had a great deal to do with the preparation of the score. Dvořák wrote that "the principal part with fingering and bowing indications has been made by Prof. Wihan himself." And later he wrote, "The concerto I must dedicate to my friend Wihan," which obligation was duly carried out. The true composer even feared that his adviser might interfere in the matter of proof reading and felt called upon to warn the publisher. "My friend Wihan and I have differed as to certain things. Many of the passages do not please me, and I must insist that my work be printed as I have written it. In certain places the passages may, indeed, be printed in two versions — a comparatively easy and a more difficult one. Above all, I give you my work only if you will promise me that no one — not even my friend Wihan — shall make

"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

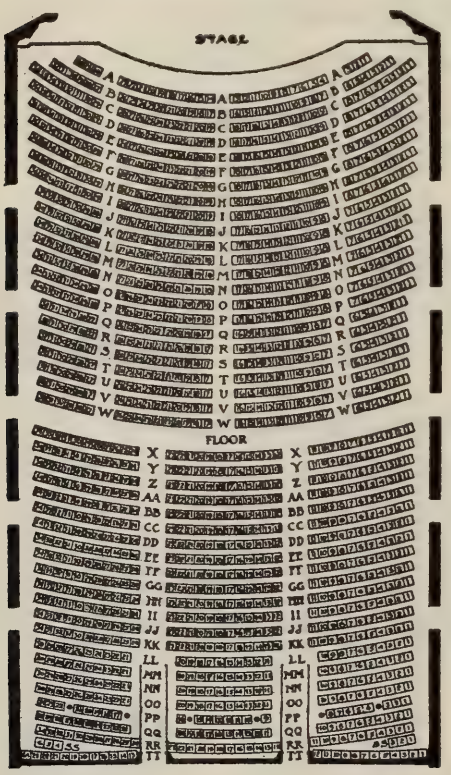
Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

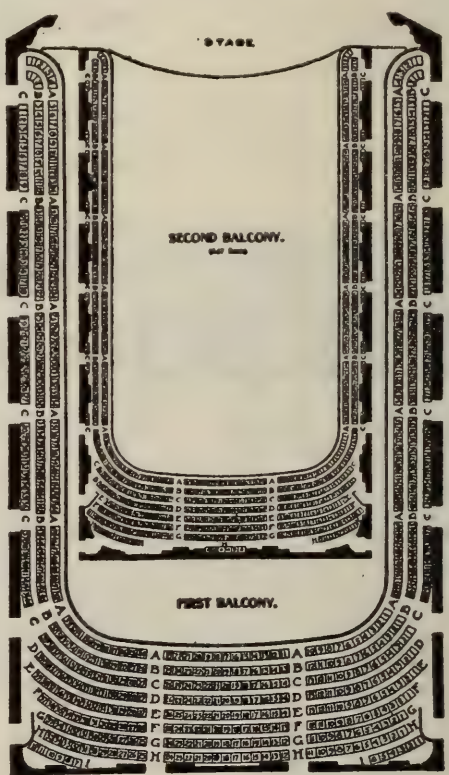
GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800

any alteration in it without my knowledge and permission – also no cadenza such as Wihan has made in the last movement – and that its form shall be as I have felt it and thought it out. The cadenza in the last movement is not to exist either in the orchestral or the piano score: I informed Wihan, when he showed it to me, that it is impossible so to insert one. The finale closes gradually diminuendo – like a breath – with reminiscences of the first and second movements; the solo dies away to a pianissimo, then there is a crescendo, and the last measures are taken up by the orchestra, ending stormily. That was my idea, and from it I cannot recede." Wihan never performed the concerto in public.

The first movement, allegro, in B minor, 4-4, follows in most respects the prescription of the sonata form. The second movement, adagio ma non troppo, is in G major, 3-4. The finale, allegro moderato, in B minor, 2-4, is a fully developed rondo on three themes.

[COPYRIGHTED]





"The Boston Symphony Orchestra is one of the very greatest instruments of artistic utterance ever developed by any civilization on earth."

— JOHN M. CONLY, *High Fidelity Magazine.*

The eminence of the Orchestra was shown in 1952 when the Congress for Cultural Freedom invited it to perform in Europe. In 1956, at the invitation of the United States Government and again at no expense to the Orchestra, concerts were given in Moscow and Leningrad as part of the Orchestra's second foreign tour. This spring, again at the invitation of and financed by the Government, the Orchestra will be heard in Japan and the Far East.

The Orchestra could not have developed into "one of the very greatest instruments of artistic utterance" without the generous support of those who have a proud affection for it.

Many find their pride and affection expressed through membership in the Friends of the Boston Symphony Orchestra. Your membership in the Friends will be welcomed.

THE FRIENDS

of the

BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL BOSTON 15



A LIFE IS IN HIS HANDS...

In the crisis of an operation, the patient's life depends upon the surgeon's knowledge, skill and experience acquired over a lifetime of specialization.

If a crisis develops in your family's future, your plans should also be administered by specialists. When you appoint Boston Safe Deposit and Trust Company executor and trustee, you can be sure your family's security is inskilled hands. This specialized organization has devoted over 80 years to administering estates and trusts.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Tuesday Evenings at 8:30

The remaining concerts in this series will be as follows:

MARCH 1

MARCH 15

APRIL 19

BALDWIN PIANO RCA VICTOR RECORDS

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198*
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233*
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066*
	Violin Concerto (HEIFETZ)	LM-1992*
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228*
BLACKWOOD	Symphony No. 1	LM-2352*
BLOCH	"Schelomo" (PIATIGORSKY)	LM-2109
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274*
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111*
	"Prelude to the Afternoon of a Faun"	LM-1984*
	Three Images	LM-2282*
DUKAS	The Apprentice Sorceror	LM-2292*
ELGAR	Introduction and Allegro	LM-2105*
FRANCK	Symphony No. 1 in D minor	LM-2131*
HAIEFF	Symphony No. 2	LM-2352*
IBERT	"Escales" (Ports of Call)	LM-2111*
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MAHLER	"Kindertotenlieder" and "Lieder eines fahrenden Gesellen" (MAUREEN FORRESTER)	LM-2371*
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (HEIFETZ)	LM-2314*
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314*
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237*
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984*
	"Mother Goose" Suite	LM-2292*
	Piano Concerto (HENRIOT-SCHWEITZER)	LM-2271*
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292*
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239*
	Serenade for Strings	LM-2105*
	Violin Concerto (SZERYNG)	LM-2363*
WAGNER	Excerpts (EILEEN FARRELL)	LM-2255*
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109

* Also a stereophonic recording.

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE – CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492



AARON RICHMOND *presents*

7 Boston University Celebrity Series Events

Tue. Eve., Feb. 16 • **JORDAN HALL**

GALINA
VISHNEVSKAYA

The Distinguished Soprano Star of the Bolshoi Opera

Echoes of Vishnevskaya's triumph in Symphony Hall as soloist with the Moscow Symphony:

"Galina Vishnevskaya . . . is a statuesque soprano with classic brunette good looks and a voice of radiant loveliness . . . it is capable of sustained feathery pianissimos, arching legato, and noble, rich tone . . . the capacity audience roared its approval."
—ROBERT TAYLOR, *Boston Herald*

"What really set the audience to frenzied applause was the singing of Galina Vishnevskaya. Her voice is gorgeous, firmly placed, evenly produced . . . here is a prodigious artist."
(BALDWIN PIANO) CYRUS DURGIN, *Boston Globe*

TOM'W Eve. (Feb. 10) • **SYMPHONY HALL**

MARIAN ANDERSON
STEINWAY PIANO

THIS Sun. Aft. (Feb. 14) • **SYMPHONY HALL**

GINA BACHAUER

Vivaldi, D minor Concerto; *Haydn,* E minor Sonata; *Chopin,* B minor Sonata, Op. 58; *Brahms,* three Intermezzi; *Stravinsky,* three Movements from "Petrouchka"

STEINWAY PIANO

Feb. 19, 20, 21 - Fri., Sat., Sun. Eves. & Sat. Mat. • JOHN HANCOCK HALL
180 Berkeley Street, Boston

HAL HOLBROOK as "MARK TWAIN TONIGHT!"

MAIL ORDERS ONLY FOR SUN. EVE.: $4, $3.50, $2
Enclose self-addressed stamped envelope
Make checks payable to John Hancock Hall

Sun. Aft., Feb. 21 • **SYMPHONY HALL**

ELISABETH SCHWARZKOPF

Program of Songs, Lieder and Operatic Arias BALDWIN PIANO

Fri. Eve., Feb. 26 • **SYMPHONY HALL**

ROBERTO IGLESIAS SPANISH DANCE CO.
BALDWIN PIANOS

Sun. Eve., Feb. 28 • **SYMPHONY HALL**

EMIL GILELS
STEINWAY PIANO

GREGOR
PIATIGORSKY



USES THE

Baldwin

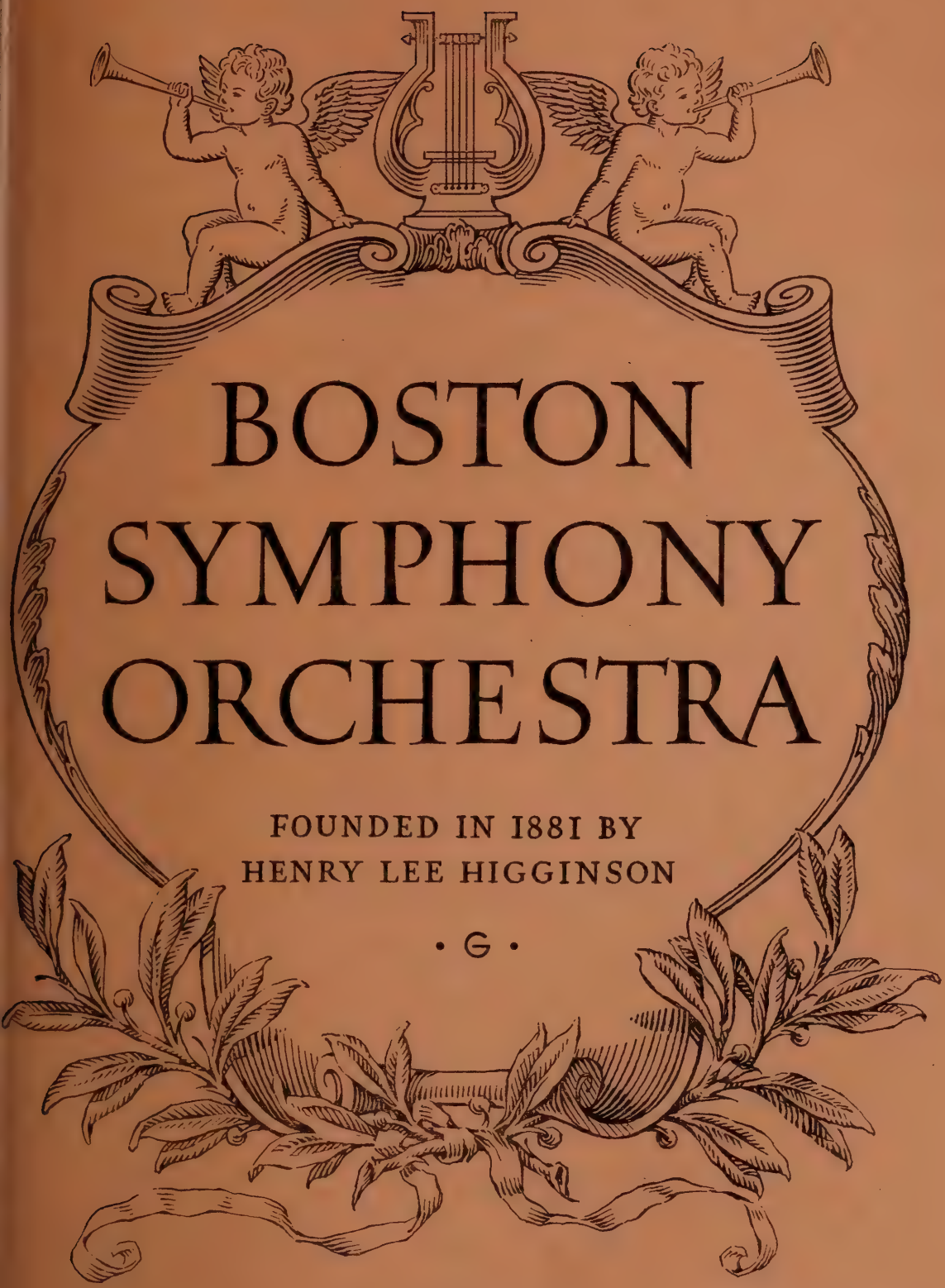
EXCLUSIVELY

Baldwin . . . chosen above all other pianos
by the very first rank of concert artists in
each sphere of musical expression.

Baldwin
PIANOS • ORGANS

160 BOYLSTON STREET
BOSTON

BALDWIN GRAND PIANOS • ACROSONIC VERTICAL PIANOS
HOWARD SPINET PIANOS • HAMILTON STUDIO PIANOS
BALDWIN ELECTRONIC ORGANS • ORGA-SONIC SPINET ORGANS



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· G ·

SEVENTY-NINTH SEASON

1959-1960

Tuesday Evening Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.
ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN
J. DEANE SOMERVILLE



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

Without obligation on your part, we would be happy to act as your insurance architects. Please call us at any time.

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST

in association with

OBRION, RUSSELL & CO.

When You Think of Insurance . . . Think of us!

108 Water Street **Boston 6, Massachusetts**

LA fayette 3-5700

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

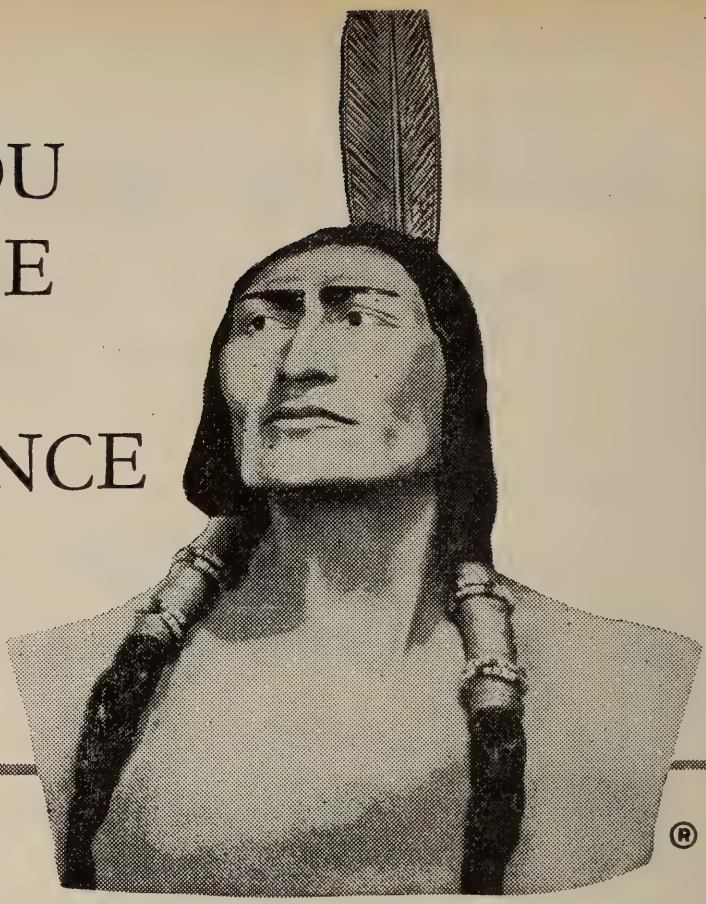
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program 7

NOTES

Hindemith (Konzertmusik for String and Brass Instruments) 9

Harris (Symphony No. 3) . . . 14

ENTR'ACTES

Paul Hindemith — Master of Many Trades (*Eric Salzman*) 18

Sir Thomas and His Latest Views (*Jay S. Harrison*) 26

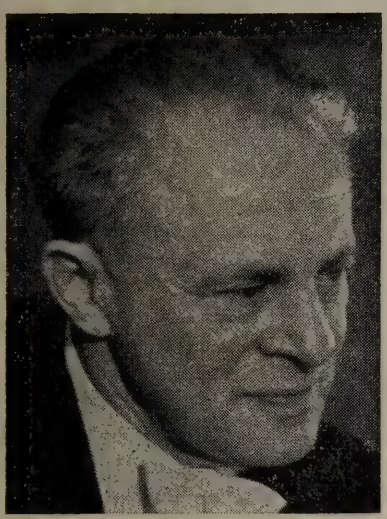
A Meditation in Grand Central Station (*Rev. Theodore P. Ferris*) 34

The Closed Mind (*Neville Cardus*) 44

NOTES

Tchaikovsky (Symphony No. 5) . 52

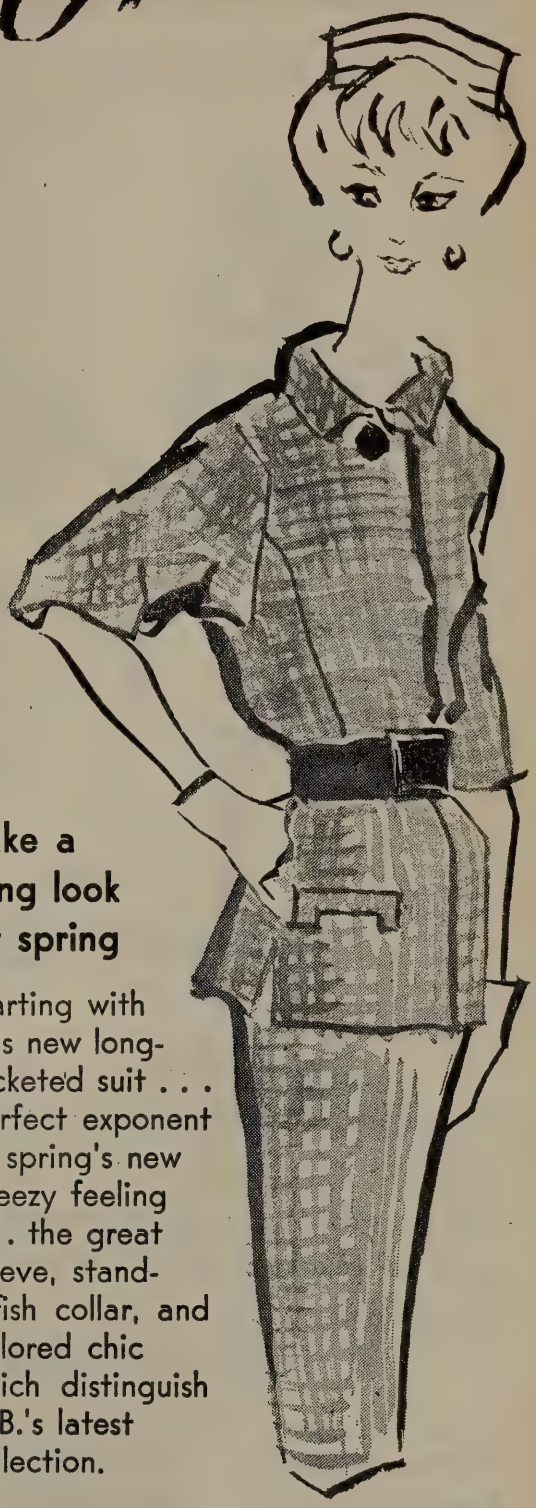
Symphoniana



AN ANNIVERSARY

The present season is the fortieth of Richard Burgin as concert-master of this Orchestra. He has been familiar to our subscription audiences through the years in his leading position at the first desk, and as the conductor of many notable concerts. (He was appointed Assistant Conductor in 1935 and Associate Conductor in 1943.) The list of his programs, if there were space for it here, would call up many inspiring memories. Mahler is by no means his only love among the composers. The occasions when an unexpected emergency has required performances with little or no

Hurwitch BROS.



take a long look at spring

starting with this new long-jacketed suit . . . perfect exponent of spring's new breezy feeling . . . the great sleeve, stand-offish collar, and tailored chic which distinguish H.B.'s latest collection.

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



The Culotte

leads the fashion parade southward —ours a hostess pajama of Arnel jersey featuring a softly turned collar and a wide gold belt. White, Green or Red.

Sizes 10-16 **$45.00**

416 Boylston St.
Boston 16
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

rehearsal on his part are remembered as live and imaginative where a little more than safe fulfillment of the letter of the score might reasonably be expected. Mr. Burgin has, of course, a triple function at the Boston Symphony concerts. As soloist he has performed concertos by Bach, Beethoven, Brahms, Mendelssohn, Tchaikovsky, Glazounoff and Sibelius.

In addition to these activities within the symphony concert sphere, Mr. Burgin has often played in quartet performances and conducted chamber groups. There is perhaps no member of this Orchestra with quite his degree of selfless musical zeal and tireless energy in pursuing his art. His enthusiasm for music and music before all else is readily imparted to the many young musicians who have worked with him. This applies both to pupils and to the student orchestras at Tanglewood and the New England Conservatory, and the Orchestra in Portland, Maine, groups which he has led when his already full schedule has permitted.

This adventuring spirit, extending from creative instruction at the student level to creative interpretation at the highest professional level, is rare indeed, and is the good fortune of any musical community.

• •

EXHIBITION OF PORTRAITS

An exhibition will open in the Gallery this week consisting of portraits by contemporary Boston painters.

• •

EXTRA OPEN REHEARSAL

The next of the series of Open Rehearsals, which will take place on Thursday, March 10, having been sold out by subscription, an extra Open Rehearsal is announced for next Thursday evening, March 3, at 7:30. Charles Munch will then be preparing the program for March 4–5.



filene's

Boston
Belmont
Chestnut Hill
Wellesley
Winchester
Hyannis
Northshore,
Peabody

Young Bostonian Shop

You'll feel new spirit, new verve, new graceful animation with the dramatic endowment of fashion on your sleeves . . .

Kimono sleeves

gather wide-spread momentum on a silhouette divine. A shape to fulfill the promise of femininity making the most of your waistline . . . expressing the mastery of line and cut in sheer wool. Gendarme navy, sizes 12-18, fifth floor. $49.95

On sale at Filene's Boston only

Madam, don't you believe it!



"Rain before seven, clear before eleven"

The author of this base canard was obviously a wooly bear, a groundhog, or a weatherman stationed in Phoenix, Arizona. If we had a nickel for every time we've seen it rain before seven and POUR by eleven, we could provide 34 scholarships for budding young meteorologists.

"Bankers start work at ten, quit at three"

Before you swallow this one, we invite you to take a look at OLD COLONY'S monthly bill for midnight oil. Serving as friend, consultant and financial adviser to thousands of clients is a full-time job. Someday when you and your lawyer walk through the doors at One Federal St. for assistance with your will or trust, we think you will immediately sense the dedication and spirit of service which our trust officers bring to your problems. Anyway, we *hope* you will.

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:15



OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.

Allied with THE FIRST NATIONAL BANK OF BOSTON

Seventh Program

TUESDAY EVENING, MARCH 1, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

HINDEMITH . . Konzertmusik for String and Brass Instruments, *Op.* 50

I. Massig schnell, mit Kraft
II. Lebhaft; langsam; lebhaft

HARRIS . . . . . *Symphony No. 3 (in one movement)

INTERMISSION

TCHAIKOVSKY . . . . . *Symphony No. 5, in E minor, *Op.* 64

I. Andante; Allegro con anima
II. Andante cantabile con alcuna licenza
III. Valse: Allegro moderato
IV. Finale: Andante maestoso; Allegro vivace

BALDWIN PIANO *RCA VICTOR RECORDS



Spring

. . . just a

Stearns suit

away

R.H. Stearns

Boston

Chestnut Hill

CONCERT MUSIC FOR STRING ORCHESTRA AND BRASS INSTRUMENTS, *Op.* 50

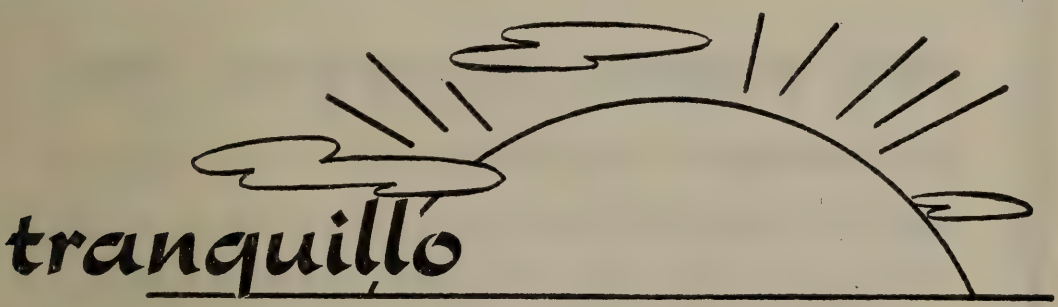
By PAUL HINDEMITH

Born in Hanau, near Frankfort, November 16, 1895

The *"Konzertmusik für Streichorchester und Blechbläser"* was composed for the fiftieth anniversary of the Boston Symphony Orchestra. The first movement of the autograph score, which the Orchestra possesses, is inscribed "Berlin, December, 1930." The second movement, "Andermatt, December 27, 1930." It had its first performance by this Orchestra in the anniversary season, April 3, 1931. There were additional performances February 26, 1932, February 25, 1938, November 15, 1940, and March 22, 1946, when Leonard Bernstein conducted.

The composer directs in the score that "the orchestra consist of the strongest possible string quartet, 4 horns, 4 trumpets, 3 trombones and tuba."

HINDEMITH tends to use the string and the brass groups as distinct units, giving the melodic lead to one or the other usually without the doubling of parts between the choirs. The parts for first and second violins are identical, except in a few passages. The first of the two movements divulges several themes, the principal subject, a sustained melody for the brass, being set against a rhythmic theme for the strings. The brass choir by itself then develops a rhythmic subject of its own,



Calm, quiet musical passages relax the mind—lift the burden of day-to-day cares from the listener.

Another way of setting your mind at ease is to let Rockland-Atlas assume the responsibility for handling your investment problems. You'll find that we work diligently, quietly, and with one goal in mind: to benefit you and your family.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

and the strings, alone, reiterate their subject. There is no development section as such, but a restatement newly treated, and a broad coda. The basis of the second movement is a considerably developed fugue in three voices. Here the strings are in command. There is a long subject in sixteenth notes, stated in turn by the violins, the violas, and the cellos with basses. The fugue is interrupted by a contrasting section of more sustained character, in which a melody is given in turn to the violas, trombone, combined strings, and trumpet. The fugue returns, here announced by the cellos and developed expansively to its conclusion.

• •

The following music of Hindemith has been performed at these concerts:

1926	(Mar. 5)	*Concerto for Orchestra, Op. 38; also Oct. 5, 1928
1931	(Apr. 3)	*Konzertmusik for Brass and Strings; also Feb. 26, 1932, Feb. 25, 1938, Nov. 15, 1940, Mar. 22, 1946, Feb. 26, 1960
1934	(Dec. 7)	Symphony, "Mathis der Maler"; also Nov. 27, 1936, Feb. 23, 1940, Feb. 4, 1944, Oct. 10, 1947, Nov. 23, 1951, Mar. 1, 1957, Jan. 2, 1959
1938	(Feb. 25)	"Kammermusik" No. 5, for Viola and Chamber Orchestra, Op. 36, No. 4 (Soloist: Paul Hindemith)
	(Dec. 22)	Symphonic Dances; also Feb. 23, 1951

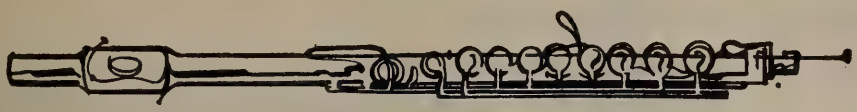
TEN STORES WELCOME YOU

S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.

S. S. PIERCE CO.

144 TREMONT ST. • 478 BOYLSTON ST.
133 BROOKLINE AVE. • CHESTNUT HILL
NORTHSHORE SHOPPING CENTER • BELMONT
NEWTON CENTRE • COOLIDGE CORNER
WELLESLEY • WEST HARTFORD



PICCOLO: Probably the happy result of one of those grandiose expansions of single instruments into large "families", the piccolo is a miniature flute. The name itself means "small", and the arrangement of keys is very similar to that of an ordinary flute. But the piccolo is an octave higher than a flute in C and reaches almost to the upper limit of recognizable pitch, though the highest notes (4th octave above middle C) are too piercing to be often used. While the piccolo first became popular in the military bands of the late 18th century, it was quickly accepted in the symphony. Gluck and Beethoven used its hard, bright tone to accentuate "storm" music; Wagner and a great many modern composers have also put its birdlike brilliance to good use.

PERSONAL BANKER: . . . is the man you talk to at The Merchants National Bank of Boston. Our bank is small enough to know you as a friend, large enough to offer a full range of personal and commercial services. The officer who serves you understands your needs—and he's experienced and ready to help you on the spot. That's why we say: "At The Merchants, the man you talk to *is* the bank."

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831
MEMBER F.D.I.C.

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

1940	(Apr. 19)	Concerto for Violin and Orchestra (First performance in America); also Feb. 7, 1947 (Soloist: Ruth Posselt)
1941	(Feb. 7)	*Concerto for Violoncello and Orchestra (Soloist: Gregor Piatigorsky)
1942	(Jan. 23)	Symphony in E-flat
1943	(Jan. 22)	Nobilissima Visione; also Jan. 4, 1952, Jan. 23, 1959
1944	(Oct. 27)	Theme with Variations According to the Four Temperaments (Piano soloist: Lukas Foss)
1945	(Jan. 26)	Symphonic Metamorphosis on Themes by Weber; also Oct. 29, 1948, Feb. 27, 1953, Jan. 24, 1958
1947	(Oct. 24)	Symphonia Serena
1949	(Nov. 14)	Concerto for Organ and Chamber Orchestra (Schweitzer Benefit); also Oct. 24, 1952 (Soloist: E. Power Biggs)
1954	(Oct. 29)	Sinfonietta in E
1956	(Nov. 30)	Songs from "Marienleben" for Soprano and Orchestra (Soloist: Irmgard Seefried)
1957	(Oct. 25)	Symphony, "Die Harmonie der Welt"
1959	(Apr. 17)	Philharmonic Concerto

* First performance.

"Der Schwanendreher" for Viola and Small Orchestra (July 9, 1955) and the Overture to "Neues vom Tage" (July 28, 1957) were performed at Berkshire Festival concerts.

[COPYRIGHTED]

la maisonette
the little house of many designers
115 newbury street, boston
presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!
Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892
22 BOYLSTON STREET
BOSTON
Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

SYMPHONY NO. 3

By ROY HARRIS

Born in Lincoln County, Oklahoma, February 12, 1898

Roy Harris composed his Third Symphony during the autumn of 1938, and completed the proofreading in January, 1939. The first performance was at these concerts, February 24, 1939; the Symphony was repeated October 27, 1939.

The Symphony is scored for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, vibraphone, cymbals, triangle, and strings.

THE Symphony is a continuous work in one movement, of about sixteen minutes' duration. The composer has provided, instead of a long prose analysis, the following structural outline of his score:

SECTION I. Tragic — low string sonorities.

SECTION II. Lyric — strings, horns, wood winds.

SECTION III. Pastoral — emphasizing wood-wind color.

SECTION IV. Fugue — dramatic.

A. Brass — percussion predominating

B. Canonic development of Section II material constituting background for further development of Fugue

C. Brass climax. Rhythmic motif derived from Fugue subject



ONLY *the* STEINWAY

Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

SECTION V. Dramatic – Tragic.

Restatement of Violin Theme Section I. *Tutti* strings in canon with *tutti* wood winds

Brass and percussion develops rhythmic motif from climax of Section IV

Materials:

1. Melodic Contours – Diatonic – Polytonal.
2. Harmonic Textures – Consonance – Polytonal.

• •

The following works by Roy Harris have been performed at these concerts:

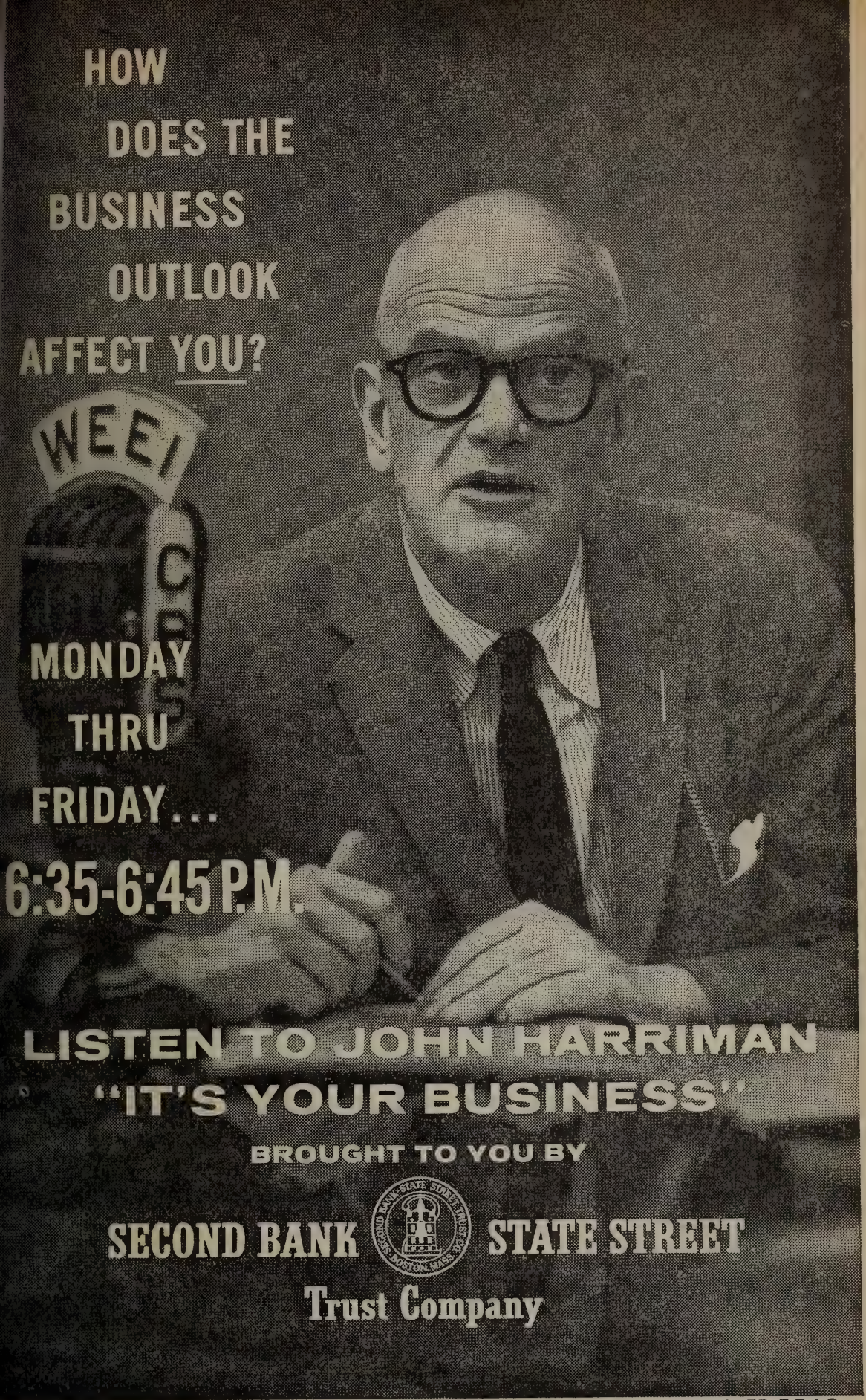
1934, Jan. 26	Symphony: 1933 *(First performance)*
1936, Feb. 28	Symphony No. 2 *(First performance)*
1939, Feb. 24	Symphony No. 3 *(First performance)*
Oct. 20	Symphony No. 3
1941, Dec. 26	Symphony No. 3
Feb. 21	Folk Song Symphony (No. 4)
1943, Feb. 26	Symphony No. 5 *(First performance)*
1944, Apr. 14	Symphony No. 6 *(First performance)*
Oct. 25	"Celebration," Variations on a Theme by Howard Hanson *(First performance)*
1949, Jan. 1	Symphony No. 3
1954, Oct. 29	Symphony No. 7
1959, Nov. 27	Symphony No. 3

[COPYRIGHTED]

Furniture for Science Laboratories



A. B. STANLEY CO.
INCORPORATED
230 Route Nine, Chestnut Hill 67, Newton, Massachusetts


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

PAUL HINDEMITH—MASTER OF MANY TRADES

(In anticipation of the return to New York of Paul Hindemith, after an absence of five years, to conduct a concert by the National Artists' Chamber Orchestra on February 15, 1959, the following interview by Eric Salzman appeared in the "New York Times" on that date.)

WHOEVER writes the definitive biography of Paul Hindemith ought to call it "The Composer as Musician."

In the old days, a composer wasn't merely a music-scribbler — he played his own concertos, conducted his latest symphonies, accompanied some of his songs at the keyboard and dashed off an instruction manual for his students in the meanwhile.

But the old days are gone. Like many other human activities, music has been caught up in the age of specialization and a composer is a composer is a composer.

Except for a few still made the way they used to make 'em — like violist, teacher, musicologist, theoretician, composer and conductor Paul Hindemith.

Hindemith, who is back in this country after a five-year absence,

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Alla breve

Skilled control of your entire Trust program can be assured by planning now with the United States Trust Company and your counsel. Our Trust Department specialists will carry forward your program with understanding guidance and you'll have peace of mind in the knowledge of a securely planned future.

UNITED STATES TRUST COMPANY
Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



direction...

that skillfully unites every musical element
in the Boston Symphony Orchestra has its counterpart in the
progressive leadership which the Boston Insurance Group
brings to more than 8,000 Independent Insurance Agents
throughout the U.S., its Territories and Canada. These Agents
rely on the knowledge, interest and experience of **Boston** men
in 68 "Local Home Offices" to help them bring complete,
modern insurance protection to every **Boston** policyowner.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT "SERVES YOU FIRST"

Equitable Fire Insurance Company, Charleston, South Carolina
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

will appear in the last two capacities at Town Hall this afternoon. Two weeks ago he led a pair of concerts in Pittsburgh that included the première of his "Pittsburgh Symphony 1958," a work written for that city's 200th anniversary celebration.

"You know it's very hard to escape being stereotyped. Everyone thinks that a composer should only conduct his own works. But right now in this country I am doing Schumann, Bruckner and Reger.

"Of course, I do my own works, too. I like to record them so as to show how they should be done."

Hindemith, who is 63 years old, spent the war years in the United States and taught a whole generation of American composers at Yale. Naturally, his animated English is excellent and he has maintained his interest in the American musical scene.

After the war, Hindemith began to spend some time in Europe every year. As his conducting and teaching engagements there began to increase, he tried to work out a commuting schedule. But gradually the stretches spent on each side became longer and longer.

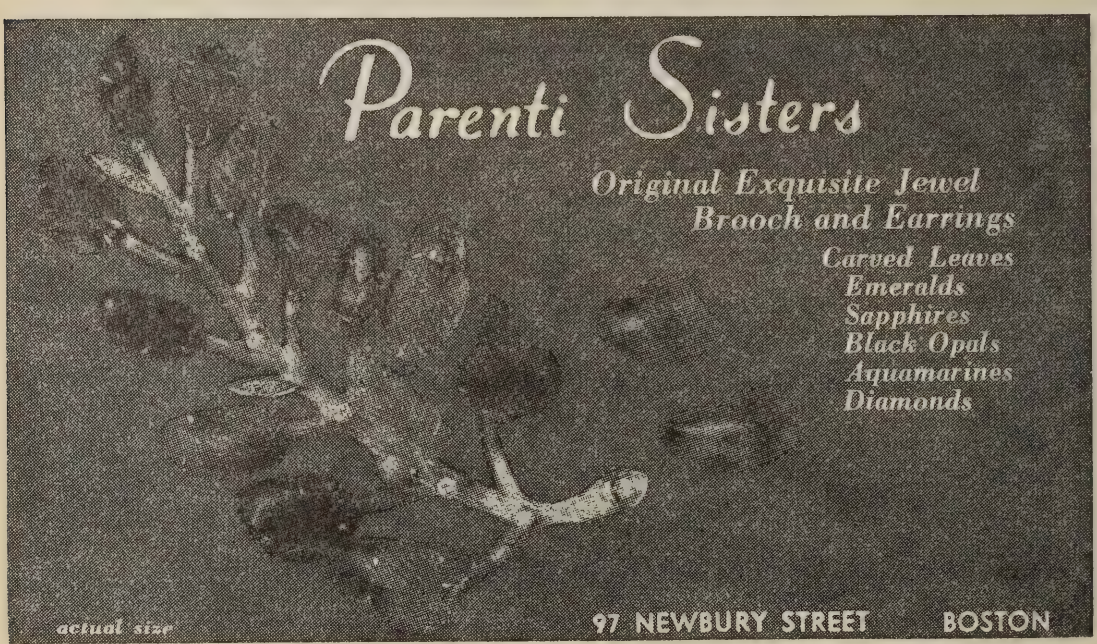
So the Hindemiths bought a house in Switzerland, a kind of retreat hidden away in the mountains where the composer can cut himself off from the world and write music.

Aeolian-Skinner Organ Company

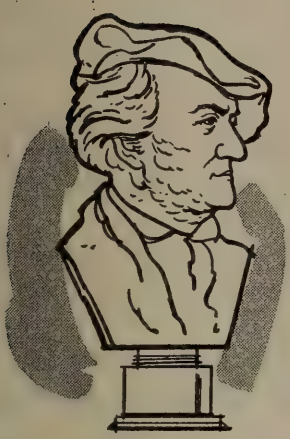
Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC

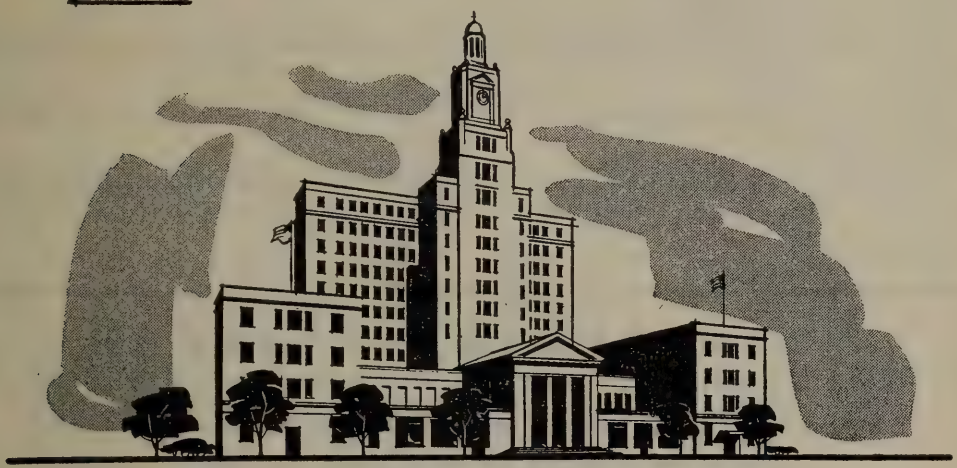
Joseph S. Whiteford, President and Tonal Director



IN 1865...



...Wilhelm Richard Wagner vindicated the confidence of his patron, King Ludwig of Bavaria, with the first production of *Tristan and Isolde.*



... New England Life vindicated the confidence of its southern policyholders and Confederate soldiers by reinstating their insurance, without medical examination, on the payment of overdue premiums. Today this liberal attitude of New England Life toward its policyholders is reflected in its "better life" policy: the finest combination of guaranteed benefits available at any price.

NEW ENGLAND
Mutual LIFE *Insurance Company* BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA – 1835

"We had to do that, otherwise Paul wouldn't get enough composing done." The composer's wife, Gertrud, entered the conversation with a sigh. "It's not so easy to get away. We set aside a few weeks a year and even so, we always have well-meaning friends who find us out and drop in to see us."

Hindemith is still doing some teaching at the University of Zurich.

"But I hope it fades away. I think thirty years of teaching is quite enough for one lifetime. I'm really not a scientific man but I'm more for practical work."

If he is cutting down on teaching he has taken up playing the viola in public again (at his wife's insistence, he says) and he still hopes to finish his "Craft of Musical Composition" of which two volumes have already appeared.

Hindemith has written a sonata for virtually every instrument in the orchestra and it is said that he can blow or bow at least a scale on most of them.

"Well, I wouldn't play them in public. But it's important for a composer to know the feel of the various instruments. Playing, playing, always the practical."

Hindemith has always written music for special occasions and specific purposes.

"Come look at the piece for Pittsburgh." He got up and brought over the music.

"Here is a work written for an occasion," he added flipping the pages. "This is an old Pennsylvania Dutch tune 'Hab lumbedruwwel mit me lumbeschatz.' "

BOOK CLEARING HOUSE

423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16

BOOKS ON ALL SUBJECTS (including latest technical and scientific)

Largest Selection of Paper Books

RECORDINGS (stereo and monaural) FOR ALL TASTES

Phone and Mail Orders Invited

HIRE A Cadillac LIMOUSINE *from* ROBIE Cadillac RENTING SERVICE



434 Newbury Street, Boston
KEnmore 6-6823

95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company



From our exquisite spring and summer collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

He said the title (which might be translated as "My Little Rag Doll is Running me Ragged") with so much gusto and inflection that this reporter couldn't help wondering out loud if he knew the language.

"Of course," he cried, "that's the dialect of where I come from — near Frankfurt.

"Look here," he continued, "you remember this tune? . . . it was so popular during the war . . ." He was turning the pages of the score again. " 'Pittsburgh is a great old town' " he hummed along, " 'Pittsburrrrrrgh is a great old town' . . . it makes an exciting finale."

Hindemith spoke volubly and with obvious pleasure. There is a kind of suspicion around, possibly deriving from certain slightly grim photographs, that he is a stern, forbidding person. Nothing of that was in evidence. He spoke warmly and charmingly with a ready smile and laugh.

There was nothing particular in the way of composition in the workshop but there would be soon enough. Hindemith is not always busy at writing music but when he writes he writes very quickly. It has been reported that he has written out certain works in the instrumental parts without making a score.

"Well, I always compose in my head. Then, when the piece is finished, it just becomes a matter of writing it down. Of course, I would make a score for a big orchestral piece. But it is not so hard to write down chamber music in the parts. Remember that in the fifteenth and sixteenth century they never used scores at all."

BOCA GRANDE PALM BEACH

Ta Saunders INC.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at Its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

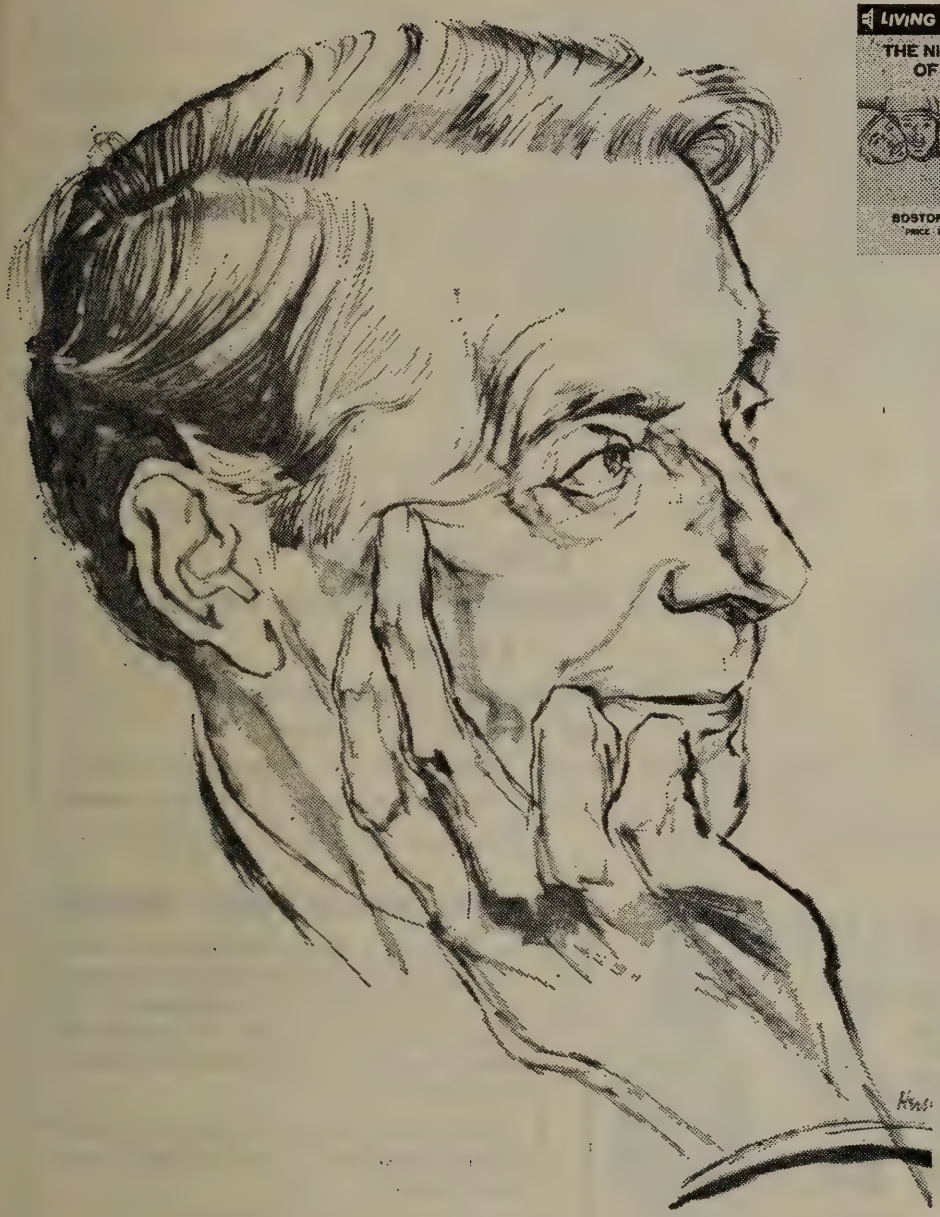
Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

SIR THOMAS AND HIS LATEST VIEWS

By JAY S. HARRISON

("New York Herald Tribune," January 10, 1960)

IT WAS 11 a.m. and Sir Thomas Beecham had just got up. "Damn it," he grumbled, "that Berlioz score has kept me working half the night. You know there isn't a correct set of parts for 'The Trojans' anywhere in the world. You have to make one yourself if you're going to do the opera. That's why I'm so damned tired." Specifically, the great Baronet was referring to his scheduled performance on Tuesday of the second half of *"Les Troyens,"* which he will conduct for the American Opera Society at Carnegie Hall. He was originally listed to lead the first half two weeks ago, but an attack of gout forced him to cancel and the show went on under the direction of Robert Lawrence. But now, his ailment eased, he is again his chipper and cantankerous self.

"Berlioz," he asked, "you know what's so important about him? It's his vitality and color — his variety of sounds. More than any other composer who ever lived he was the great pathfinder. He was the dividing point between Mozart, Beethoven, Schubert and that whole school and the Wagners, Strausses and Debussys who came after. Every composer comes out of somebody else — they all had ancestors. Not Berlioz. He came out of nobody; he just appeared. To what do



LUNCHEON
Served Monday through Friday
11 to 3
The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.

Enjoy THE MODERN CONCEPT IN *Stereophonic Hi-Fi*



Here is a splendid example of Lafayette's TRUE STEREO HI-FI, completely assembled and installed in handsome modern cabinets, ready to play. This system, the work of Lafayette electronic experts, eliminates any problems of wiring, drilling, mounting, connecting or finishing. You merely turn the switch for incomparable listening pleasure.

Other Stereo Hi-Fi components and cabinets available as completely assembled units.

Lafayette Radio

110 Federal Street, Boston

I attribute it? Nothing. It's a phenomenon for which I refuse to make any rash explanations.

"I tell you this, though. The twentieth century has much to learn from Berlioz – principally how to be alive in music. A lot of contemporary music isn't, which is why the public aren't interested in it. Don't misunderstand me. I'm not criticizing the music of the last thirty years. But rightly or wrongly the public haven't accepted it – not in the sense that the public of the nineteenth century accepted everything: Wagner, Dvořák, Tchaikovsky and so forth. I simply know that when I play modern music it does not engender the same exhilaration as does older music. It's a fact; that's all there is to it."

Sir Thomas paused for a moment to order a breakfast of tea and toast. "And make it hot, damn it," he boomed into the phone, "or else you shall drink it yourself." He slammed down the receiver. "Oh, Lord," he exclaimed, casting up his eyes, "there isn't a civilized room-service anywhere on the globe." Then: "Anyway, where was I? The public – yes, the public. Mind you, they have changed frightfully. There was a time when all the ears of Europe were interested in sounds strange and new. There was a time when its whole psychology was tied up with the ear. But today the public are interested in the eye. You might almost say that historically the eye has deposed the ear. First it was the cinema and now the public have got television. Years ago, when the ballet became more popular than opera, I commented that the leg had replaced the larynx. Not bad, eh? Well, today the eye has taken over the position once held by the ear."

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



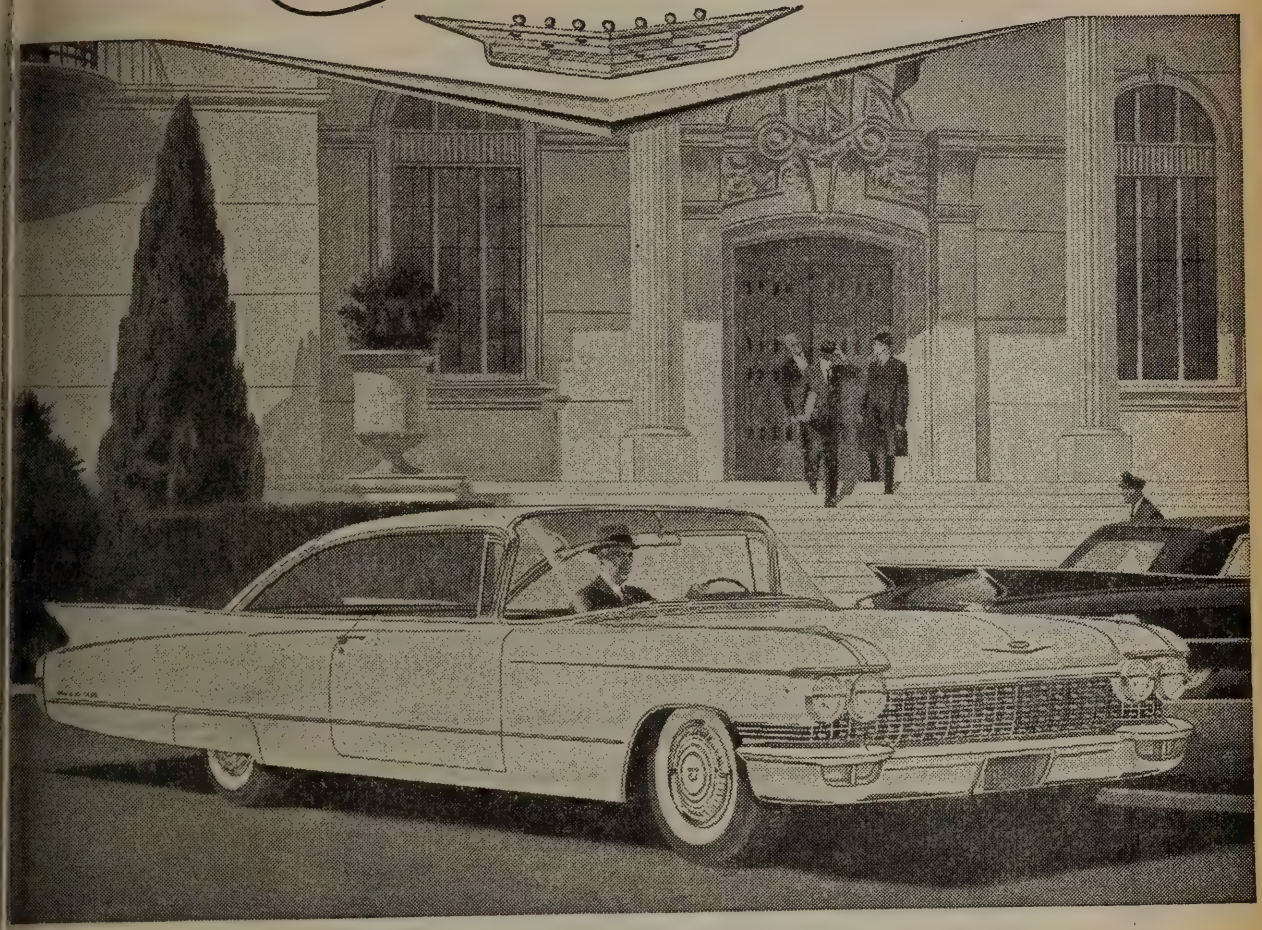
The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



Silence is the Voice of Quality!

Get behind the wheel of a new Cadillac car—point its handsome hood down your favorite highway—and listen to the silence that greets your ears!

You will hear it speak, with irrefutable logic, of the ingenuity of Cadillac design—and of the soundness of Cadillac engineering—and of the excellence and integrity of Cadillac craftsmanship.

For almost six decades, Cadillac has devoted itself to the creation of the finest motor cars it is possible to produce.

Never before, however, has this quest for perfection been as fruitful as for 1960.

In its styling and design, in its construction and assembly, and in its attention to detail—it is, far and away, the finest Cadillac yet.

We suggest that you see this new Cadillac—and drive it—and listen to it—at your earliest convenience.

You'll find, we're certain, that the quiet of a Cadillac car is the most eloquent sound in motordom.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

At this, Sir Thomas was reminded of the enormous upsurge of interest in music occasioned by the advent of the long-playing phonograph disk and the elaborate reproducing instruments necessary to do them justice. He brushed the reminder aside.

"I don't attach much importance to that at all," he said. "Today everybody's interested in mechanical inventions and gadgets. They have nothing whatsoever to do with music. There is no relationship between a little record and a live orchestra. Oh, certainly, it's good for people who can't go to operas and concerts; at least it gives them some idea what the music is like. But reproduction is not a performance – they are two different things. The public at present are hypnotized by words like 'hi-fi' and 'stereo' – but they don't mean much to me. I've been recording for forty years, I've seen the whole industry grow and seen everyone dazzled by it. Not me. I still know that the gramophone has not reached its peak of perfection.

"And you," he continued, concealing himself behind blasts of cigar smoke, "who do you think the music public is anyway? How do you think it compares in size with people who look at the cinema or TV? Why do we fool ourselves – it is very small. What we call the musical public is very tiny, always was and probably always will be. It is a small group that really cares about culture – the general public prefer



***KLM** is proud to be the Airline preferred by the*

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.



KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355

'I Love Lucy.' You see, music through the ages, as far as I can make out, has been regarded in much the same way. The general public are attracted by tunes — the refinements of delicate melodies, harmonies and orchestration are the preserve of a small number of people. The general public don't give a rap about them.

"Do you think the general public go about humming Bach or Stravinsky? No. They hum popular tunes or 'The Harp That Once Through Tara's Halls' or something of the sort. Hum Beethoven? Hardly. Besides, there aren't any tunes in Beethoven, only themes. But that's another matter.

"Besides," Sir Thomas went on, "there isn't a damn thing you can do about the public, not that any one would want to. Perhaps you could in a planned community like the Greek states or the Italian states of the Renaissance. But there's no planning today. Of course, you may try to point the way to the public, but the public won't go the way you point.

"I'll tell you a story. Years ago I gave the first performance of Strauss' 'Elektra' in London. It was widely publicized by the press, who did their utmost to magnify the horror and atrocities of the piece. As a result, everybody talked about it. Well, before one performance I was dining at a restaurant and heard a couple at the next table discussing their plans for the evening. Should they, they wondered, go

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

to 'Elektra,' a work on everyone's lips? But they decided, instead, to visit the Empire, a vaudeville house, where, as they put it, they were always assured of a good show. It made them feel safe and people always want to feel safe. I can even remember a time when it wasn't even considered safe to listen to Mozart, though it is today. But when I started to do good old Wolfgang no one wanted to hear him. And Berlioz! When I used to give him, I was treated by the press as though I had committed some fearful misdemeanor."

It seemed that Sir Thomas was through. His breakfast had come, the tea was hot, and he was all aglow with the lemon of human kindness. Then, suddenly, he snapped: "Put this in your notes, damn it," he said. "We in music have been set back fifty years — that's because we've been Teutonized all over again. I fought all my life to get away from the Bruckners and the Mahlers and the exclusively German diet we used to be served up. In my case, I introduced Russian music, French music, Italian music — I wanted, and insisted upon, variety.

"But today we're back in the hands of mid-Europeans. They're everywhere and force their repertory on us. Even in those colleges where they never get beyond Brahms. And, mind you, whatever else you may say of Brahms, you would hardly call him a scintillating composer. Well, damn it, would you?"

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Minton's Ancestral

An *English bone china* pattern with enameled motifs in soft shades of rose and turquoise on the lovely Fyfe swirl shape.

Five-piece place setting
$23.75

At Chestnut Hill, Northshore. Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES
110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

A MEDITATION IN GRAND CENTRAL STATION

The place of the arts in the business world is the general subject of a sermon preached by the Reverend Theodore P. Ferris, Rector of Trinity Church, Boston, on January 17, 1960. It is here printed in part.

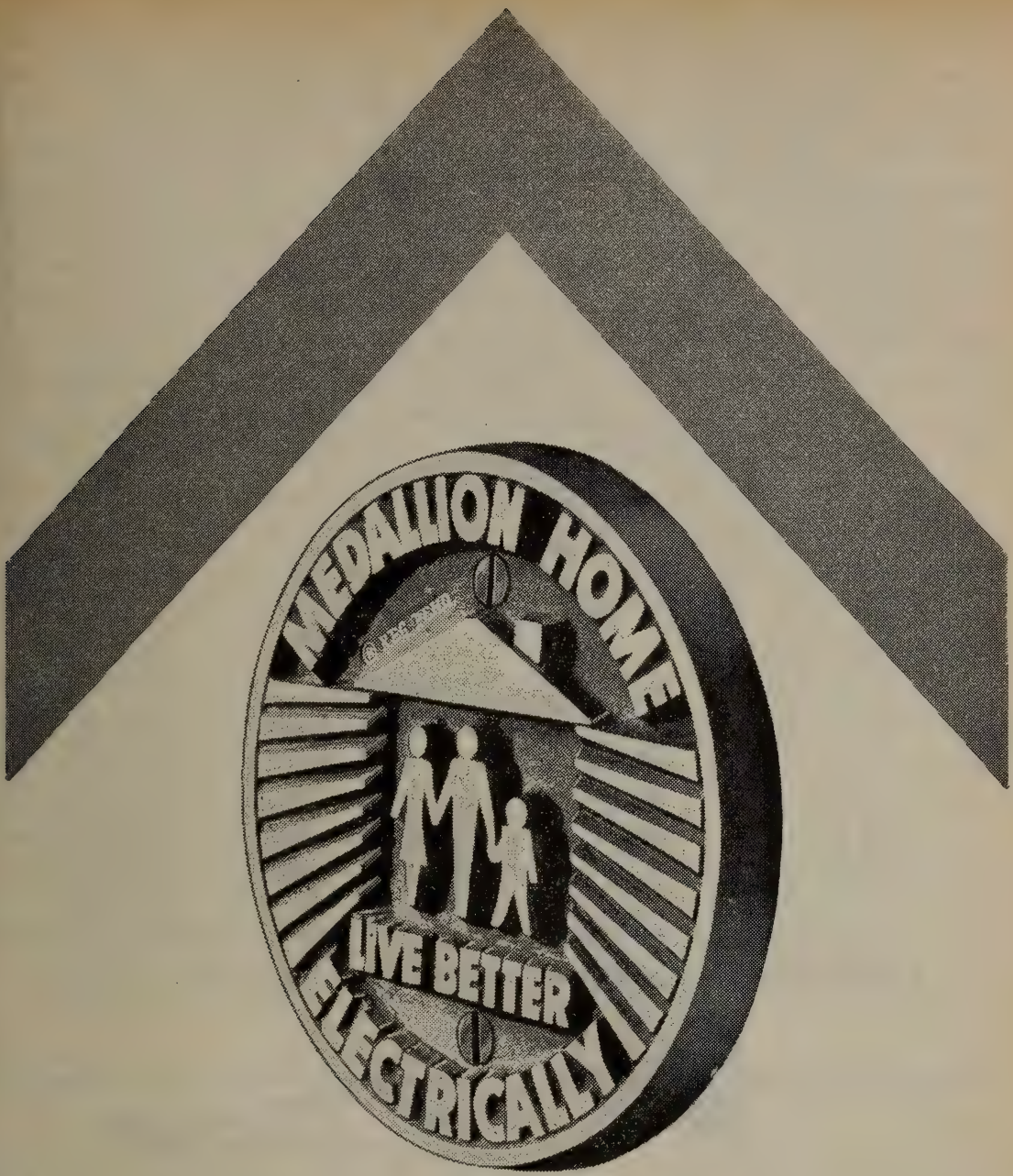
About two weeks ago I was in the Grand Central Station in New York, waiting in line to get a ticket to Boston. Only two of the ticket-windows were open for business, and there were a good many people ahead of me and most of them seemed to be travelling to enormously distant points. I, therefore, had plenty of time to look around, and for once I was not in a hurry.

At the west end of the station in the gallery, at the level of Vanderbilt Avenue, I saw the Mutual Fund Information Center, properly illuminated and thoroughly designated so that anyone looking for professional guidance of this kind would know where to find it. On the other side of the same gallery, I saw a Hi-Fi Demonstration Center. At the east end I saw on the ground level an Investment Information Center, and this one was crowned with the familiar Eastman Kodak picture, blown up to an unbelievable size, but which has been there for a great many years. When it was the only advertisement in the station, it was so beautifully done that not many people objected to it.

Then I looked around the walls and I saw illuminated advertisements of every description. There was a large one making an appeal for Marlboro cigarettes; another for Canada Dry ginger ale; another

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings FLOWER SHOP, INC. 248 HUNTINGTON AVE.
Sundays and Holidays KEnmore 6-2076 and 2077 opposite Symphony Hall

T. O. Metcalf Co.
LETTER PRESS PRINTING PHOTO OFFSET
Boston 10, Mass.
51 Melcher Street :: *Telephone:* HAncock 6-5050



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

for Pepsicola, and one for Johnny Walker Red Label. Six Larks were perched over the ticket offices, tilted at a fascinating angle, so that you could see not only the sides of the car, but the tops of them as well; and there was, on the main floor, one full-sized automobile in perpetual motion on a turntable. Over the high entrance to the waiting room was an enormous clock, not for the purpose of telling time – the rather modest one on top of the Information Booth has done that satisfactorily for the last fifty years – but this clock was obviously there to advertise the Westclox, and no effort was made to make it beautiful in any way.

Near the Information Booth, not far from where I was standing, there was a huge model of the new Grand Central Station, or at least the new building which will rise behind and above the present station. It will soar 830 feet into the air, cover 2,400,000 square feet of space, and the climax of the caption was: "The largest office building in the world!" I was told that on the lower level a model house was being built, but I did not go down to see for myself how far the building had progressed.

I had not only time to look, but I had time to think, and even more time when I got on the train. And the first thing I thought was, How times have changed! As a little boy, brought up in a suburb outside of New York, there were two buildings in New York that excited me. One was the Grand Central Station and the other was the Cathedral of St. John the Divine, and I think if I had to admit the truth, I would

for superb footwear by master craftsmen



Joseph Antell

Boston **Wellesley**

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

say now that the Station interested me more than the Cathedral. For one thing, it was finished and the Cathedral was still in a very incomplete state. And I suppose the vastness of the station was greatly magnified in the mind of a little boy, so that when I first went into it alone, I felt that I was in one of the great places of the world. Through the years, I have been in many other railroad stations, but there is none like it, and I never fail to look up at the canopy over the Grand Concourse with its constellations of the heavenly bodies, and I never cease to wonder at the dark, winding tunnels, and at its windows which are like walls of glass.

Perhaps I see it out of all proportion because of these early associations, but for me there has always been a grandeur and a dignity about that building that not many buildings have, certainly not many railroad stations. Now the building has become a shop, or you might say a shopping center and, from my point of view, a tawdry one. You can hardly see the beautiful proportions of the building for the advertisements that illuminate its walls. It is a vulgar display of goods to be consumed, and I could not help wonder to myself how long it would be before the same wave would reach 110th Street, where the Cathedral is. It has happened before; it happened to the Temple in Jerusalem 2,000 years ago, and it happened not so many hundred years ago in

Stop & Shop Gourmet Quiz for Early Comers

1. What is club steak?
   a. the name of a night club b. club membership dues c. a society for gourmets d. a cut of beef

2. What are giblets?
   a. martinis with onions b. the edible insides of a fowl c. small pointed tools d. brown gravies

3. Where were Corn Muffin Toasties first discovered?
   a. in a cornfield b. in a toaster c. in the Stop & Shop experimental kitchen d. in an overheated breadbox

ANSWERS:
1) d. a cut of beef 2) b. the edible insides of a fowl 3) c. in the Stop & Shop experimental kitchen

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

The New England Conservatory
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

Tuesday and Wednesday
March 8 and 9
JORDAN HALL
THE MARRIAGE OF FIGARO
By MOZART
Workshop performances
by the
OPERA DEPARTMENT
BORIS GOLDOVSKY
Director

290 Huntington Ave., Boston 15

St. Paul's Cathedral in London. Even the most sacred places can be profaned when men lose their sense of direction, and are hard-pressed financially. . .

One thing I must say on behalf of people like myself. We often forget, we who live on the fringe of the business world, that without the business world we would not live at all. So we preachers, artists, educators and idealists must always be careful when we begin to criticize the commercial world of which we have no first-hand knowledge and in which we play no immediate part whatsoever. We must always be careful; not cautious, but careful, sensitive. Broadsides from the pulpit against business are usually well-meant, but not always well-aimed, and often not well-informed. And that holds true for a few of them from this pulpit, by this preacher.

Neither can we forget that there is always a conflict between beauty and business, between the ideal and the practical. This is where we begin to come close to our own lives, and I am now moving away from the immediate details suggested by the Grand Central Station and which were simply a springboard for our thought. *We are all making compromises all the time between beauty and business, the practical and the ideal.*

For information about

ADVERTISING

in the

Boston Symphony Orchestra

publications

write or call

Advertising Department

Symphony Hall

CO 6-1492

• •



Notwithstanding these moderating thoughts that went through my mind, there was a question that kept coming back again and again. I am sure it has been coming to yours too, at least to the more sensitive and imaginative ones in the congregation. The question is this: Where do you draw the line between beauty and business. *Where* do you draw the line, and *when,* between the ideal and the practical? Let us admit here that most of us, whether we are in business, or in the ministry, or in the supreme work of home-building, much of the time draw that line where business ceases to pay, where the ideal begins to cost too much. The railroad business has ceased to pay, so beauty suffers and is sacrificed to enterprise. On the other hand, the Seagram business is paying handsomely, so beauty flourishes at the corner of 52nd Street and Park Avenue in one of the most magnificent buildings in New York.

This we grant, but we also know, sitting here quietly together, that there are things that have no utility value whatsoever, and yet which make claims upon us. My old friend, and the friend of many of you, Dean Sperry, wrote many years ago — and this you would not expect perhaps to come from a New Englander, and he was as much a New Englander as anyone I ever knew, reticent, withdrawn, not easily

BIGELOW · KENNARD CO ·

• jewelry • silver • china and glassware
• leather items • clocks • gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

expressing himself about the deep, inner things of life except when he had a pen in his hand – this is what he wrote: "Here then is the Venus of Melos. What use is she? What lessons does she teach? Must," he asked, "we settle for the fact that she was of use only as a peddler of pencils and cosmetics?" And then he went on to say, "In the severity of her bare room in the Louvre she reigns in the solitude and sovereignty of her own right. . . . She means nothing apart from herself. She points nowhere else and leads on to nothing farther, but only draws her votaries from the four corners of the world to stand and wonder. She cannot be used. She can only be enjoyed."

There is a truth that must be fought for, whether it is expedient or not, whether you lose your job or not. There comes a time when there is an excellence which must be pursued, whether it pays dividends or not, whether you die of starvation or not. There is a goodness to be wooed, whether it brings happiness or sorrow. And human beings rise to their greatest heights when they recognize this, when they do this, when they say, Regardless of what happens to me, there is something that cannot be violated, and I would rather die than let it be prostituted. This is the point at which human beings reach the maximum of their potentialities – pledging themselves unqualifiedly to the service of something that does not pay.

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston **Telephone: COmmonwealth 6-5101**

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

Perhaps I am more optimistic at the moment than I have been sometimes this fall, but to correct some of the darker things that I have said before about the people in this country, I think there are more people willing to make such a pledge than we believe. I think there are more of them who are waiting to rally around some voice, some personality, some ideal which will make great demands upon them. I think there are more people than we dream of in this country who are willing to say, "We'll send aid to a nation that needs it, whether we need them or not." I think there are more people than you can imagine in this country who are willing to say, "We will have the best education we can, no matter what it costs us." But they are submerged, and my prayer is that there will be a voice which will rally these people and give them the courage to say and to do what they really believe.

New **PIANOS • ORGANS** **Rebuilt**



MARTIN A. CONSERVA & SONS

Piano Rebuilders For 46 Years

Sales and Complete Service

Steinway, Baldwin, Mason & Hamlin, Knabe

BROADWAY PIANO EXCHANGE, INC.

141 Main Street, Medford, Mass. EXport 6-2224

Members of Piano Technicians Guild



Café Florian

CONTINENTAL COFFEE HOUSE

85 NEWBURY

Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



ON

ANGEL





VON KARAJAN

Time Magazine calls Herbert von Karajan the "Generalmusikdirektor of the Continent of Europe" . . . for he holds no fewer than six major European conducting posts. To them, as to his recordings for Angel, he brings "his singular passion for orchestral clarity, his determination to get the maximum detail" (High Fidelity Magazine).

RECORDED IN EUROPE FOR



MOUSSORGSKY (orch. Ravel):
Pictures at an Exhibition
with The Philharmonia Orchestra *35430**

DVORAK:
Symphony No. 5 in E Minor, Op. 95, "New World"
SMETANA: "The Moldau"
with the Berlin Philharmonic Orchestra *35615**

BRUCKNER:
Symphony No. 8 in C Minor
with the Berlin Philharmonic Orchestra *3576-B*

RESPIGHI:
The Pines of Rome, Symphonic Poem
(also includes Berlioz: Roman Carnival Overture and Liszt: Les Preludes)
with The Philharmonia Orchestra *35613**

BIZET:
L'Arlesienne Suites Nos. 1 and 2
Carmen Suite No. 1
with The Philharmonia Orchestra *35618**

* *also available in Stereo*

THE CLOSED MIND

By NEVILLE CARDUS

(Manchester Guardian, March 13, 1958)

IT IS inevitable and very natural that the day comes to all of us sooner or later, especially if we are professional critics, when we are charged with having closed our minds. And, frankly, there is often something in the accusation. After thirty or forty years of harvesting, the mind might easily be so fully stored that there is little room left. It takes years thoroughly to get a sight of the bottom of even one great composer, to know his language inside out in some relation to what he is saying, or some general assumption of what he is saying. There is no fool so foolish as the old man who goes about slapping his thighs saying he's as young as ever, ready for everything. The dilettante is even worse, the dabbler quick for the latest fashion. Oscar Wilde reminded us that it is the duty of the auctioneer to appreciate all schools of art. Wisdom in criticism is content to realise that a man's tastes and antennæ, his standards and æsthetic responses, have been produced, cultivated, and developed in a certain soil and period. He can't extend the base of his pyramid. If he is sensible he will consolidate the gains of his impressionable years. Vintage implies, even with critical judgments, some lengthy cellarage.

The irony about the position of those of us called "Die-hards" and "Crusted Reachmaries" is that once on a time we also fought the fight of modernity. None of the present-day young lions is raging more fiercely about his favourite contemporaries than the young lions of yesteryear raged about Strauss, Debussy, Sibelius, Stravinsky — the same Stravinsky who is still, in the year 1958, a leader of the avant-garde.

Montgomery-
Frost-
Lloyd's
Co., inc.

OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .

HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505

We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry

Partial or Complete Contents of Estates Purchased

It is no doubt beyond belief to young people of today that audiences put fingers to their ears when they heard the "battle" music in Strauss's "Ein Heldenleben"; and old men at Hallé Concerts and elsewhere were seen crossing themselves at the first chord or harmony of "L'après-midi d'un faune." "Punch" was regarded as fantastically sarcastic when in some verses it hinted that the day would dawn on which we should cry out:

O for the good old tunes
Of Strauss and Debussy.

It has come to pass. Audiences of the early nineteen-hundreds, including musicians supposedly as up-to-date and alert then as the next exponent of the dodecaphonic mysteries, could not for long get used to the transitions of Ochs's "Keine Macht" waltz in "Der Rosenkavalier." We can see now that Strauss was always a traditionalist, diatonic at bottom. Why could a fact not as obvious as this have been seen half a century ago? In every period the critical vision is best focused in a certain way; it can achieve definition only when the object is situated or presented at a certain point. At a rehearsal of one of Schoenberg's most esoteric works one of the woodwind players lost his way entirely, and afterwards went to the composer to apologise. But Schoenberg had apparently listened with satisfaction: "But do you mean to say, Master," said the woodwind player, "that even you don't know when your own music is being performed all wrong?" "No," answered Schoenberg, "I don't – not always. But my grandchildren will."

The critic born and nurtured in the social, religious, and æsthetic scene of pre-1914 years might today as well have been born in the moon as far as his genuine qualifications to deal justly with much contemporary art are concerned. Before 1914 there had been in music



BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS • PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
12 Large Supermarkets

WATERTOWN	MT. AUBURN
NEWTONVILLE	BROOKLINE
WELLESLEY	STONEHAM
MEDFORD	PORTER SQUARE
CHESTNUT HILL	NORWOOD
AUBURNDALE	WOBURN

a chain of logical development, reaching across a century at least, in the main technical procedure and vocabulary. There was a general consistency, with natural modifications according to the dominant æsthetic. Since the eruption of two wars the entire habitation of every artist has been transformed. The nineteenth century saw the flowering of the individual in most activities, æsthetic and other. It was the age in music of free will and of self-assertion. There was also the influence of religion and ethics. An oratorio was supposed, the form itself and its associations, to set a composer well away towards the sources of plenary inspiration. Beauty was regarded by artists as essential to expression. "Beauty once sat enthroned over all the arts," wrote Langford thirty years ago, "but we have come to a time, almost, when it is never even mentioned." We have come, in fact, to the scientific age; and music must respond to the urges of the Time Spirit. Men are engaged in music now, composers and critics, who are not artists really but mathematicians in the wrong profession. In the nineteenth century the movement no doubt was overdone to "fertilise" music with literature, poetry, and whatnot. Music as an abstract ideal harmony, sounding air and numbers (Why doesn't Mr. Keller write for us a Pythagorean symphony?) is no new thing. Each age receives the music it deserves and lives with most comfortably. Time levels matters. But the critic of years and experience cannot be expected to turn here and there, sharing the principles of a weathercock. When all has been said of closed minds and the fossilisation of the tastes of the Mandarins, the

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

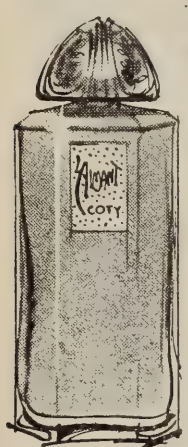
55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices



Nothing makes a woman more feminine to a man

L'AIMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax

How the Whale (Of a Sale) Got Its Name



If you're in business these days you're certain of something besides taxes: your commercial ethics and advertising statements are being sifted for naughtiness by the FTC, FCC, SEC, and a possibly infinite number of less edgy guardians of customer weal. Barnum's picture has been removed from its frame, replaced by Kefauver. Demolitions experts in charge of the impending population explosion have promised not to produce a new sucker every minute, or at least to improve the ratio. Just possibly we've seen our last Semi-Monthly Birthday Sale, and the daily Million Dollar Clearance will give way to something closer to reality . . . for example a *Colossal Nervous Treasurer Event* followed by *First Annual Outwit 'Em Day,* etc.

Radio Shack has decided to pledge *not* to specify in its announcements that it will never be undersold. We were undersold by four Manhattan record shops in 1958-9, for example. Not every day, to be sure, but darn near. All four went bankrupt at 33⅓ rpm shortly before rock and roll died at 45 rpm; it was a lean year for best sellers!

Now we sound a happier note. By an odd collection of special discounts, cajoling, wishful-thinking and cynical markdown theories, Radio Shack enters 1960 with an *Ethical Mid-Winter Sale* of stereophonic LP disks on the RCA-Victor and London labels.

These regularly sell for $5.98 and $4.98 wherever records are sold at list. Where they are not sold for list the going price is $4.88 for a $5.98, and $3.87 for a $4.98, for reasons clearly brilliged by Lewis Carroll in his treatise on "Discount Operations and the Mirror Image."

Radio Shack, living precariously on a diet of curds and brinksmanship, is now selling *all* these $5.98 and $4.98 stereo LP's for $2.99 and $2.88 without tie-ins or nail-downs — in fact without even wincing.

For public record, our $2.99/$2.88 price is actually below regular dealer cost! You ask: how can it be? Aha! Now it is clear *you* are not in business! Dear friend, being in business in 1960 requires of you a certain quality. No, not faith in one's factory — *that* is suicide. The quality you need is *Massive Lack of Resistance.*

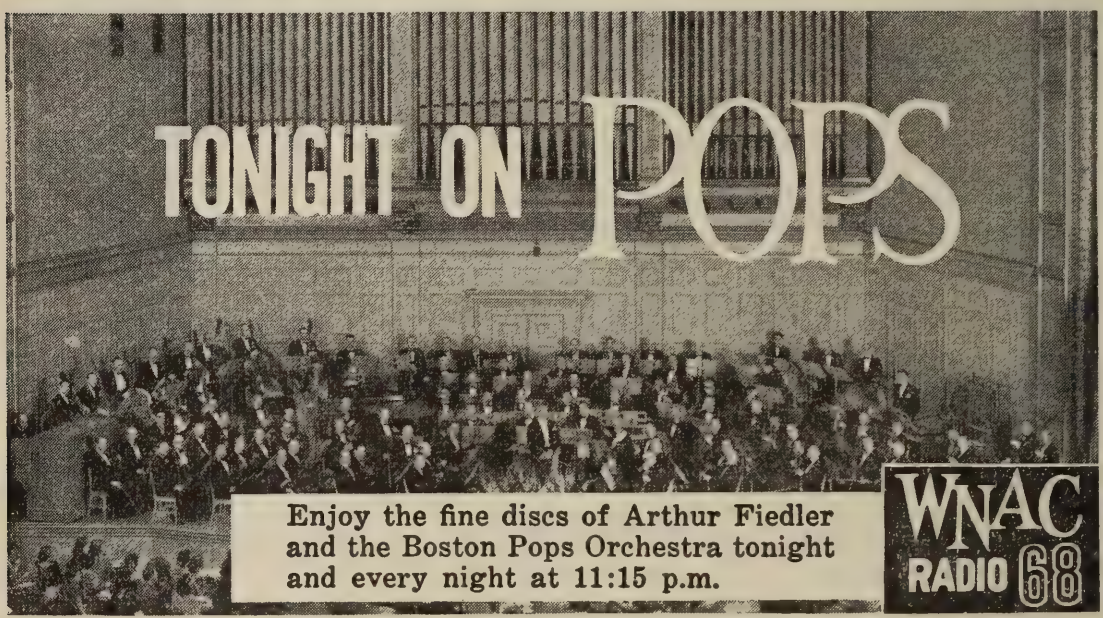
If a thing normally worth $6 suddenly costs you $3 — don't resist! Massively! Buy your head off! Tomorrow or next week or next month the tables will be turned; the $6 object will again cost you $6; the manufacturer will be heard muttering about raising the price to $6.65 due to increase in nylon rivets and antimagnetic plywood.

Radio Shack cannot accurately predict how long we will be able to offer Victor and London stereodisks below $3. All we can do, conservatively, is urge you to buy with abandon until the curtain falls. Fill your Jaguar to the gunwales. Bring your biggest wheelbarrow. It's truly a whale of a sale . . . nothing *but nothing* fishy about it!

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

fact remains that hardly any of them have yet been proven blind to Britten, Bartók, Stravinsky. It is absolutely certain that the mind is unmistakably bolted and barred that won't accommodate — What's-his-Name and Never Mind.

At any stage a man's mind can only hold so much. Whether the years bring wisdom is frequently arguable. The young eye and ear can act swiftly and certainly as the arrow. But even in these days it is not infallible. It is easily led astray by the desire to prove a case; youth in general is occupied not so much with forming æsthetic judgments as with propaganda. Once, I confess, I could myself lose a night's sleep because I had failed to convince somebody that Mahler was a great composer, and Elgar more original than Bantock, Sibelius more "progressive" than Scriabine. Today I am indifferent to nearly all



W. W. WINSHIP INC.

Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

Sharon MEMORIAL PARK

"The Man Who Cares, Prepares"

EXECUTIVE OFFICE

20 KILBY STREET, BOSTON

RIchmond 2-3890



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer – light as a melody by Mozart . . . Red Cap ale – robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

opinions except those I have come by from my own study and devotion. A young man went to Strauss saying that, though he admired most of his works ardently, he could not really enjoy "Der Rosenkavalier." "How sad for you!" said Strauss. A critic contemplating the harvest glory of his years, the full store he has gathered to himself, must be more modest than Strauss, and be content to hope that his younger colleagues one day may bring in as many sheaves. He might also set an example to them in manners and proportion if he refers them to Goethe's saying: "People always fancy that we must become old to be wise; but in truth, as the years advance, it is hard to keep ourselves as wise as we were."

Since 1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Bequests made by will

to the

BOSTON SYMPHONY ORCHESTRA, Inc.

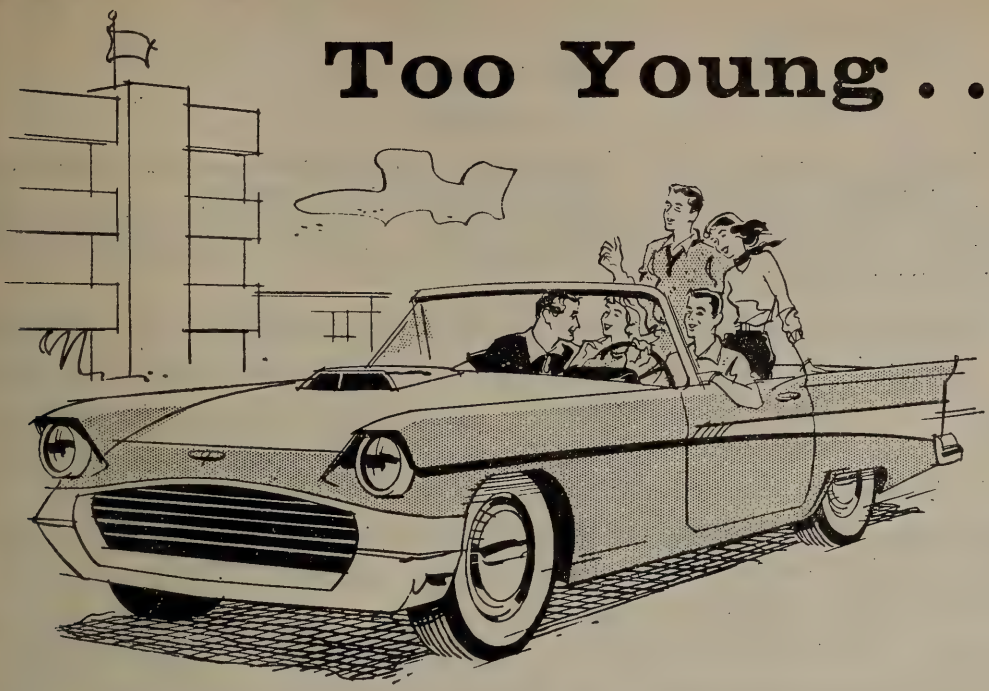
will help to

perpetuate a great musical tradition.

Such bequests are exempt from estate taxes.

Too Much . . .

Too Young . . .



Is it fair to load substantial property on young people too early in life?

Experience teaches quickly, but often without a second chance to profit from a mistake. Unrestricted control of substantial property early in life can upset the development of a rewarding career and lead to unfortunate results.

Four generations of New England families have used trusts with The New England Trust Company to introduce their children to the responsibilities of property management — gradually. They have planned so that early mistakes would not wipe out a complete inheritance. Our officers will be glad to explain the practical use of trusts and how they may be useful to your family.

Telephone or write for your copy of our new booklet, "Advantages from a Trust under Your Will".

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation

Incorporated 1869

SYMPHONY NO. 5, IN E MINOR, *Op.* 64

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in August of 1888, Tchaikovsky's Fifth Symphony was first performed at St. Petersburg on November 17 under the composer's direction.

It is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, and strings. It is dedicated to Theodor Ave-Lallemant of Hamburg.

TCHAIKOVSKY'S slight opinion of his Fifth Symphony as compared to his ardent belief in his Fourth and Sixth is a curious fact, coming as it did from the incorrigible self-analyst who had so much to say to his intimate friends about his doubts and beliefs as to the progress of his music. He never hesitated to tell, for example, when he was composing from the urge to compose and when he was forcing himself to do it; when he was writing "to order," and when he was not.

Usually the opinion of the composer has coincided with that of posterity. The Fifth Symphony is probably the most notable exception. Of the Fourth Symphony and the Sixth he was always proud. The *Manfred* Symphony he "hated," and considered destroying all but

TOUR THE U.S.S.R.

With DR. LEON I. TWAROG

Associate Professor of Slavic Languages and Literatures, Boston University

32 DAYS — BY AIR — JUNE 28, 1960

$1490 FROM NEW YORK $1098 FROM AMSTERDAM

Moscow — Leningrad — Kiev — Odessa — Yalta — Sochi — Tbilisi

11-DAY EXTENSION TO POLAND AND CZECHOSLOVAKIA $195.00

Write for Brochure



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.

BOSTON • NEW YORK

the opening movement. The two of his operas which he always defended have proved to be the principal survivors — *Eugene Onegin* and *Pique Dame.* The former he staunchly believed in, despite its early failures. But the "1812" Overture was an occasional piece for which he always felt it necessary to apologize, and his Ballet *Nutcracker* never had a warm word from its composer. He always looked upon it as an uncongenial subject, an annoying commission.

As for the Fifth Symphony, Tchaikovsky seems to have been skeptical about it from the start. "To speak frankly," he wrote to Modeste in May, "I feel as yet no impulse for creative work. What does this mean? Have I written myself out?* No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony." To Mme. von Meck, a month later — "Have I told you that I intend to write a

* Apparently Tchaikovsky had not forgotten the remark to this effect made by a critic in Moscow six years earlier, about his violin concerto. The composer must have been unpleasantly aware that since that time he had written no work in a large form, which had had more than a *"succès d'estime."* The operas *Mazeppa* and *The Enchantress* had fallen far short of his expectations. In the program symphony, "Manfred," he had never fully believed. Of the orchestral suites, only the third had had a pronounced success.

• PIANOS
• RADIOS
• ORGANS
• MUSICAL
TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

ANITA DAVIS-CHASE *Announces*

MYRA HESS

SYMPHONY HALL

SUN. AFT., MARCH 20 at 3 P.M.

Check payable to Symphony Hall and self-addressed stamped envelope must accompany mail orders.

Address envelope: Hess Concert, Symphony Hall Box Office, Boston.

Tickets: $4.30, $3.75, $3.20, $2.65, $2.10, $1.55 (tax incl.)

STEINWAY PIANO

symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see." In August, with the symphony "half orchestrated," the listless mood still prevailed: "When I am old and past composing, I shall spend the whole of my time in growing flowers. My age – although I am not very old [he was forty-eight] – begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do."† Three weeks later he reports briefly that he has "finished the Symphony."

The first performances, which he conducted in St. Petersburg on November 17 and 24, 1888, were a popular success, but Tchaikovsky wrote to his patroness that he considered his Symphony "a failure." He still found in it "something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes." He did not accept their applause as proof of enthusiasm; they were only being polite. "Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* Symphony [the Fourth]. What a difference! How immeasurably superior it is! It is very, very sad!" But the musicians plainly liked his Fifth Symphony, both in St. Petersburg and Prague. When its success

† Tchaikovsky's remarks in his last years about the coming of old age were a fear that his creative powers would fail. His doubts about the Fifth Symphony were connected with this fear.

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN
241 St. Botolph Street, Boston
Established 1893
A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions



President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

EXTRA

OPEN REHEARSAL

with

MARGRIT WEBER

Pianist

THURSDAY EVENING, MARCH 3, at 7:30

Tickets $2.00 now available at
the Box Office

SYMPHONY HALL CO 6-1492

in Hamburg was outstanding, he wrote to Davidov: "The Fifth Symphony was magnificently played, and I like it far better now, after having held a bad opinion of it for some time." This was written on the crest of its immediate success. Later, his misgivings returned.

The fact that Germany became a field for conquest by the Fifth Symphony must have had a great deal to do with Tchaikovsky's change of heart about the piece. Central Europe had been slow to awake to his existence and then had been reluctant to accept him as a composer of true importance. As a visitor, he had been befriended by individual musicians. Von Bülow had taken up his cause with characteristic zeal. Bilse had conducted his *Francesca da Rimini* in Berlin, and, fighting against a general disapproval, had repeated the work. "These ear-splitting effects," wrote a critic, "seem to us too much even for hell itself." The conservative ones had been offended by the "excesses" of Tchaikovsky and what seemed to them his violation of all the classical proprieties. Year by year this disapproval was worn down. To their surprise, they found his Trio and Second Quartet to be reasonable and listenable music. Audiences were impressed by the Fourth Symphony, and when the Piano Concerto began to make its way, the critics who had condemned it outright were compelled to revise their first impressions.

[COPYRIGHTED]

PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $2.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast

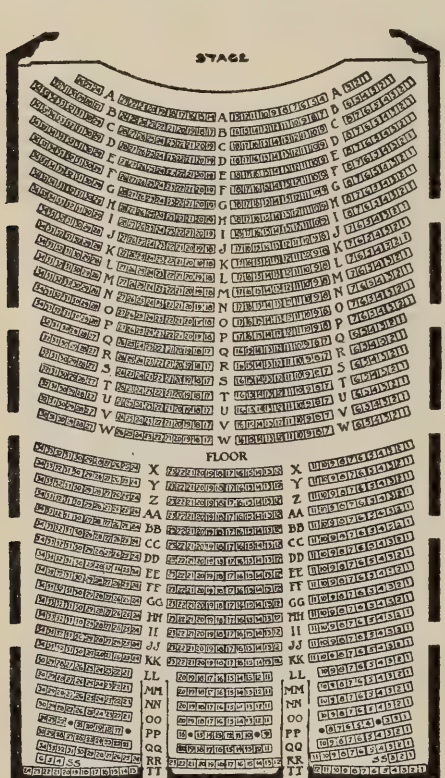
** – Affiliates of WQXR, New York

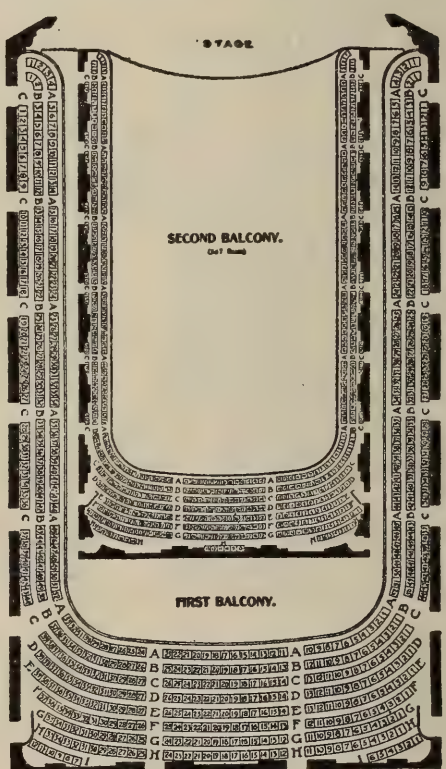
"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

THE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800





"The Boston Symphony Orchestra is one of the very greatest instruments of artistic utterance ever developed by any civilization on earth."

— JOHN M. CONLY, *High Fidelity Magazine.*

The eminence of the Orchestra was shown in 1952 when the Congress for Cultural Freedom invited it to perform in Europe. In 1956, at the invitation of the United States Government and again at no expense to the Orchestra, concerts were given in Moscow and Leningrad as part of the Orchestra's second foreign tour. This spring, again at the invitation of and financed by the Government, the Orchestra will be heard in Japan and the Far East.

The Orchestra could not have developed into "one of the very greatest instruments of artistic utterance" without the generous support of those who have a proud affection for it.

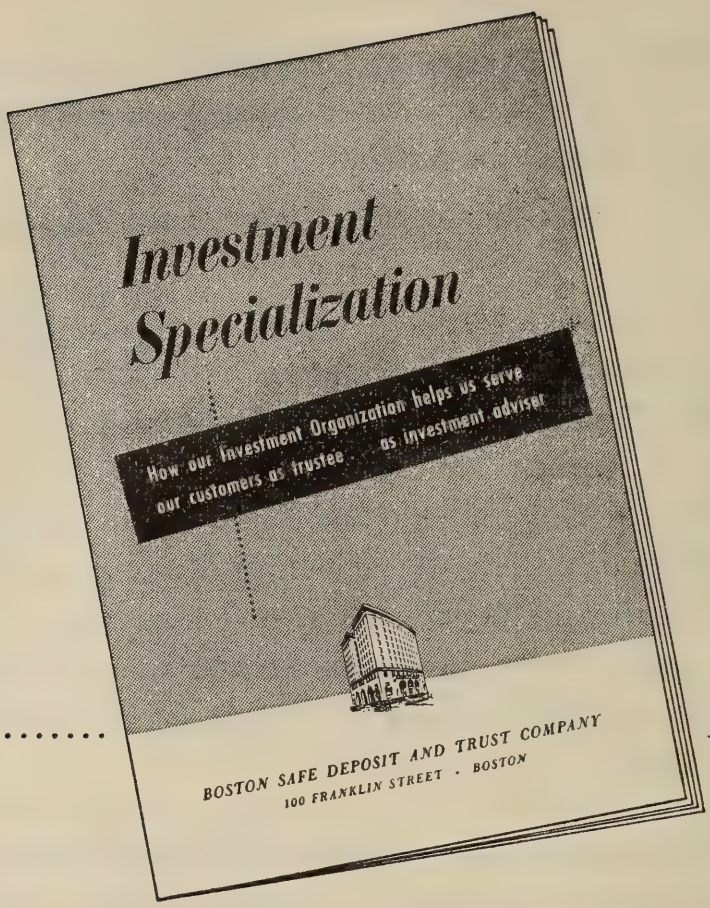
Many find their pride and affection expressed through membership in the Friends of the Boston Symphony Orchestra. Your membership in the Friends will be welcomed.

THE FRIENDS

of the

BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL BOSTON 15



THIS BOOKLET . . .

sets forth the investment policy, and describes the investment organization, of one of the nation's first trust companies.

Individual investors and those responsible for managing the funds of foundations, corporations, educational and charitable organizations may find it of particular interest. For a copy, write to—

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 Franklin Street, Boston 6, Mass.

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Tuesday Evenings at 8:30

The remaining concerts in this series will be as follows:

MARCH 15

APRIL 19

BALDWIN PIANO RCA VICTOR RECORDS

PENSION FUND CONCERT

in Symphony Hall

Wednesday Evening, April 6, at 8:30

Celebrating the 85th Birthday of

PIERRE MONTEUX

Mr. Monteux will conduct the
Boston Symphony Orchestra in a performance of
BEETHOVEN'S NINTH SYMPHONY
with the assistance of
The Chorus Pro Musica,
ALFRED NASH PATTERSON, *Director,*
and the following soloists:

ELEANOR STEBER, *Soprano*

FREDA GRAY-MASSÉ, *Alto*

JOHN MCCOLLUM, *Tenor*

DAVID LAURENT, *Bass*

Symphony subscribers are offered the first opportunity to purchase tickets, which are now at the Box Office.

$3, $4, $5, $6, $8, $10

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198*
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233*
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066*
	Violin Concerto (HEIFETZ)	LM-1992*
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228*
BLACKWOOD	**Symphony No. 1**	**LM-2352***
BLOCH	**"Schelomo" (PIATIGORSKY)**	**LM-2109**
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274*
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111*
	"Prelude to the Afternoon of a Faun"	LM-1984*
	Three Images	LM-2282*
DUKAS	The Apprentice Sorceror	LM-2292*
ELGAR	Introduction and Allegro	LM-2105*
FRANCK	Symphony No. 1 in D minor	LM-2131*
HAIEFF	**Symphony No. 2**	**LM-2352***
IBERT	**"Escales" (Ports of Call)**	**LM-2111***
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MAHLER	"Kindertotenlieder" and "Lieder eines fahrenden Gesellen" (MAUREEN FORRESTER)	LM-2371*
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (HEIFETZ)	LM-2314*
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314*
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237*
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984*
	"Mother Goose" Suite	LM-2292*
	Piano Concerto (HENRIOT-SCHWEITZER)	LM-2271*
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292*
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239*
	Serenade for Strings	LM-2105*
	Violin Concerto (SZERYNG)	**LM-2363***
WAGNER	**Excerpts (EILEEN FARRELL)**	**LM-2255***
WALTON	**Cello Concerto (PIATIGORSKY)**	**LM-2109**

*** Also a stereophonic recording.**

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE – CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler

RICHARD BURGIN



USES THE

Baldwin

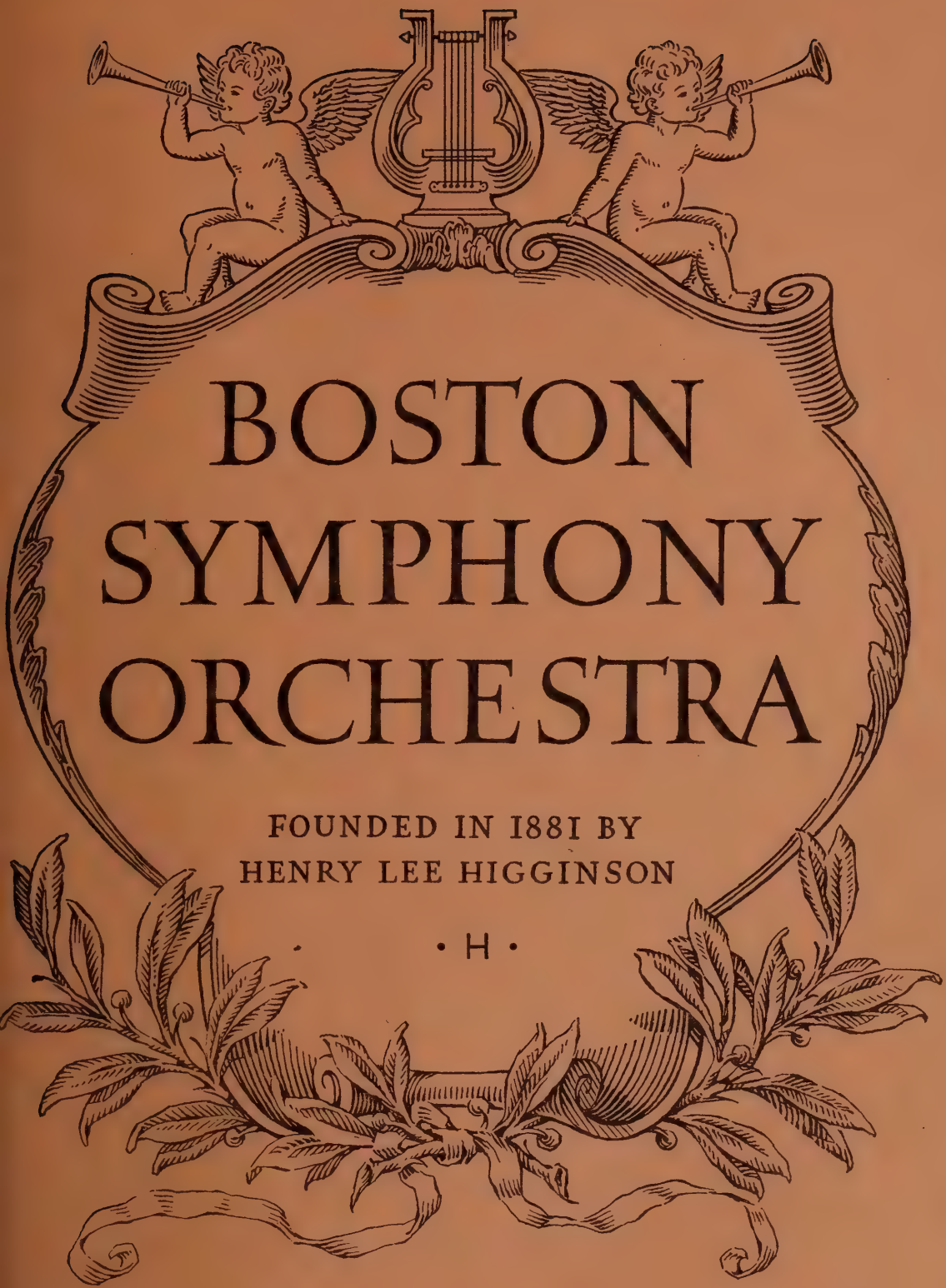
EXCLUSIVELY

Baldwin . . . chosen above all other pianos by the very first rank of concert artists in each sphere of musical expression.

Baldwin
PIANOS • ORGANS

160 BOYLSTON STREET
BOSTON

BALDWIN GRAND PIANOS • ACROSONIC VERTICAL PIANOS
HOWARD SPINET PIANOS • HAMILTON STUDIO PIANOS
BALDWIN ELECTRONIC ORGANS • ORGA-SONIC SPINET ORGANS



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· H ·

SEVENTY-NINTH SEASON

1959-1960

Tuesday Evening Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.
ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN
J. DEANE SOMERVILLE



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

Without obligation on your part, we would be happy to act as your insurance architects. Please call us at any time.

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST

in association with

OBRION, RUSSELL & CO.

When You Think of Insurance . . . Think of us!

108 Water Street **Boston 6, Massachusetts**

LA fayette 3-5700

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
JACOB J. KAPLAN • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

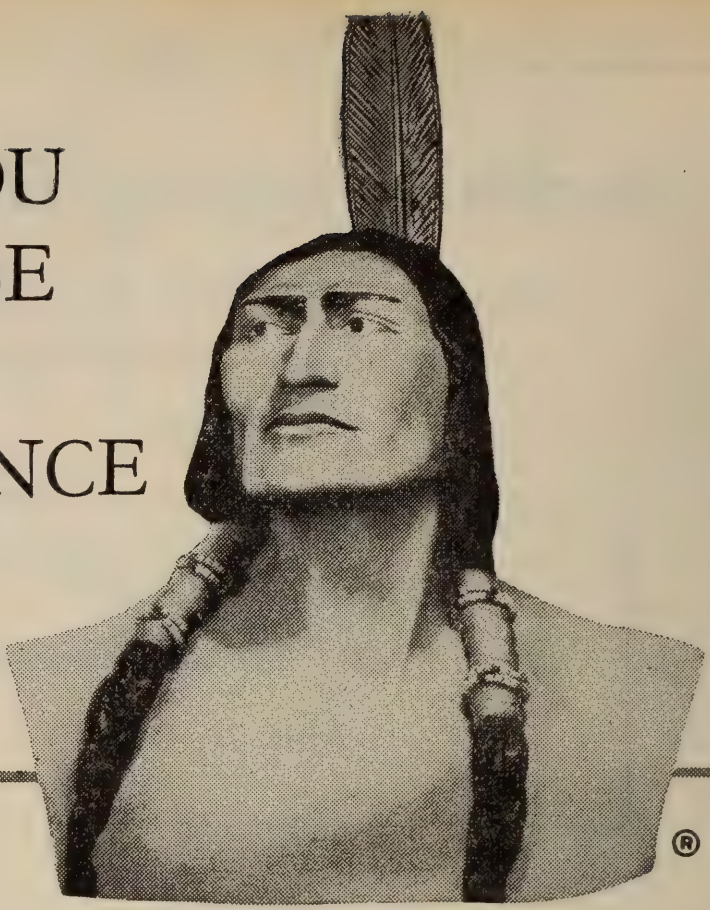
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program 7

NOTES

Beethoven (Overture to "Leonore" No. 3) 9
Schubert (Symphony No. 2) . . 20

ENTR'ACTES

Munch and Music: His Current Views (*Jay S. Harrison*) . . 34
Further Quest of the "Immortal Beloved" (*J. N. B.*) 42
Of Orchestral Conductors (*Nicolas Slonimsky*) 53

NOTES

Honegger (Symphony for String Orchestra) 58
Wagner ("Die Meistersinger von Nürnberg) 59

Symphoniana

EXHIBITION OF PORTRAITS

The exhibition in the Gallery this week consists of portraits by contemporary Boston painters. The exhibition has been assembled by Morton Vose of the Vose Gallery.

They are as follows:

George Augusta
Mrs. Philip Coleman

George Augusta
"Karen" (pastel)

Matthew William Boyhan
"Peggy"

Peter Cook
Lewis Perry III

Robert J. Cormier
"Man with a Fur Collar" (pastel)

Robert H. Cumming
"Portrait of Lyon"

John F. Folinsbee
"Beth"

Robert Freiman
Mrs. Alfred D. Chandler, Jr. (pastel)

Robert H. I. Gammell
Arthur S. Pier, Esq.

Catherine Spencer Goodnow
"The Black Tie"

Hurwitch BROS.



take a long look at spring

starting with this new long-jacketed suit . . . perfect exponent of spring's new breezy feeling . . . the great sleeve, stand-offish collar, and tailored chic which distinguish H.B.'s latest collection.

twenty newbury

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



The Culotte

leads the fashion parade southward —ours a hostess pajama of Arnel jersey featuring a softly turned collar and a wide gold belt. White, Green or Red.

Sizes 10-16 **$45.00**

416 Boylston St.
Boston 16
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

Robert Douglas Hunter
"Jerry" (pastel)

Robert Douglas Hunter
"Judy"

Alfred Jonniaux
Senora Felipe Rotalde

Jack Kramer
Mr. Daniel Weisberg

Harold Rotenberg
"Pickle" Silva

Morton Sachs
Mr. Jack Crown

Polly Thayer
Mrs. Donald Starr

Marian Williams Steele
Mr. Anthony Thieme

Harry Sutton
Portrait of a Bishop

Elisabeth Weber-Fulop
Mrs. Augustus Soule

Robert Wilson
Portrait of a Man

• •

AWARD FOR KIRCHNER

Leon Kirchner, who conducted this Orchestra in his Toccata for Strings, Solo Winds and Percussion in Storrs, Connecticut, New London and New York, February 15, 16, 17, was also otherwise in the news. He was announced as the winner of the New York Music Critics Circle Award for his Second String Quartet. No award was given this year for an orchestral work.



filene's

Boston
Belmont
Chestnut Hill
Wellesley
Winchester
Hyannis
Northshore,
Peabody

Young Bostonian Shop

You'll feel new spirit, new verve, new graceful animation with the dramatic endowment of fashion on your sleeves . . .

Kimono sleeves

gather wide-spread momentum on a silhouette divine. A shape to fulfill the promise of femininity making the most of your waistline . . . expressing the mastery of line and cut in sheer wool. Gendarme navy, sizes 12-18, fifth floor. $49.95

On sale at Filene's Boston only



Madam, don't you believe it!

"Fat people are always jolly"

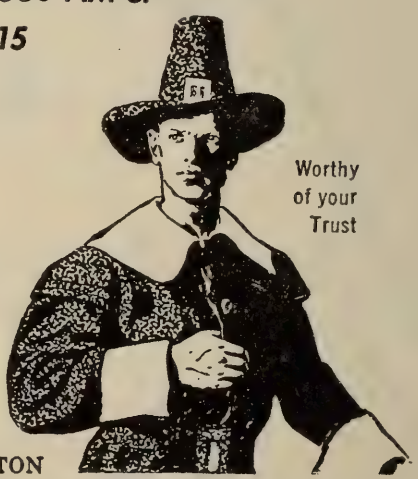
This monstrous untruth dates back centuries before slenderizing torture chambers, salt-free diets, tiny foreign cars and Jacques Fath (no pun intended). Today, the Size 12's are usually just as jolly.

"Trust officers never smile"

Grossly unfair. False. Not true. Ask our wives, daughters and daughters-in-law. Or ask the men and women who depend on Old Colony for sound advice and assistance. Really, we're a most friendly lot. Serious and conservative, of course. Unsmiling, never.

If you have any problems involving an estate or a trust, we offer you and your lawyer a most cordial invitation to drop in for a chat. Actually, we're even more famous for our financial judgment than for our delightful manners.

Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:15



OLD COLONY
TRUST COMPANY

One Federal St., Boston 6, Mass.

Allied with THE FIRST NATIONAL BANK OF BOSTON

Eighth Program

TUESDAY EVENING, MARCH 15, *at* 8:30 *o'clock*

BEETHOVEN . . . . . *Overture to "Leonore" No. 3, *Op.* 72

SCHUBERT . . . . . *Symphony No. 2, in B-flat major

I. Largo; Allegro vivace
II. Andante
III. Minuetto: Allegro vivace
IV. Presto vivace

INTERMISSION

HONEGGER . . . . . *Symphony No. 2, for String Orchestra

I. Molto moderato
II. Adagio mesto
III. Vivace, non troppo

WAGNER . . . . Excerpts from Act III, "Die Meistersinger von Nürnberg"

Introduction — Dance of the Apprentices —
Procession of the Mastersingers

BALDWIN PIANO

*RCA VICTOR RECORDS



Spring

. . . just a

Stearns suit

away

R.H. Stearns

Boston

Chestnut Hill

OVERTURE TO "LEONORE" NO. 3, *Op.* 72

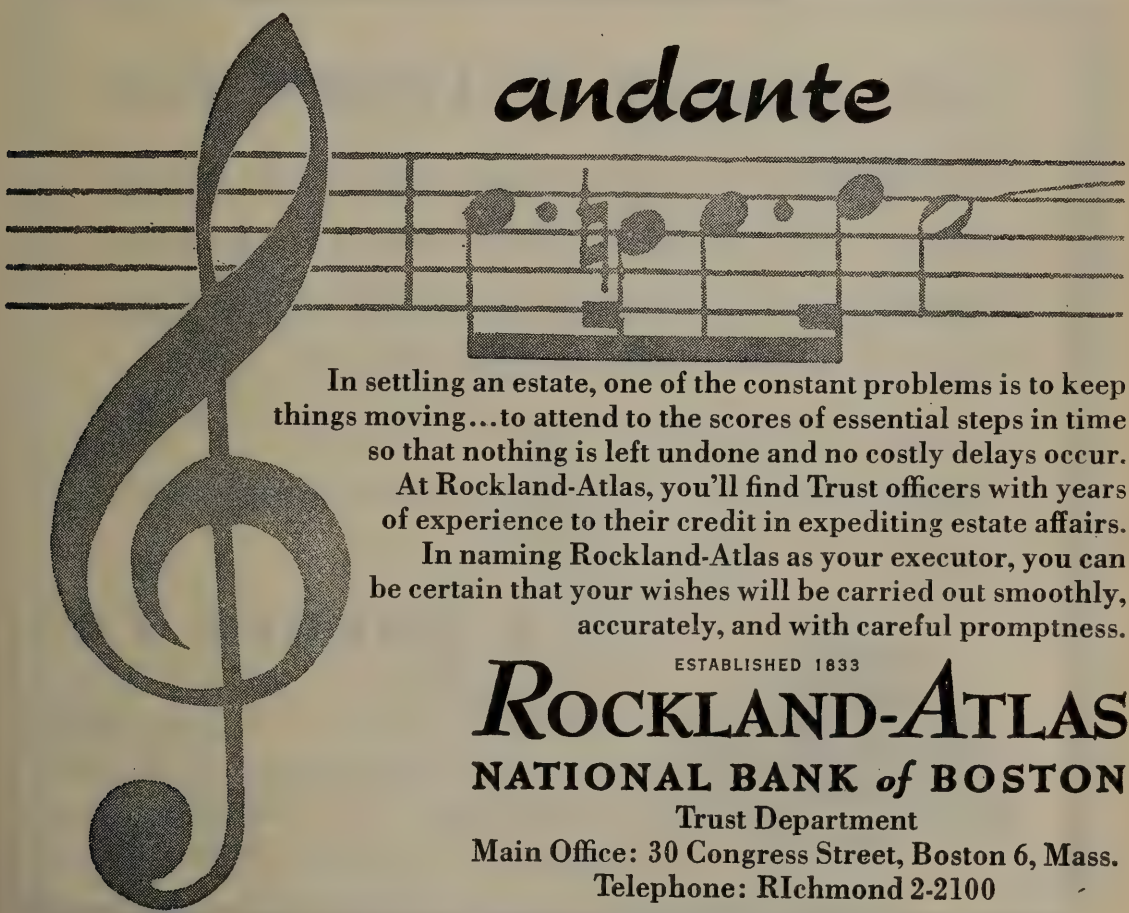
By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for 2 flutes, 2 clarinets, 2 oboes, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera *Fidelio* and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me." The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the *Fidelio* sketches are the workings out of the Fourth through the Eighth symphonies, the *Coriolanus* Overture and *Egmont*



In settling an estate, one of the constant problems is to keep things moving...to attend to the scores of essential steps in time so that nothing is left undone and no costly delays occur. At Rockland-Atlas, you'll find Trust officers with years of experience to their credit in expediting estate affairs. In naming Rockland-Atlas as your executor, you can be certain that your wishes will be carried out smoothly, accurately, and with careful promptness.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The record of Beethoven's revisions is largely the modification of his first conception to the ways and practicabilities of the stage. The record of the four complete overtures which he wrote for the opera shows a very similar tendency. For the first production of *Fidelio* in Vienna, November 20, 1805, Beethoven wrote the superb overture which later came to be known as *Leonore* No. 2.* When he rewrote the opera for its second production in the year following, he was urged to modify the overture, which had proved too difficult in parts for the

* Beethoven greatly preferred the title "Leonore," which was the title of the French text of Bouilly (*"Léonore, ou l'Amour Conjugal"*) from which Joseph Sonnleithner had written the German libretto for Beethoven as *"Fidelio, order die eheliche Liebe."* "Leonore" was considered ill-advised in that Paër had produced a piece of the same name (pirated, as was Sonnleithner's text, from Bouilly), in Dresden, even while Beethoven was in full process of composition. He tried more than once in vain to have the title "Leonore" restored.

TEN STORES WELCOME YOU

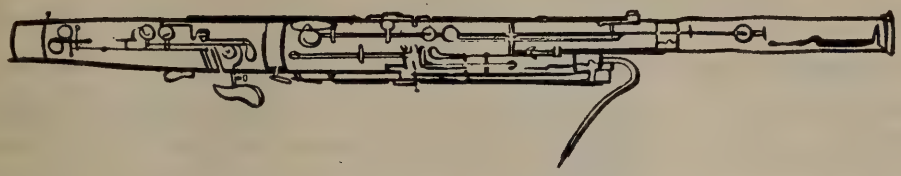
S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 TREMONT ST. • 478 BOYLSTON ST.
133 BROOKLINE AVE. • CHESTNUT HILL
NORTHSHORE SHOPPING CENTER • BELMONT
NEWTON CENTRE • COOLIDGE CORNER
WELLESLEY • WEST HARTFORD



BASSOON: Derived from the relatively rare *dulzian, kortholt, curtall,* and *fagotto* of the 16th century, the bassoon first gained prominence in the Baroque. In 1659 it made its debut in the operatic orchestra; in 1738, it appeared solo in Handel's *Saul.* The Classic composers recognized and employed it as the natural bass of the oboe family, blending its tones with those of oboe, horn, and clarinet. In the 19th century, its expressive range, spanning three octaves and a fourth, made it a favorite of the Romantics, who wrung from it passages of lyrical tenderness and grotesque mystery. Its modern literature is likewise voluminous.

BUILDING: Trust — and trusts — are built together by the "family bankers" at The Merchants. Over a period of years, these experienced and able men create an atmosphere of trust in working closely with their customers. And they administer *trusts* designed to weather economic change and achieve their goals... in full. If you feel that the services of a "family banker" could benefit you and your family, simply call, write or visit . . .



where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

wood wind players of the theatre orchestra. Beethoven did indeed rewrite the overture but, absorbed in his subject, he seems to have forgotten to make it simpler, either to play or to understand. He retained its essential matter, but gave it different stress, a greater and more rounded symphonic development. The result was the so-called *Leonore* No. 3. When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the *Fidelio* overture, since it was publicly accepted and became one with the opera. There remains to be accounted for the so-called Overture to *Leonore* No. 1. This was discovered and performed the year after Beethoven's death, and it was immediately assumed that it was an early attempt, rejected by Beethoven in favor of the one used at the initial performance. Erich Prieger accepted this belief, based upon his own researches in restoring the different versions of the opera, and upon the assertion of Schindler that Beethoven tried over an overture at Prince Lichnowsky's house in 1805, and put it aside as "too simple." However, Seyfried put forth the upsetting theory that this posthumous overture was the one which Beethoven wrote for

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

an intended performance at Prague in 1808, a performance which never took place. Nottebohm, studying the sketches, agreed with him, and the judicious Thayer, supporting the two authorities, created a fortress of scholarship which prevailed for a long time. This of course would place the debated "No. 1" as actually the third in order, a point of view highly embarrassing to those who had set forth the evolution of the three overtures from this simpler posthumous one. Of more recent writers, Paul Bekker (1912) was inclined to believe that the "No. 1" is after all the early work it was originally supposed to be, and Romain Rolland (1928) took the same stand, citing as additional authority Josef Braunstein's "excellent work, *Beethoven's Leonore-Ouvertüren, eine historisch-stilkritische Untersuchung* (1927), which enables us at last to correct the errors in which, following Seyfried and Nottebohm, criticism had become entangled." This is a convenient theory, supported by the character of the music itself, and dispelling the rather lame arguments that Beethoven could have shortly followed his magnificent "No. 3" with such a compromise, whether for the limitations of the Prague theatre orchestra, or for any other reason. The "Fidelio" Overture which he wrote in 1814 was no compromise,

ONLY *the* STEINWAY



Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc.

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

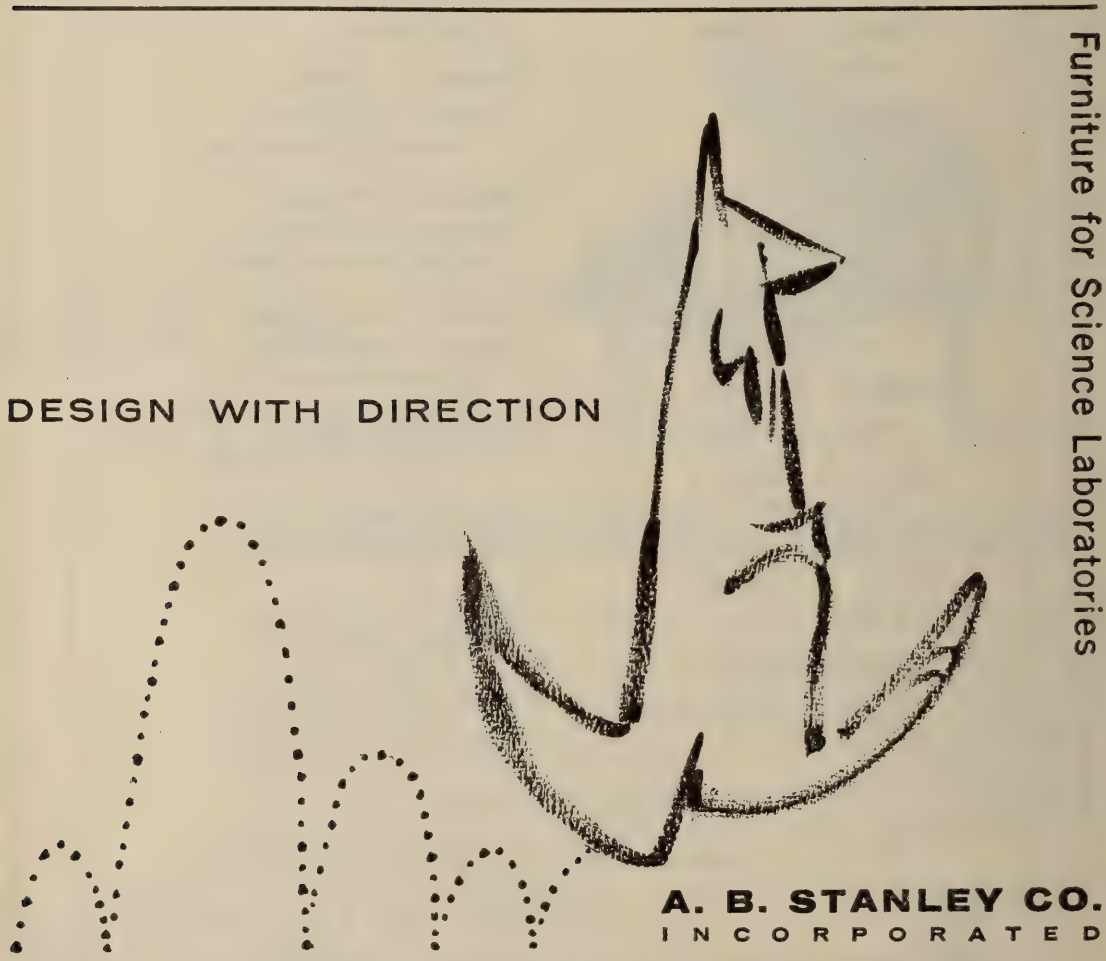
ROBERT G. WIESE
Scudder, Stevens & Clark

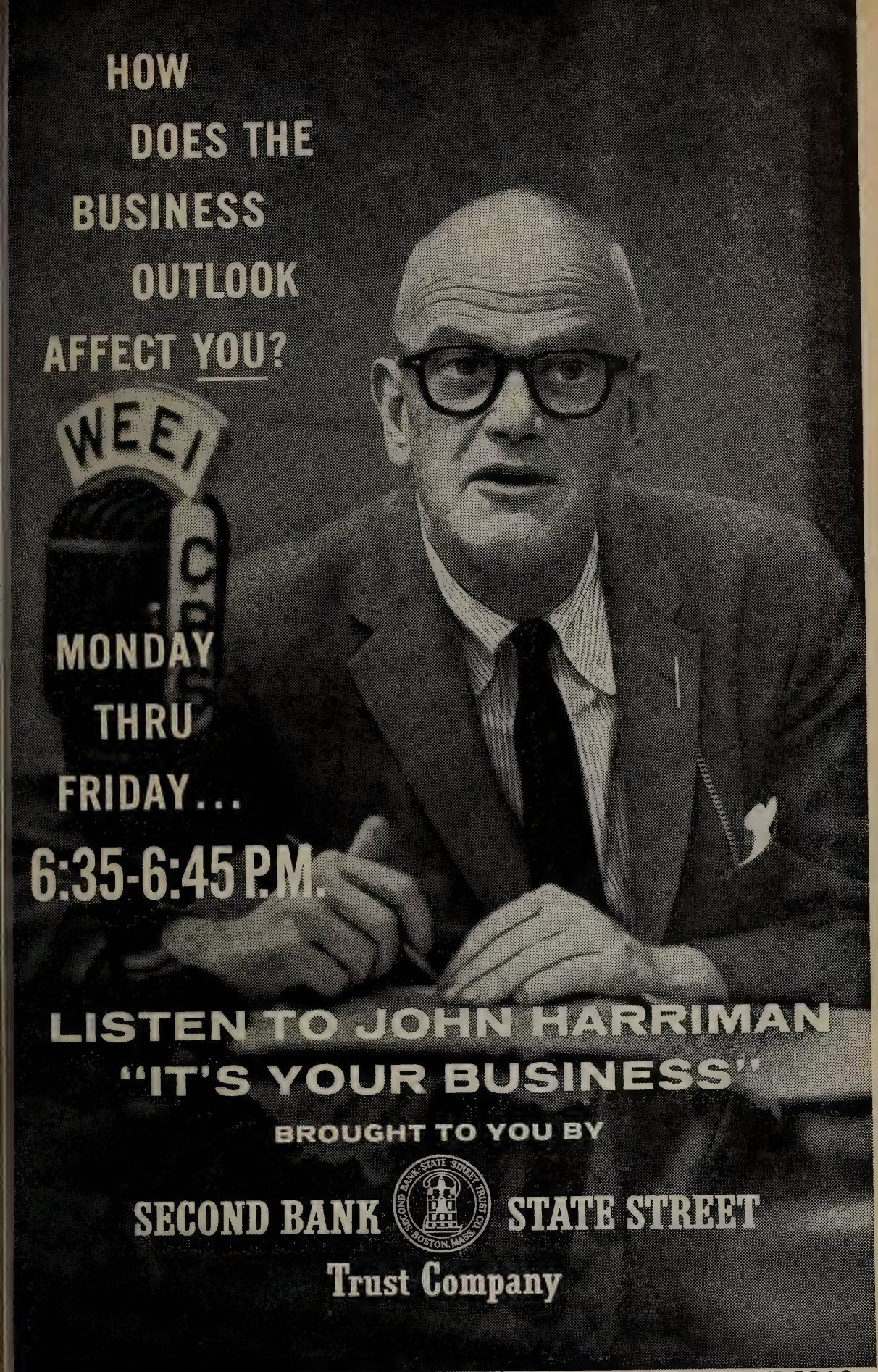
RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian

for it had no tragic pretensions. It was a serviceable theatre overture, preparing the hearer for the opening scene with its *"Singspiel"* dialogue between Marcelline at her ironing and her preposterous suitor.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (allegro) in both cases, rises from a whispering pianissimo to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full reprise, a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic reprise. But the




HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the reprise, but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the reprise and enlarging the coda.

[COPYRIGHTED]

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

Allegro ma non troppo

Fast, but not so fast that the future is overlooked. And so it is with trust and estate planning. Our Trust officers will be glad to discuss with you and your counsel the broad scope of estate plan services, and demonstrate to you how a program formulated now can secure the future of your estate.

UNITED STATES TRUST COMPANY
Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



tone...

in a violin enables the player's artistry to complement the maker's craftsmanship. The modern insurance protection enjoyed by millions of Boston Group policyowners throughout the U.S., its Territories and Canada also is the result of a joint contribution of talent. The dedication of more than 8,000 Independent Insurance Agents to their clients' needs is complemented by the alert leadership and complete service facilities which **Boston's** network of 68 "Local Home Offices" provides to help them bring modern insurance protection to you.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT "SERVES YOU BEST"

Equitable Fire Insurance Company, Charleston, South Carolina
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

SYMPHONY NO. 2 IN B-FLAT MAJOR

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797;
died in Vienna, November 19, 1828

Schubert wrote his Second Symphony between December, 1814, and March, 1815. Records do not reveal a public performance before it was played from the manuscript at the Crystal Palace Concerts in London on October 20, 1877 (a newspaper then stated that it was being "produced probably for the very first time since its birth"). The Symphony was performed in New York by the Philharmonic-Symphony Society under the direction of John Barbirolli, on November 22, 1936.

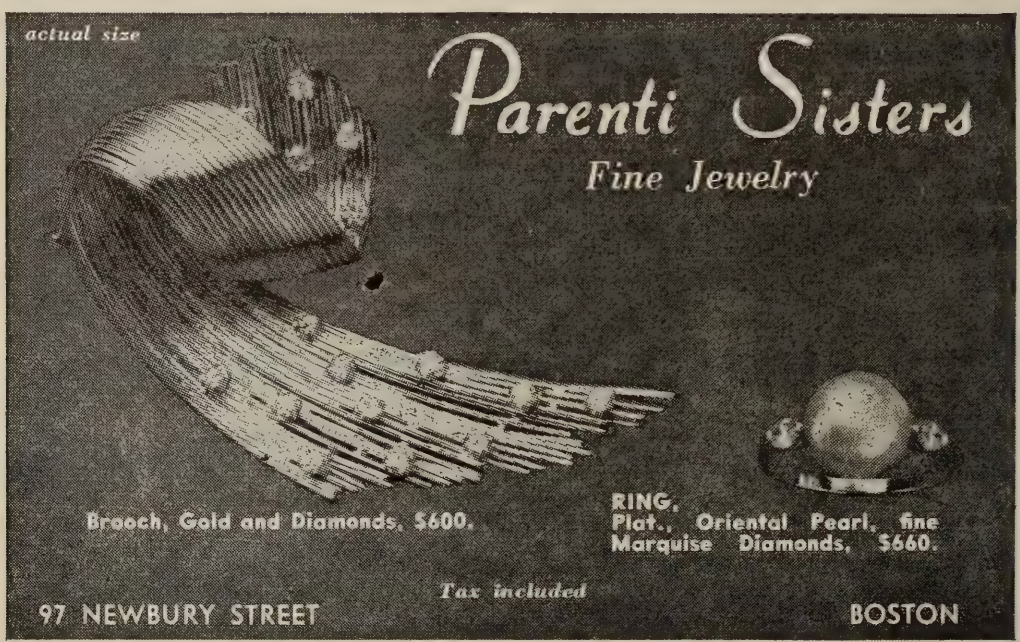
The manuscript was published in 1884. The orchestration requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

WHEN this Symphony was performed by the New York Philharmonic-Symphony Society in 1936, Lawrence Gilman, conjecturing that this was probably the first performance in America, proposed a pointed question:

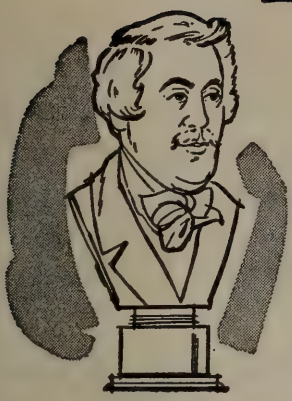
"Granted that the two most frequently played of Schubert's symphonies are masterpieces; that the public loves and delights to hear them; that there is always a new generation to encounter them, a new

Aeolian-Skinner Organ Company

Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC
Joseph S. Whiteford, President and Tonal Director



IN 1835...



...Gaetano Donizetti came to Naples to accept the appointment as professor of counterpoint at the Royal College of Music. It was during 1835, too, that he wrote his brilliant *Lucia Di Lammermoor.*



...mutual life insurance came to America to Boston, specifically, as New England Life became the first such company to receive its charter in the New World. Today, from its offices in Copley Square, New England Life extends this promise to policyholders throughout the nation and in Hawaii: *a better life for you.*

NEW ENGLAND

Mutual LIFE Insurance Company

BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA—1835

crop of concert-goers to whom they are a novel experience; granting all this, the question persists: Why need the other symphonies of Schubert – those that show revealingly the progress and ripening of his art, that are in themselves full of delightful and surprising things – why need they be left unplayed, gathering unmerited dust on the shelves of orchestral librarians?"

Boston is unfortunately not exempt from this reproach. The performance of Schubert's Second Symphony in 1944 was very likely the first in this city.* There have been reassuring, if belated, answers to the above question in performances of this symphony by other orchestras. The definitive answer, of course, lies in the music itself and what it may contain of youthful charm and traits prophetic of the two later and better-known symphonies of Schubert, the "Unfinished" and the great C major.

The introductory Largo opens with broad chords, gradually subsiding to pianissimo. The vivace discloses the principal subject which is to dominate the movement without cessation – a smooth-running

* Nor has the Boston Symphony Orchestra performed Schubert's First Symphony. His Third has been performed once under Igor Markevitch (February 22–23, 1957). The Fourth has been performed once since 1928—by Charles Munch, April 27–28, 1951. The Sixth was last heard under Gericke in 1886.

BOOK CLEARING HOUSE

423 BOYLSTON STREET COPLEY 7-1600 BOSTON 16

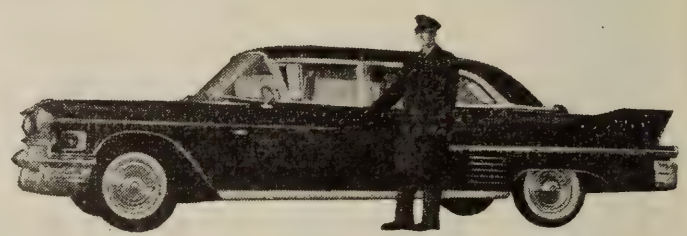
BOOKS ON ALL SUBJECTS (including latest technical and scientific)

Largest Selection of Paper Books

RECORDINGS (stereo and monaural) FOR ALL TASTES

Phone and Mail Orders Invited

HIRE A Cadillac LIMOUSINE from ROBIE Cadillac RENTING SERVICE



434 Newbury Street, Boston
KEnmore 6-6823

95 Mount Auburn Street, Cambridge
UNiversity 4-4400

Latest model air conditioned Cadillacs.
Courteous uniformed chauffeurs.
Enjoy every refinement of private ownership at low cost.

Jordan Marsh Company



From our exquisite spring and summer collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

figure in the violins which gives the whole its brilliant quality, its marked string accentuation. The movement is swift, adroit, extended in sheer exuberant resource. The Andante (in E-flat) is more docile, making no attempt to unseat the accepted ways of a century past. The theme could be called Haydnesque, naïve. There are five variations and a Coda. The Minuet (in C minor) shows renewed vigor, with a contrasting quiet trio in the major, where the oboe has the melody and the clarinet takes it in imitation. The finale, a true presto vivace, rides its full course on a reiterated rhythm, at first subdued, gathering thrust and impact. Albert Roussel once wrote of this finale, "To my mind the final presto contains the most interesting passages of the whole symphony. The first bar of the opening theme of this presto afterward gives opportunity, towards the middle of the movement, for a development of rather Beethovenian character, but original and daring and evidently contemporaneous with the writing of the *'Erlkönig.'* It is also noteworthy that the second theme of this movement, in E-flat, is repeated at the end of G minor. So we see that Schubert in his early works makes a habit of departing from classical traditions."

Roussel's reference to the *"Erlkönig"* is a reminder that the Schubert who composed this symphony, even though still at the threshold of symphonic possibilities, was no novice in other forms. By the year 1815, the year of this symphony, Schubert, aged eighteen, had composed 182

BOCA GRANDE PALM BEACH

Tafaunders INC.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Le Petit Pigalle

58 WESTLAND AVENUE

French Food at its Best

Open Sunday — Closed Monday

Lunch 11:30 - Dinner 5:30 - 9

Imported Wines and Beers

NEW DINING ROOM

Visit Café Pigalle 9 p.m. to midnight

CI 7-9370

Café Pigalle

58 WESTLAND AVENUE

A Little Bit of France in the Heart of Boston

9 p.m. to Midnight

(Closed Mondays)

Finest in French Pastries and Specialties

Croissant Brioches

Imported Wines and Beers

Visit Le Petit Pigalle for Lunch and Dinner

CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

songs which have been published, and many more which have not. They include such little masterpieces as *"Gretchen am Spinnrade"* (October 19, 1814), and, in 1815, *"Der Erlkönig," "Heidenröslein," "Rastlose Liebe," "Sehnsucht," "An die Frühling," "Wanderers Nachtlied."* He was already very definitely a matured artist — to quote Gilman, "a lyric and musico-dramatic genius, by the grace of God." Schubert wrote his first six symphonies between 1813 and 1818, the "Unfinished" in 1822, and the great C major in 1828.* That the first six were closer to eighteenth-century symphonic patterns than the two famous posthumous ones, less free in their scope, cannot with any certainty be laid to limitations in the composer's imagination or skill at the time, which he demonstrated by a vast quantity of music in all forms. It should rather be laid to the very limited orchestras which were on hand to perform them.

Sometimes Schubert composed purely for his own pleasure, without prospect of performance, sometimes for specific performance by players

---

* The First (in D major) was written in 1813, the Second (in B-flat) and Third (in D major) in 1815, the Fourth, "Tragic" (in C minor), in 1816, the Fifth (in B-flat, without trumpets and drums) in 1816, and the Sixth (in C major) in 1818.

There was also, between the last two, the E major Symphony, which, left in sketch form, has been filled out and performed. The so-called "Gastein" symphony of 1825 remains apocryphal, and according to recent conjecture may have been an early sketch for the great C major.



LUNCHEON
Served Monday through Friday
11 to 3
The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

EVERYBODY KNOWS
IT'S
Cott
TO BE
GOOD!
17 FLAVORS



— marion ruth

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.

Enjoy THE MODERN CONCEPT IN *Stereophonic Hi-Fi*



Here is a splendid example of Lafayette's TRUE STEREO HI-FI, completely assembled and installed in handsome modern cabinets, ready to play. This system, the work of Lafayette electronic experts, eliminates any problems of wiring, drilling, mounting, connecting or finishing. You merely turn the switch for incomparable listening pleasure.

Other Stereo Hi-Fi components and cabinets available as completely assembled units.

Lafayette Radio

110 Federal Street, Boston

strictly amateur. Their limitations did not necessarily clip his wings. He could accommodate an occasion with a trivial march or galop, illuminate another with a chamber work of the purest beauty. The first of the symphonies, and probably the second, were written for the very amateurish student orchestra of the *Konvikt,* the state-subsidized school which Schubert attended as a choir boy of the Imperial *Kapell.* He had left the school when he wrote these symphonies, but he still played viola in the evening "practice" concerts at the *Konvikt.* It was about this time that the "Society of Amateurs" (*Dilettanten Gesellschaft*) began to grow from a small gathering of friends into an assemblage which could call itself an orchestra. It was a typical product of home music-making in Biedermeyer Vienna and sprang from the quartet parties at the Schubert house, where Schubert's father played the violoncello, his brothers the violins, while Franz sat in as viola and provided quartets where needed. Musical friends added their talents; a double quartet led them to attempt small symphonies, slightly edited. Wind players were no doubt found, as the orchestration of these early symphonies of Schubert would suggest. Indeed, the orchestra expanded until the meetings had to be transferred to the larger rooms of a more prosperous friend. At length, in 1818, it required, to hold them all, the new house *"Am Gundelhof"* in Schottenhof, purchased by the retired player Otto Hatwig. Their programs were ambitious, their playing no doubt spotty. Symphonies of Mozart and Haydn and the first two of Beethoven were tried out, not to speak of various contem-

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



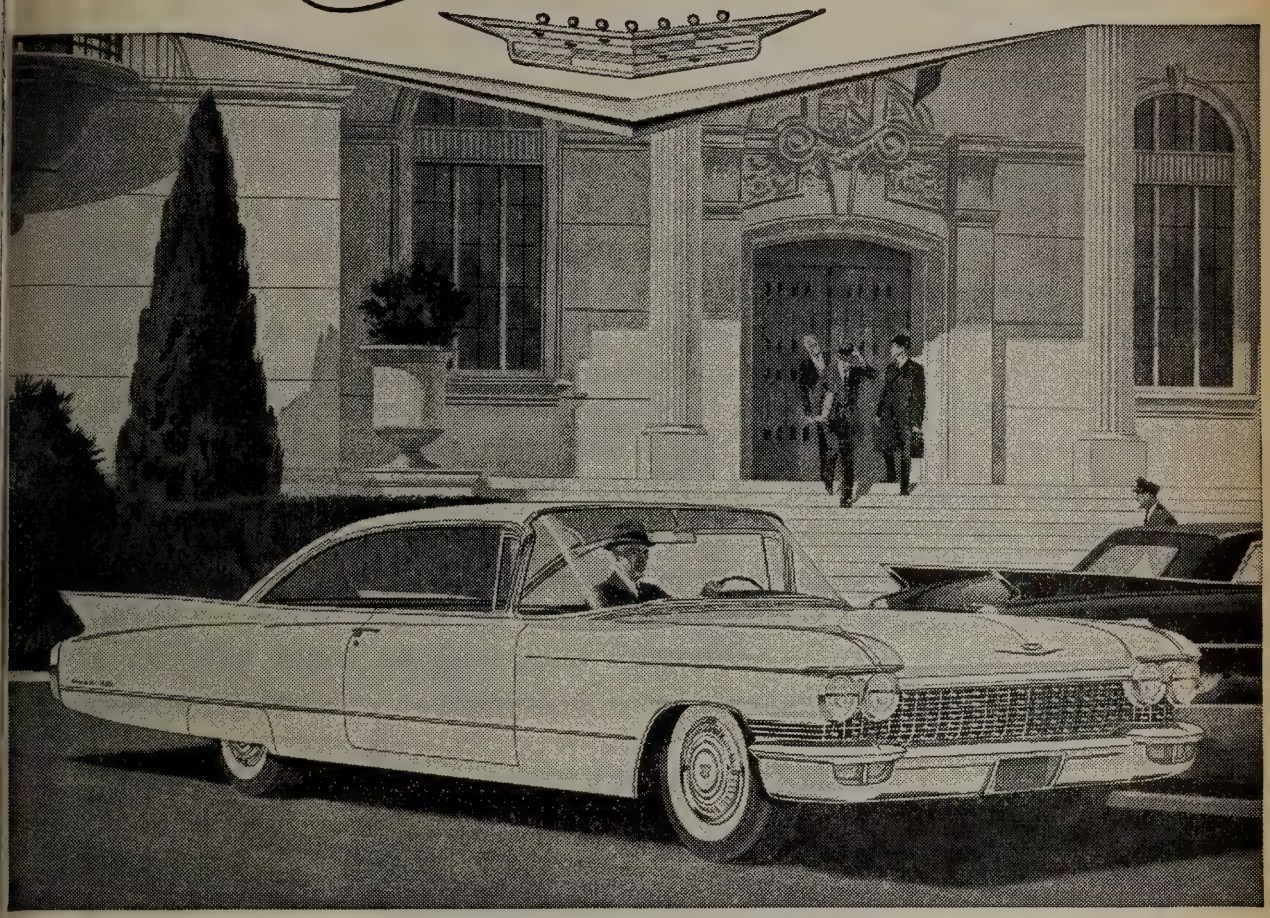
The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group



Cadillac



Silence is the Voice of Quality!

Get behind the wheel of a new Cadillac car—point its handsome hood down your favorite highway—and listen to the silence that greets your ears!

You will hear it speak, with irrefutable logic, of the ingenuity of Cadillac design—and of the soundness of Cadillac engineering—and of the excellence and integrity of Cadillac craftsmanship.

For almost six decades, Cadillac has devoted itself to the creation of the finest motor cars it is possible to produce.

Never before, however, has this quest for perfection been as fruitful as for 1960.

In its styling and design, in its construction and assembly, and in its attention to detail—it is, far and away, the finest Cadillac yet.

We suggest that you see this new Cadillac—and drive it—and listen to it—at your earliest convenience.

You'll find, we're certain, that the quiet of a Cadillac car is the most eloquent sound in motordom.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

poraries now forgotten. Schubert, ready to oblige at all times, wrote his two Overtures in the Italian Style for them and as many symphonies, probably, as they could get around to playing. This zealous musical activity, carried on privately for the enjoyment of the performers — an audience being quite inessential — was typical of the general appetite for music which abundantly surrounded Schubert and stimulated his musical growth. He sang in the Emperor's choir, he played leading violin in the *Konvikt* orchestra and kept up that connection after leaving. He was ready, as pianist, for any occasion, would take over the organ if need be, or take the viola in a case of shortage. He wrote cantatas which promptly found groups to perform them; masses and ritual music when his parish church at Lichtenthal had use for them, which was often. Poets were plentiful as buttercups in that florid era. Schubert made fast friends among them and was so provided with verses, which he set forthwith to music, together with the poetry of accepted fame. Small and great, every poem he could lay his hands on was at once transformed into music. Long ones became cantatas, interminable ballads became interminable scores. Notes went upon paper unceasingly in those years. The supply of paper might give out — his purse was always light — but the source of melody never. Any text would do. As Schumann once said, he could have set a



KLM is proud to be the Airline preferred by the

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



"placard" to music. As in Mozart's case, Schubert could be inspired by a worthy text or he could lift a mediocre one to his own plane.

When he would appear with a new group of songs under his arm, there was likely to be a singer at hand to try them out. If not, he would sing them himself. In the year 1815 he wrote several operas entire, without any immediate hope of performance. Meanwhile he submitted compositions to his teacher Salieri, the respected royal *Kapellmeister,* chafing at his imposed Italianisms and loving him still. In addition to all this, since it brought him no cash whatever, he taught the elementary grade in his father's school. This was a heavy and tiresome task, for although most of the Schuberts subsisted by teaching, Franz never took kindly to the traditional profession of his family. How he managed between classes and the correction of scrawled exercises to compose such a vast quantity of quartet, piano, choral, orchestral, operatic music, and above all songs by the hundreds, was the subject of perpetual astonishment by his friends about him.

None of this music brought him at this time a single penny in return. There was as yet no remote thought of publication. He was quite careless of his manuscripts once they had been tried out. Some of his friends were astute enough to make copies and keep them. Others saved original manuscripts, and it was by their care that the bulk of

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9126

his music, for many years almost totally disregarded, was saved and survived in publication. Sir George Grove, whose crusading enthusiasm keeps him, these many years later, a foremost Schubertian, wrote: "The spectacle of so insatiable a desire to produce has never before been seen; of a genius thrown naked into the world and compelled to explore for himself all paths and channels in order to discover by exhaustion which was best – and then to die."

[COPYRIGHTED]

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Minton's Ancestral

An *English bone china* pattern with enameled motifs in soft shades of rose and turquoise on the lovely Fyfe swirl shape.

Five-piece place setting
$23.75

At Chestnut Hill, Northshore. Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES
110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

MUNCH AND MUSIC: HIS CURRENT VIEWS

By JAY S. HARRISON

"New York Herald Tribune," March 6, 1960

(The characters: Charles Munch, conductor of the Boston Symphony Orchestra, and a reporter. The place: the dining room of a Park Avenue hotel. The time: last week.)

MUNCH: Let me tell you before anything else that I think the music critic must have the most difficult job in the world.

REPORTER: How so?

M: To find in each new work – in one hearing – what is significant for the present and the future. That's the main thing, isn't it? That's the first responsibility of the music critic.

R: In a way, yes. But he fills other functions, too.

M: I hope you don't mean that his principal job is to say whether the horn player hit a wrong note or not. Anybody can do that – and a critic is not anybody. At least here in America criticism stands for something. . . .

R: As opposed to Europe?

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings
Sundays and Holidays
FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall

T. O. Metcalf Co.
LETTER PRESS PRINTING PHOTO OFFSET
BOSTON 10, MASS.
51 MELCHER STREET :: *Telephone:* HANCOCK 6-5050



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

M: I think so. Critics in this country admit that they need to hear a work more than once before they can penetrate into it. And they don't pre-judge. Many European writers come to a concert with a predetermined point of view, so that they don't actually hear the work. They hear only what they *want* to hear. But your colleagues accept new music on its own terms. That's as it should be.

R: About new music – does it meet with much resistance in Boston?

M: None at all. I play a new work every week and have complete freedom in doing so. The Boston audience always responds. In fact, you know, Boston audiences are better than the ones in New York.

R: That's news to me.

M: Oh, yes, definitely, yes. They are a warmer audience – more demonstrative. I suppose that's because you have so many concerts in New York that the listeners are a little jaded. Look – a few weeks ago you had five different major orchestras playing in Carnegie Hall in one week. We never have anything like that in Boston, though, for me, there are hundreds of other compensations.

R: Specifically –

M: For one thing, the discipline and spirit of the Boston Symphony. Also the interest of my musicians in the music they are playing. They are always fighting, discussing, debating about the music they play.

for superb footwear by master craftsmen



Joseph Antell

Boston Wellesley

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. For clean, fragrant and lustrous hair, use the Breck Shampoo best suited for your particular hair condition.

The Three Breck Shampoos are now marked in color for easy identification.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

For me, as a Frenchman, this was a revelation, because I found that the musicians were actively curious about the *value* of what they were doing. They just don't play and go home.

R: Is it the same with every one connected with the Boston Symphony organization?

M: Absolutely, right down to the last secretary. The entire staff – the management, trustees, etc. – they are all deeply involved in everything the Boston Symphony is up to. I know every great orchestra in the world and nowhere is the conductor's job more rewarding. And every one makes it easy for me.

R: But would you actually call the conductor's life an easy one?

M: No, positively no.

R: What is the most difficult part of it?

M: To have a clear beat so that the musicians will know what you are doing. Or more precisely, to beat or not to beat. Often I tell the musicians I will not beat measures – their rhythmic feeling is enough. So I just let my men play. You see, an orchestra like the Boston or the Philadelphia feels immediately what you want, what you like. They almost sense in advance what you're going to ask for.

Stop & Shop Gourmet Quiz for Early Comers

1. What is chili?
   a. an Eskimo's igloo b. a spice c. a fur d. a South American country
2. Which of the following grows on trees?
   a. butternuts b. whiffles c. shoes d. barnacles
3. What is beet sugar?
   a. tired sugar b. sugar made from beet juice c. brown sugar d. crumpled cash
4. Stop & Shop All-Butter Coffee Cake is laced with
   a. rum b. crunchy pecans c. doilies d. coffee beans

ANSWERS:
1) b. a spice 2) a. butternuts 3) b. sugar made from beet juice 4) b. crunchy pecans

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

The New England Conservatory
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

Thursday, March 24
8:30 P.M.
JORDAN HALL

CONSERVATORY SYMPHONY ORCHESTRA
JAMES DIXON, *Conductor*
Soloist: DAVID BARNETT, Pianist

BEETHOVEN, Concerto No. 4 in G major, for piano and orchestra

TSCHAIKOWSKY, Theme and Variations, Op. 55

No tickets required

290 Huntington Ave., Boston 15

R: You mentioned the Boston and Philadelphia orchestras in the same breath, and certainly they are the two finest orchestras in the world. How would you compare them — or can you?

M: It is difficult. I think the Philadelphia is more brilliant, while the Boston is more sensitive. But you really can't say that one is better than the other. It may be that you have a better trumpet in one than the other, or that one timpanist is superior to another. Still, when you are dealing with two orchestras on such a high level the difference between them is very small.

R: You've been eleven years in Boston. During that time what are some of the changes you've noticed on the American musical scene?

M: Where can I begin? Certainly not only with the tremendous development in creativity, but also in the progress made by American instrumentalists. Not only soloists, understand. Ten years ago to find a perfect orchestral cellist or flutist was a problem. Now, when I hold an audition I am flooded — and everyone is good. I trace this directly to our teachers in the conservatories. You have first-desk men like Laurent and Gillet teaching flute and oboe in Boston, and Kincaid and Tabuteau doing the same in Philadelphia. Men like these have

For information about
ADVERTISING
in the
Boston Symphony Orchestra
publications
write or call
Advertising Department
Symphony Hall
CO 6-1492

• •



established great schools of players. And soloists! In what other country do you have a choice of young pianists like Graffman, Istomin, Fleisher, Janis? Tell me? Nowhere.

R: And does your enthusiasm extend to the future for music in America?

M: As far as I can see it will be unbelievable. In Boston all our concerts are now sold out, and every year the record business gets bigger and bigger. The whole growth of music here is a miracle; also it is unique. And I don't see any end in sight. There has been no similar growth like it anywhere in the world at any time.

R: To change the subject – do you have any preferences among contemporary composers?

M: To a degree. Honegger, for instance, is to me a very great man, and Piston, too. Everything Piston does is perfectly organized; nothing is left to chance. It is all logical, as music should be. And, of course, there is Stravinsky – a work like "Le Sacre" is a tremendous event. Also "Les Noces"; and the Canticum Sacrum moves me deeply.

R: And among the younger composers?

M: Well, I'm devoted to no single school. I try to do everything that

BIGELOW · KENNARD CO ·

• jewelry • silver • china and glassware
• leather items • clocks • gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

• Caffè Espresso • Imported Teas,
Dutch Cocoa • French Parfaits,
Sandwiches • Viennese, Italian,
French, and Syrian Pastry

ORLEANS COFFEE HOUSE
13 CHARLES STREET
BEACON HILL LA 3-9391
Sunday to Thurs. 4 P.M. to Midnite
Friday & Saturday 4 P.M. to 1 A.M.

I think is worth doing. My only principle is that I know that young composers *have* to be helped. But you can't help every one, so I must make the final choice. That's all there is to it.

R: How about fellow conductors — who are your preferences in that direction?

M: When I was an orchestral violinist I played under Monteux, Walter, Furtwängler, Toscanini —and for all of them I have enormous admiration. But Toscanini was my idol, my hero. We were not always in artistic agreement, but no orchestra ever sounded again the way it did under him.

R: Finally, Mr. Munch, rumors filter through New York now and then that you're considering resigning from the Boston Symphony. Is there any truth to them?

M: Not a word. Of course, it all depends on my health and strength. But as long as they hold out I will continue in Boston. Leave Boston? Not until they drag me away.

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston Telephone: COmmonwealth 6-5101

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

FURTHER QUEST OF THE "IMMORTAL BELOVED"

"I OFTEN consider," wrote Ernest Newman in 1954, "why the cultivators of that form of literary infantilism known as the mystery-thriller do not address their massive intellects to the solution of some of the actual puzzles of history." Mr. Newman was referring, of course, to the eternal riddle of the "Immortal Beloved," the identity of the lady to whom Beethoven addressed a letter of passionate avowal and tragic despair, the letter found after his death in a secret drawer of his desk.

The puzzle has long furnished a project for ingenious detective work on the part of the biographers and a number of highly expert literary sleuths who have tried to prove by much piecing together of evidence that a certain lady was the one who succumbed to his music or to the appeal of his helpless bachelorhood. As to which lady it may have been, there has been little agreement. In some cases, having roundly established the time and place, they have been quite at a loss to fit into the picture a candidate who is in the least likely.

The quest after a hundred years of various effort seems unsolvable and rather pointless anyway. It is enough that Beethoven wrote such

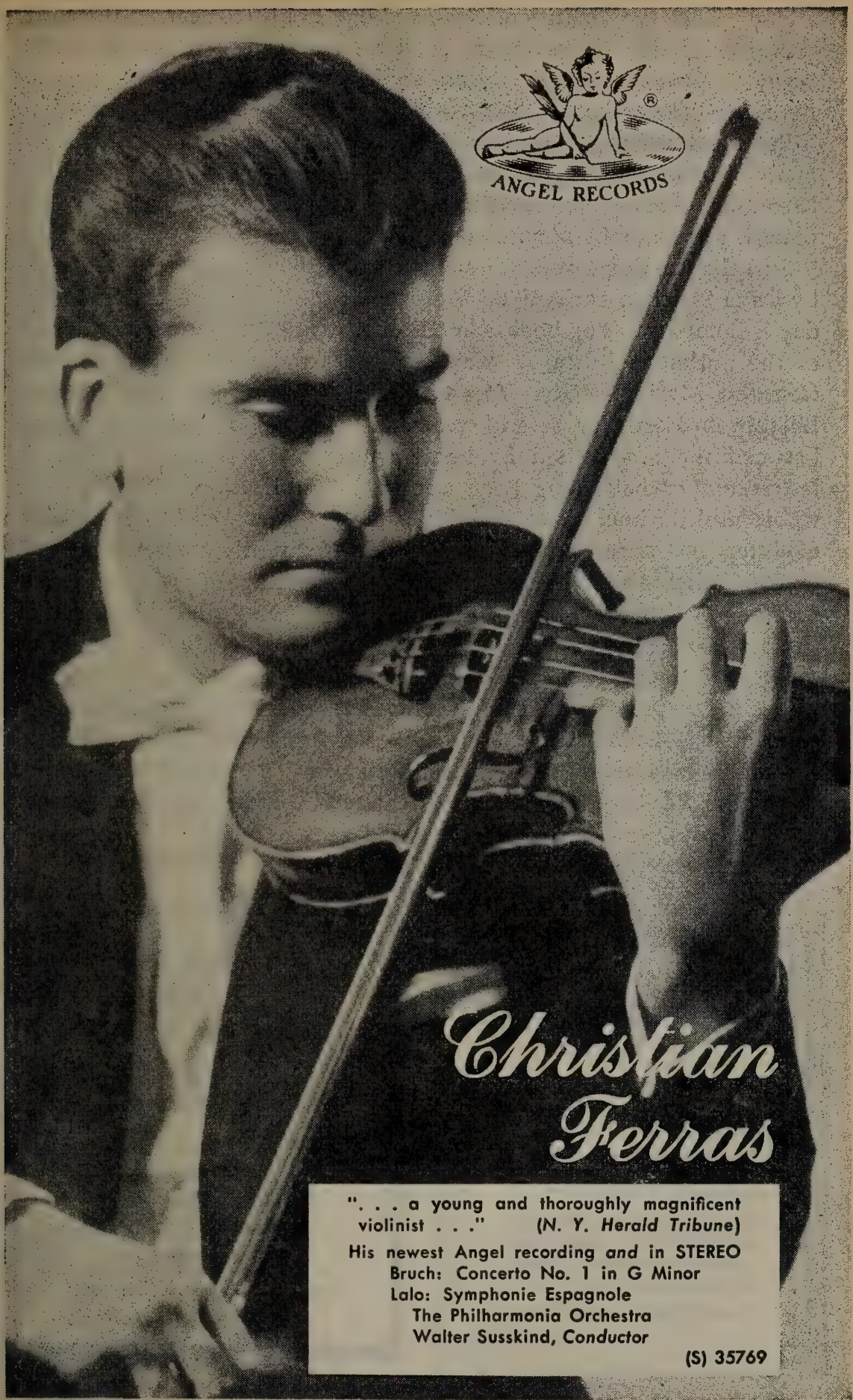
New **PIANOS • ORGANS** Rebuilt



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. EXport 6-2224
Members of Piano Technicians Guild



Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday
. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.
SUNDAY 3 TO MIDNIGHT


ANGEL RECORDS
Christian Ferras
". . . a young and thoroughly magnificent violinist . . ." (N. Y. Herald Tribune)
His newest Angel recording and in STEREO
Bruch: Concerto No. 1 in G Minor
Lalo: Symphonie Espagnole
The Philharmonia Orchestra
Walter Susskind, Conductor
(S) 35769

a letter, since the identity of the loved one has little bearing upon the character of the writer, which is all we really need to know. O. G. Sonneck ended his 67-page pamphlet, *The Riddle of the Immortal Beloved:* "Until that woman is discovered the answer to the question 'Who was Beethoven's Immortal Beloved?' will remain unknown and many of us will not regret this at all in these days when privacy is fast becoming obsolete and publicity of private affairs a curse." This remark was made in 1927.

Still the search goes on. The last contribution is a book of 500 pages by Dana Steichen entitled *Beethoven's Beloved,* published by Doubleday & Company. The book was edited for publication after the death of the authoress in 1957. Mrs. Steichen's choice is a surprise: the Countess Marie Erdödy. The Countess was a young widow whom Beethoven knew for several years. There was a warm friendship between them cemented by home concerts. Beethoven's numerous letters to her have long been known in publication. Through the whole multifarious history of this game of *"cherchez la femme"* the Countess has never been considered or apparently even mentioned.

The ladies proposed in the past become an almost bewildering succession. Schindler, who was Beethoven's friend and the finder of the letter, decided upon Giulietta Guicciardi, the alluring dedicatee of the "Moonlight" Sonata. The methodical Thayer, in writing the source biography, decided upon Therese von Brunsvik. Advocates of each theory followed until later disclosures apparently eliminated both. Bettina Brentano and Therese Malfatti were considered, but neither seemed to fit. Two experts of the present century, Dr. Max Unger and Thomas-San-Galli, established the year as 1812, working upon Beethoven's date of Monday, July 6, with no year mentioned, and the

Montgomery-
Frost-
Lloyd's
Co., inc.
OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
Liberty 2-8181
Connecting all departments

Your friends may be our references . . .
HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505
We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry
Partial or Complete Contents of Estates Purchased

place as Teplitz, the Hungarian spa. At this point they decided upon Amalie Sebald, a young and attractive soprano with whom Beethoven exchanged letters while he was at Teplitz taking the waters. Every scrap of evidence seemed at last to fall into place, but Amalie was not generally accepted as the plausible candidate. The tone of Beethoven's letters to her bespoke an agreeable, lightly flirtatious interchange, with nothing remotely approaching the stormy mood of the secret letter.

Mrs. Steichen took a bold step in dismissing the date of 1812, which for some years had been the one point generally agreed upon. She decided upon the year 1807, when also July 6 fell upon Monday, and which was more suitable to her purpose. With the Countess Erdödy she had the burden of proof in that there was nothing new to disclose, no shroud of mystery about the relationship of the composer and his gentle patroness who received him in her house as a lodger, accepted the dedication of his two Trios, Op. 70, in which she was allowed to play the piano part. The letters from Beethoven, all well known long since, encompass two quarrels and two reconciliations.

Mrs. Steichen has built a full detailed structure of evidence, ingeniously fitting the pieces together from an examination of the life record. An obstacle to her case arose while she was at work on the book in the form of a 500-page study which appeared in 1954: *Beethovens ferne und unsterbliche Geliebte* by Siegmund Kaznelson. Kaznelson made a still more elaborate dissection of the whole situation than Mrs. Steichen and named Josephine von Brunsvik, the younger sister of Therese, who had been briefly considered by La Mara (Marie Lipsius), but otherwise dismissed. Josephine had married a Count Joseph von Deym when she was 20 and her bridegroom 49. She had four children by him and was left a widow in 1804. She was emotionally involved


BOSTON
BOOK and ART
SHOP
Books on Fine and Applied Art
PRINTS · PICTURE FRAMING
657 Boylston Street
TEL. KENMORE 6-5762

STAR
MARKETS
Greater Boston's
Outstanding Food Stores
12 Large Supermarkets
WATERTOWN
NEWTONVILLE
WELLESLEY
MEDFORD
CHESTNUT HILL
AUBURNDALE
MT. AUBURN
BROOKLINE
STONEHAM
PORTER SQUARE
NORWOOD
WOBURN

with Beethoven in the season 1804–05. She married the Baron Stackelburg in 1810, and was separated in the spring or early summer of 1812. Kaznelson propounded the startling theory that, having secretly met Beethoven in Prague on July 4, 1812, Josephine gave birth to a daughter, Minona, on the April 9 following – a daughter who might have been Beethoven's. This scandalous accusation cannot be proved, although the author points out that the child was born nine months and five days after the presumable meeting in Prague. Minona was later in the custody of the Baron, together with the other children. If Beethoven was indeed the father, he has left us no sign of having known it.

Such a likelihood Mrs. Steichen scornfully rejects. Yet after Mrs. Steichen's death in 1957, and while her posthumous book was being set, thirteen "love" letters from Beethoven to Josephine were published in that year from the Beethoven Archives in Bonn, edited by the director, Joseph Schmidt-Görg. They had been found in Zürich on the death of their possessor, a Dr. Bodmer, in 1949. They were apparently written from the summer of 1804 to the end of 1807. Most of them are undated.

"You understood my real anguish," writes Beethoven, "and the life and death struggle I went through sometime ago. Now it is not half so bad. I have won your heart. O, I well know the cause.

"You have left me wondering. Do you wish it? Or do you not? This question could mean that I might lose my J. Ah, heavens, how much more I could still say – how I think of you – how I feel about you – but how feeble, how wretched are words – or mine at least. Long – long must our love endure – it is so noble – so firmly based on our mutual esteem and our friendship. We are at one on so many things, in thought and feeling! O – this leads me to hope that your heart will continue to beat for me. Mine can never cease to beat for you until it ceases to beat at all, dear J."



Nothing makes a woman more feminine to a man

L'AiMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1960.

3.50 to 100.00, plus tax

How the Whale (Of a Sale) Got Its Name



If you're in business these days you're certain of something besides taxes: your commercial ethics and advertising statements are being sifted for naughtiness by the FTC, FCC, SEC, and a possibly infinite number of less edgy guardians of customer weal. Barnum's picture has been removed from its frame, replaced by Kefauver. Demolitions experts in charge of the impending population explosion have promised not to produce a new sucker every minute, or at least to improve the ratio. Just possibly we've seen our last Semi-Monthly Birthday Sale, and the daily Million Dollar Clearance will give way to something closer to reality . . . for example a *Colossal Nervous Treasurer Event* followed by *First Annual Outwit 'Em Day,* etc.

Radio Shack has decided to pledge *not* to specify in its announcements that it will never be undersold. We were undersold by four Manhattan record shops in 1958-9, for example. Not every day, to be sure, but darn near. All four went bankrupt at 33⅓ rpm shortly before rock and roll died at 45 rpm; it was a lean year for best sellers!

Now we sound a happier note. By an odd collection of special discounts, cajoling, wishful-thinking and cynical markdown theories, Radio Shack enters 1960 with an *Ethical Mid-Winter Sale* of stereophonic LP disks on the RCA-Victor and London labels.

These regularly sell for $5.98 and $4.98 wherever records are sold at list. Where they are not sold for list the going price is $4.88 for a $5.98, and $3.87 for a $4.98, for reasons clearly brilliged by Lewis Carroll in his treatise on "Discount Operations and the Mirror Image."

Radio Shack, living precariously on a diet of curds and brinksmanship, is now selling *all* these $5.98 and $4.98 stereo LP's for $2.99 and $2.88 without tie-ins or nail-downs — in fact without even wincing.

For public record, our $2.99/$2.88 price is actually below regular dealer cost! You ask: how can it be? Aha! Now it is clear *you* are not in business! Dear friend, being in business in 1960 requires of you a certain quality. No, not faith in one's factory — *that* is suicide. The quality you need is *Massive Lack of Resistance.*

If a thing normally worth $6 suddenly costs you $3 — don't resist! Massively! Buy your head off! Tomorrow or next week or next month the tables will be turned; the $6 object will again cost you $6; the manufacturer will be heard muttering about raising the price to $6.65 due to increase in nylon rivets and antimagnetic plywood.

Radio Shack cannot accurately predict how long we will be able to offer Victor and London stereodisks below $3. All we can do, conservatively, is urge you to buy with abandon until the curtain falls. Fill your Jaguar to the gunwales. Bring your biggest wheelbarrow. It's truly a whale of a sale . . . nothing *but nothing* fishy about it!

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

Beethoven is sometime less ardent. He calls Josephine his "adored [*angebetete*] J.," but he uses the *"Sie."* But he closes one letter in the intimate form:

"Leb wohl Engel – meines Herzens – meines Lebens!"

One remembers the opening of the famous secret letter, *"Mein Engel, mein alles, mein Ich –,"* and wonders whether this might not be the same "angel."

The reading public who are sufficiently interested to keep up with this rapidly changing amorous climate are now at liberty to choose between Josephine as of 1812, Marie as of 1807, or to reject them both and leave the matter unanswered.

Mrs. Steichen's book is more than a description of this particular riddle. Its pages traverse Beethoven's life by comparing the various biographies and other writings from the best to the least (the reader should not have been detained by the record liners), questioning their deductions. Many of the letters are quoted and their dates (since a large proportion were undated) discussed. Beethoven's actions are re-examined, sometimes with helpful results. Through the book every scrap of information, every possible point in favor of the Countess Erdödy, is accounted for. The two met in 1797 when she was 17, ten years younger than Beethoven and the bride of a year. Two years

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

W. W. WINSHIP INC.

Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

The real family man buys *before* need . . . and is gratefully remembered!



KNOLLWOOD

MEMORIAL PARK ^ CANTON, MASSACHUSETTS

NON-SECTARIAN • BUDGET PLAN • FREE BOOKLET

OFFICES: 20 KILBY ST., BOSTON, RI 2-2505



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

later, when her first child was born, she was left a permanent invalid, although she had two more children. In 1801 she and her husband were separated. She and Beethoven maintained their friendship both in Vienna and in the near-by Jedlersee in the summer seasons. In 1808, supposedly a year later than the secret letter, he moved into the front part of her house on the Krugerstrasse, where there was much music. In 1809 there was a serious quarrel over the extra payment by her to Beethoven's servant, a quarrel typical of the sensitive and unpredictable Beethoven. In early 1811 the friendship was restored. There was another quarrel and reconciliation in 1815. In 1820 a somewhat mysterious scandal came to light as the result of the attempted suicide of her daughter, Mimi. In 1824 she took her abode in Munich, while Beethoven remained in Vienna.

Mrs. Steichen refers to the "somersaults and handsprings," the "liberties with the known facts typical of otherwise sane and sensible writers when they try to prove the identity of the Immortal Beloved." The author cannot be acquitted of a few "somersaults and handsprings" of her own. When an investigator sounds like a lawyer pleading his case with forensic skill, sharply alert for any weak spot in the opponent, the reader finds himself in the jury box, weighing the pros and cons. In her zeal, this authoress builds a case that the music of Beethoven's riper years was directly inspired by the Countess. This includes each of the symphonies from the Sixth to the Ninth. The Archduke Trio was really for Marie; so also were the last Cello Sonatas. The "Farewell, Absence and Return" Piano Sonata was really addressed to Marie and not the Archduke; the Adagio of the Hammerklavier Sonata was a lament for Marie. Perhaps not many will follow the pleader as far as this.

J. N. B.

Since 

1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

OUR DIRECTORS

Julian D. Anthony	President, The Columbian National Life Insurance Co.
Edwin D. Brooks	Minot, DeBlois & Maddison
C. Rodgers Burgin	President
Frank J. Carey	U. S. Manager and Attorney, The Employers Liability Assurance Corp., Ltd.
Richard L. Frothingham	Senior Vice President
J. Frank Gerrity	President, Gerrity Company, Inc.
Maynard L. Harris	President, Suffolk Franklin Savings Bank
Benjamin F. Jaques	President, S. H. Couch Co., Inc.
Henry C. Jones	President, Arkwright Mutual Fire Insurance Co.
Phillips Ketchum	Herrick, Smith, Donald, Farley & Ketchum
Leon M. Little	Treasurer, American Unitarian Association
Augustus P. Loring	Trustee
Kenneth W. Marriner	President, Marriner & Co., Inc.,
Wallace L. Pierce	President, S. S. Pierce Company
Thomas Temple Pond	Trustee
Charles O. Richardson	Trustee
Henry L. Shattuck	Shattuck & Brooks, Trustees
Walter K. Shaw, Jr.	President, E. A. Shaw & Co., Inc.
Henry G. Simonds	Textile Consultant
Philip W. Stocker	Executive Vice President
Francis C. Welch	Welch & Forbes

The directors of The New England Trust Company for over ninety years have kept the Bank in step with a changing world, at all times maintaining the conservative policies on which the Bank was founded.

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation



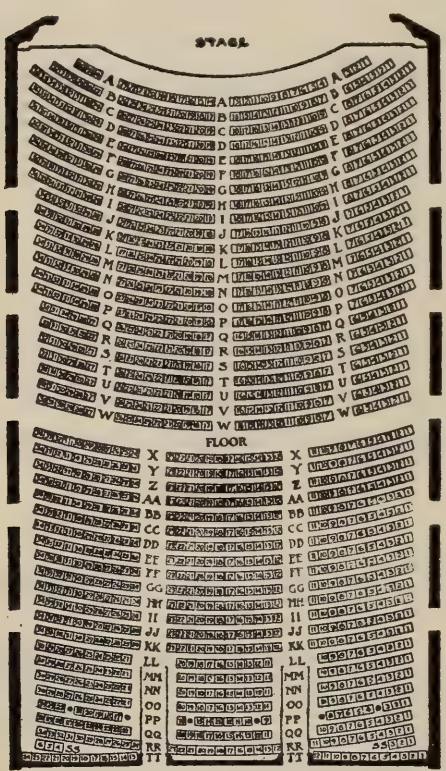
Incorporated 1869

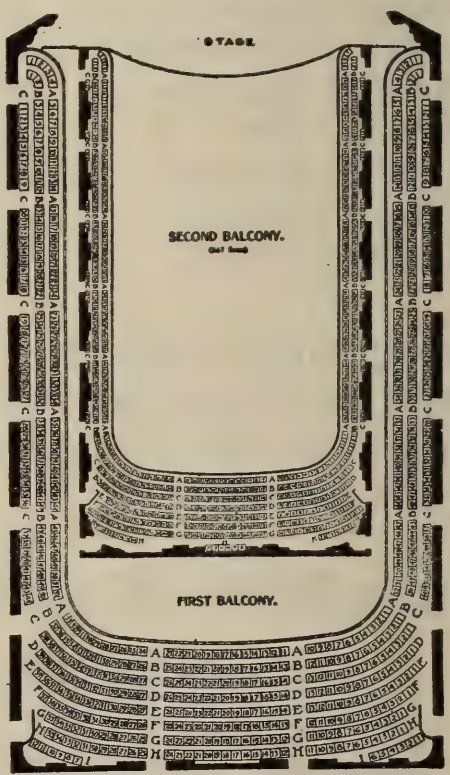
"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800





OF ORCHESTRAL CONDUCTORS

By NICOLAS SLONIMSKY

("Christian Science Monitor," January 23, 1960)

AMONG the arts of musical performance, conducting is the most elusive. A conductor does not play an instrument, emits no sounds (vocally active conductors are the products of irrepressible temperament), does not dance (choreographically inclined conductors are frowned upon by purists), and in general is not supposed to do anything but express music with his hands, with or without the aid of a baton.

It would seem then that any reasonably gifted musical amateur could conduct. There are symphony-goers who derive a vicarious satisfaction from prodding the orchestra by making rhythmic noises and gently stamping their feet during the performance of a familiar piece of music. If placed in front of an orchestra, such a person could presumably beat time without upsetting the players too badly. After all, experienced orchestral musicians will play the music no matter what the conductor does.

Ideally, conductors must know every note in the score and be able to manage a large ensemble of players and singers with authority and accuracy. They must be able not only to set the right tempo and indi-

Fishelson's *Fleuriste Français*

Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

• PIANOS
• RADIOS
• ORGANS
• MUSICAL TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

cate the proper nuances as the mood of the music changes, but to create an inspiring tonal picture of the entire score drawn in true artistic proportions.

• •

Legends about the fantastic memory, the state of constant musical vigilance and an unfailing sense of pitch have been built around such names as that of Arturo Toscanini, but anecdotes about incompetent conductors are even more abundant. Such anecdotes may be divided into several categories, illustrating a wide range of failure, from innocuous simplicity to overweening arrogance.

Polite Conductor. A conductor who stood on the podium for a very long time, until the concertmaster whispered to him: "Go ahead! Start!" to which the conductor replied softly: "After you, Herr Konzertmeister, after you!"

Lost Conductor. While accompanying a violin concerto, the conductor lost his place during the soloist's cadenza, and kept inquiring anxiously: "Where are we?" until the concertmaster informed him *sotto voce:* "In Carnegie Hall."

Arrogant Conductor. During the rehearsals, he kept demanding more attention from the orchestra, until one of the players lost his patience and observed darkly: "You'd better stop badgering us, or else we will follow your beat at the concert, and that will be a real disaster!"

• •

Conniving Conductor Hoist by his own Petard. He deliberately wrote in a wrong note into the part of a horn-player. When the orchestra reached the passage in question at the rehearsal, the conductor stopped, and imperiously addressed the supposed culprit: "This is a



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

B natural, not a B-flat!" "Yes, some fool did put in a flat here," replied the other, "but I know the piece, and I played a B natural all right."

Surprised Conductor. During a rehearsal, the drummer became annoyed by the conductor's antics, and hit the bass drum mightily. The conductor was startled, and shouted indignantly: "Who did that?"

Prematurely Departing Conductor. A conductor who is in the habit of running off the podium with the final chord for dramatic effect. He miscalculated the number of chords at the end of a symphony and ran off the stage two chords too early. The musicians banged out the chords lustily after him, while he was running toward the wings.

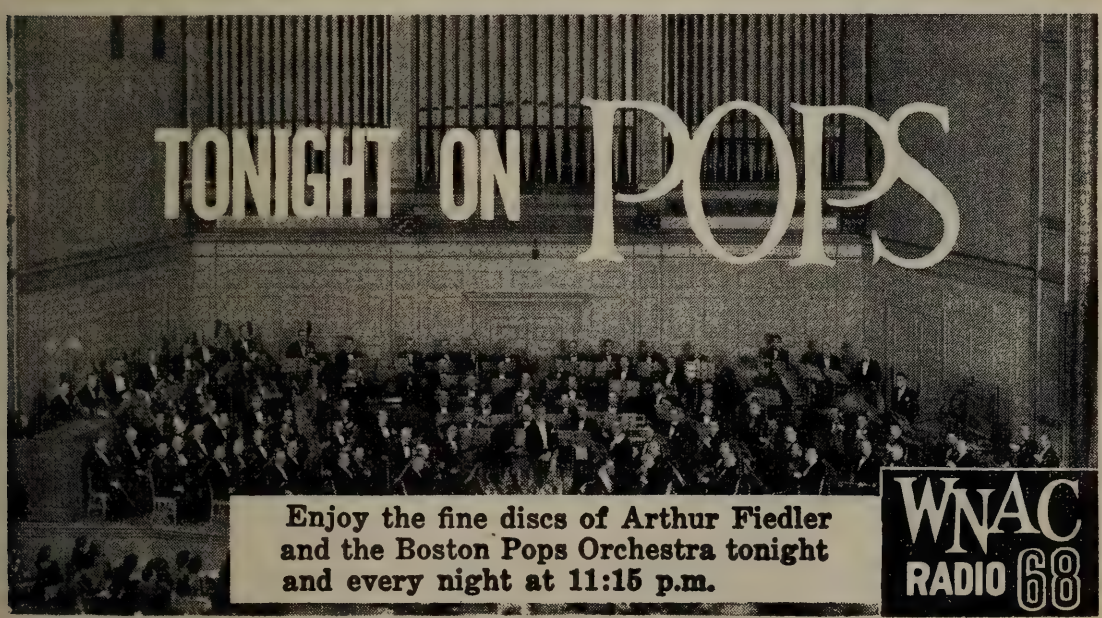
Absorbed Conductor. Hans von Bülow, himself a great conductor, said that there are two types of conductors: those who have their scores in their heads, and those who have their heads in their scores.

• •

The true art of conducting has a long and honorable history. It goes back to the singing preceptor who stood in front of his chorus and indicated the pitch by traditionally accepted hand signals. With the development of instrumental ensembles, the conductor's functions were performed by the maestro presiding at the harpsichord. Very often he was also the arranger of the music, and had to supply the harmony from the figured bass in the score.

At some later time, the first violinist, or the concertmaster (in England he is called Leader) assumed the conductorial mantle. Giving an upbeat with his bow, he would get things started, and would continue to lead by determined movements of the head.

Then finally came the era of a non-playing conductor. Early conductors beat time with a roll of paper, and it was not until the 19th



century was well on its way that conductors began to wield a baton. The custom was for conductors to face the audience; this was, of course, very polite, but not very efficient. Eventually, conductors had to turn their backs to the public and "face the music."

Technique and inspiration have to be balanced in fine proportion to secure perfection in orchestral playing. Simplicity of gesture and clarity of interpretation are imperative for a satisfactory performance. When the famous German conductor Hans Richter was asked the secret of the perfection of his orchestral concerts, he replied: "My upbeat equals precisely my downbeat."



PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959–1960 is $2.00. Address the Program Office, Symphony Hall.

BROADCASTS by the BOSTON SYMPHONY ORCHESTRA

Winter Season, 1959-1960

The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
**WQXR-FM	96.3 mc	New York
**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRA-FM	103.7 mc	Ithaca, N. Y.
**WJTN-FM	93.3 mc	Jamestown, N. Y.
**WHDL-FM	95.7 mc	Olean, N. Y.
**WROC-FM	97.9 mc	Rochester, N. Y.
**WSYR-FM	94.5 mc	Syracuse, N. Y.
**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday–Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

* – Stereophonic Broadcast ** – Affiliates of WQXR, New York

SYMPHONY FOR STRING ORCHESTRA

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

The *Symphonie pour Orchestra à Cordes* is dated 1941. It was published in 1942 with a dedication to Paul Sacher* and has been performed by him in Zürich and other Swiss cities. The first American performance was by the Boston Symphony Orchestra, December 27, 1946, Charles Munch conducting as guest. Serge Koussevitzky conducted it in the Friday and Saturday series, October 31 and November 1, 1947, and again on October 8, 1948.

At the end of the printed score is written, "Paris, October, 1941." Willi Reich, writing from Basel for the *Christian Science Monitor,* May 19, 1945, remarked that the Symphony for Strings "embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

The first movement opens with an introductory Molto moderato, *pp,* with a viola figure and a premonition in the violins of things to come. The main Allegro brings full exposition and development. The introductory tempo and material returns in the course of the movement for development on its own account and again briefly before the end.

The slow movement begins with a gentle accompaniment over which the violins set forth the melody proper. The discourse is intensified to *ff,* and gradually subsides.

The finale, 6/8, starts off with a lively, rondo-like theme in duple rhythm, which is presently replaced by another in the rhythmic signature. The movement moves on a swift impulsion, passes through a tarantella phase, and attains a presto coda, wherein the composer introduces a chorale in an *ad libitum* trumpet part, doubling the first violins (a procedure unprecedented in a piece for string orchestra). The chorale theme is the composer's own.

---

* Paul Sacher is the conductor of the orchestra of the *Collegium Musicum Zürich,* founded in 1941. It was for him and his orchestra that many important works have been composed.

[COPYRIGHTED]

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 ST. BOTOLPH STREET, BOSTON

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, CHARLES H. TAYLOR
Treasurer, CHARLES E. COTTING
Secretary, FRANCIS H. BURR
Chairman Ladies' Committee
MRS. CHARLES E. COTTING

EXCERPTS FROM ACT III, *"DIE MEISTERSINGER VON NÜRNBERG"*

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

"Die Meistersinger von Nürnberg" **was first sketched by Wagner as a possible opera subject at Dresden in 1845. He wrote the libretto in Paris in 1861, and completed the score in 1867. The first performance of the opera was at the Royal Court Theatre in Munich, June 21, 1868.**

The Introduction to the third act was last performed in this series December 17, 1948; the two excerpts January 23–24, 1953.

THE Introduction to the Third Act of *"Die Meistersinger"* is music of Hans Sachs in revery, for the composer is preparing his hearers to behold the master cobbler seated alone in his study musing over a book. The Introduction opens with a fine contemplative theme, first given to the cellos. Wagner himself has explained his purpose: "The opening theme for the cellos has already been heard in the third strophe of Sachs' cobbler-song in Act II. There is expressed the bitter cry of the man who has determined to renounce his personal happiness, yet who shows the world a cheerful, resolute exterior. That smothered cry was understood [in the Second Act] by Eva, and so deeply did it pierce her heart that she was moved to escape, if only to hear this cheerful-seeming song no longer. Now, in the Introduction to Act III, this motive is played alone by the cellos, and developed in the other strings till it dies away in resignation; but forthwith, and as from out the distance, the horns intone the solemn song wherewith Hans Sachs greeted Luther and the Reformation, which had won the poet such incomparable popularity. After the first strophe the strings again take single phrases of the cobbler's song, very softly and much slower, as

ANITA DAVIS-CHASE *Announces*

MYRA HESS

SYMPHONY HALL

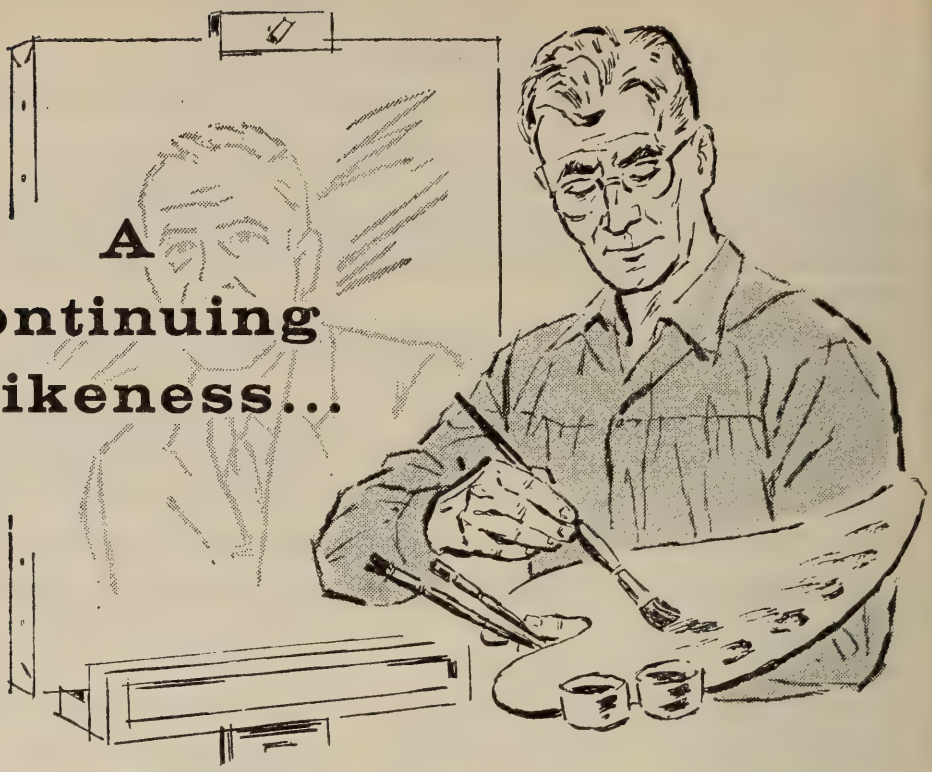
SUN. AFT., MARCH 20 at 3 P.M.

Check payable to Symphony Hall and self-addressed stamped envelope must accompany mail orders.

Address envelope: Hess Concert, Symphony Hall Box Office, Boston.

Tickets: $4.30, $3.75, $3.20, $2.65, $2.10, $1.55 (tax incl.)

STEINWAY PIANO



A continuing likeness...

When you commission a portrait, you want a likeness that has the special quality of yourself.

And when you appoint an executor-trustee, to carry out your plans for the future of your family—you want to provide a "continuing likeness" of how you want these tasks performed.

For more than three quarters of a century, this Company has concentrated on managing the property of New Englanders and their families. Our purpose: to attain that character of administration that has the individual quality sought by the person who created the estate.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

though the man were turning his gaze from his handiwork heavenwards, and lost in tender musings. Then, with increased sonority, the horns pursue the master's hymn, with which Hans Sachs, at the end of the Act, is greeted by the populace of Nuremberg. Next reappears the strings' first motive, with grandiose expression of the anguish of a deeply stirred soul; calmed and allayed, it attains the utmost serenity of a blest and peaceful resignation."

The final scene depicts a meadow with the gaily decorated platform from which the judges will hear the contest. A lively *Ländler,* danced in couples by the apprentices and their girls, is interrupted by the arrival and majestic entrance of the Mastersingers.

[COPYRIGHTED]

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

The remaining concert in this series will be as follows:

TUESDAY EVENING, APRIL 19, *at* 8:30

BALDWIN PIANO

RCA VICTOR RECORDS

"The Boston Symphony Orchestra is one of the very greatest instruments of artistic utterance ever developed by any civilization on earth."

— JOHN M. CONLY, *High Fidelity Magazine.*

The eminence of the Orchestra was shown in 1952 when the Congress for Cultural Freedom invited it to perform in Europe. In 1956, at the invitation of the United States Government and again at no expense to the Orchestra, concerts were given in Moscow and Leningrad as part of the Orchestra's second foreign tour. This spring, again at the invitation of and financed by the Government, the Orchestra will be heard in Japan and the Far East.

The Orchestra could not have developed into "one of the very greatest instruments of artistic utterance" without the generous support of those who have a proud affection for it.

Many find their pride and affection expressed through membership in the Friends of the Boston Symphony Orchestra. Your membership in the Friends will be welcomed.

THE FRIENDS

of the

BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL BOSTON 15

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1956

BACH	Brandenburg Concertos (Complete)	LM-2182, 2198*
BARBER	Medea's Dance of Vengeance	LM-2197
	Adagio for Strings	LM-2105
BEETHOVEN	Overtures: "Fidelio" (4); "Coriolan"	LM-2015
	Symphony No. 3, "Eroica"	LM-2233*
	Symphony No. 6, "Pastoral"	LM-1997
	Symphony No. 9	LM-6066*
	Violin Concerto (HEIFETZ)	LM-1992*
BERLIOZ	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (PRIMROSE)	LM-2228*
BLACKWOOD	Symphony No. 1	LM-2352*
BLOCH	"Schelomo" (PIATIGORSKY)	LM-2109
BRAHMS	Symphony No. 1	LM-2097
	Symphony No. 2; "Tragic" Overture	LM-1959
	Piano Concerto No. 1 (GRAFFMAN)	LM-2274*
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
	"La Mer"	LM-2111*
	"Prelude to the Afternoon of a Faun"	LM-1984*
	Three Images	LM-2282*
DUKAS	The Apprentice Sorceror	LM-2292*
ELGAR	Introduction and Allegro	LM-2105*
FRANCK	Symphony No. 1 in D minor	LM-2131*
HAIEFF	Symphony No. 2	LM-2352*
IBERT	"Escales" (Ports of Call)	LM-2111*
D'INDY	Symphony on a Mountain Air (HENRIOT-SCHWEITZER)	LM-2271
KHATCHATURIAN	Violin Concerto (KOGAN–MONTEUX)	LM-1760
MAHLER	"Kindertotenlieder" and "Lieder eines fahrenden Gesellen" (MAUREEN FORRESTER)	LM-2371*
MARTINU	"Fantaisies Symphoniques"	LM-2083
MENDELSSOHN	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (HEIFETZ)	LM-2314*
MOZART	Clarinet Concerto; Clarinet Quintet (GOODMAN, Boston Symphony String Quartet)	LM-2073
PISTON	Symphony No. 6	LM-2083
PROKOFIEFF	Romeo and Juliet, Excerpts	LM-2110
	Piano Concerto No. 2 (HENRIOT-SCHWEITZER)	LM-2197
	Violin Concerto No. 2 (HEIFETZ)	LM-2314*
RACHMANINOFF	Piano Concerto No. 3 (JANIS)	LM-2237*
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984*
	"Mother Goose" Suite	LM-2292*
	Piano Concerto (HENRIOT-SCHWEITZER)	LM-2271*
ROUSSEL	"Bacchus et Ariane" Suite	LM-6113
SAINT-SAËNS	Havanaise (KOGAN–MONTEUX)	LM-1760
	"Omphale's Spinning Wheel"	LM-2292*
SCHUBERT	Symphony in C major (Posthumous)	LM-2344
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
	Symphony No. 4	LM-1953
	Symphony No. 5 (MONTEUX)	LM-2239*
	Serenade for Strings	LM-2105*
	Violin Concerto (SZERYNG)	LM-2363*
WAGNER	Excerpts (EILEEN FARRELL)	LM-2255*
WALTON	Cello Concerto (PIATIGORSKY)	LM-2109

* Also a stereophonic recording.

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE—
CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler

She teaches science -- at the piano



In all the current concern over education, one great rock of strength has been overlooked. It is the contribution that America's 300,000 piano instructors have made to the total teaching strength and cultural advance of our nation.

For millions of children, the first exposure to pure intellectual discipline has come through piano study. According to a New York Times article, children who enjoy music rate higher scholastically, have a more active imagination and greater qualities of leadership.

New teaching methods make piano study a source of fun as well as satisfaction and your child learns more...in less time. The opportunity for your child's musical development is beautifully described in a new booklet, "Pattern for your Child's Achievement." For a free copy, you are invited to come in, write or phone us today.



160 BOYLSTON STREET, BOSTON

Baldwin

BALDWIN GRAND PIANOS • ACROSONIC VERTICAL PIANOS • HOWARD SPINET PIANOS •
HAMILTON STUDIO PIANOS • BALDWIN ELECTRONIC ORGANS • ORGA-SONIC SPINET ORGANS •



BOSTON SYMPHONY ORCHESTRA

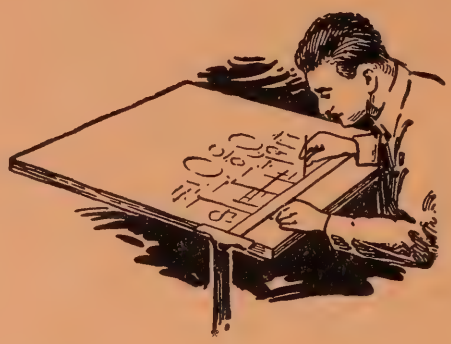
FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

SEVENTY-NINTH SEASON

1959-1960

Tuesday Evening Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.
ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN
J. DEANE SOMERVILLE



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

Without obligation on your part, we would be happy to act as your insurance architects. Please call us at any time.

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST

in association with

OBRION, RUSSELL & CO.

When You Think of Insurance . . . Think of us!

108 Water Street **Boston 6, Massachusetts**

LA fayette 3-5700

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
~~JACOB J. KAPLAN~~ • *Vice-President*
RICHARD C. PAINE • *Treasurer*

TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

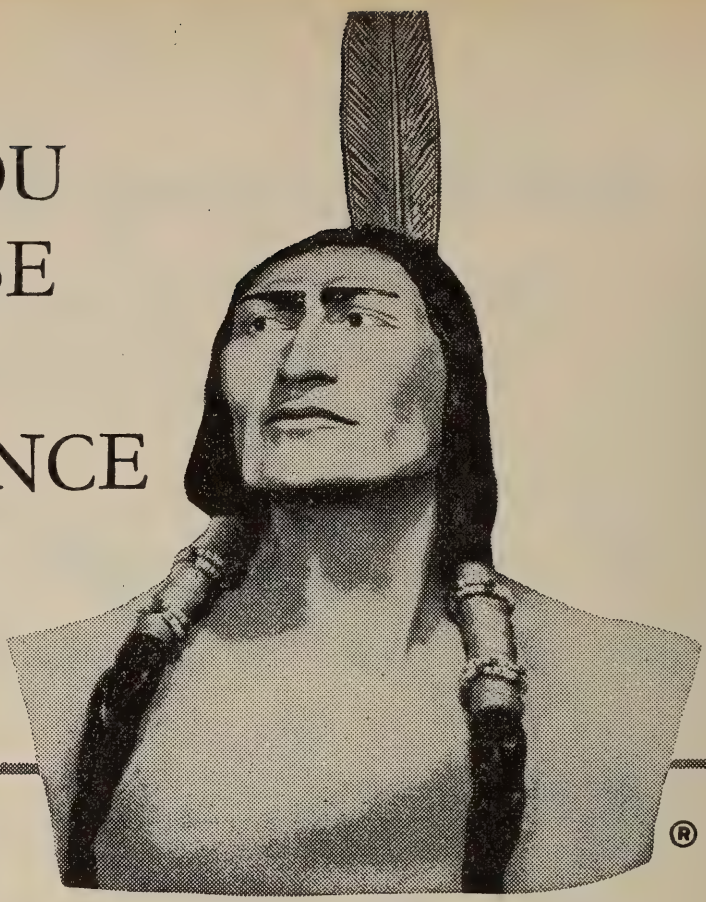
TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
M. A. DEWOLFE HOWE
LEWIS PERRY
EDWARD A. TAFT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager
JAMES J. BROSNAHAN
Business Administrator
LEONARD BURKAT
Music Administrator
ROSARIO MAZZEO
Personnel Manager

CAN YOU DESCRIBE A LIFE INSURANCE TRUST?



If you are unaware of the many advantages of a Life Insurance Trust, it may be that a talk with a Shawmut Trust Officer would show you precisely how this type of protection would best suit your insurance needs.

For example, your life insurance can very easily be arranged to provide life-long support for your widow plus a substantial inheritance for your children.

In Shawmut's Personal Trust Department we would be glad to discuss your complete insurance program . . . with you, your life insurance counsellor and your attorney, or simply write for a copy of our brochure "A Modern Life Insurance Program." Naturally, there would be no obligation.

Write or call The Personal Trust Department

The National
Shawmut Bank

Tel. LAfayette 3-6800

Member Federal Deposit Insurance Corporation

CONTENTS

Program 7

NOTES

Beethoven (Symphony No. 3) . . 9

ENTR'ACTES

The Impressionists and Debussy (*J. N. B.*) 26

Samuel Barber (*Nathan Broder*) 41

NOTES

Barber ("Medea's Meditation and Dance of Vengeance") . . . 36

Debussy ("The Sea") 52

Symphoniana

EXHIBITION

The exhibition of paintings in the Gallery has been loaned by the Gallery of Tyringham, Massachusetts.

JOSEPH BARBER
- Dust Storm, New Mexico
- Granite Quarry—Stonington
- Monhegan Wharf
- Quarry

CHARLES HARSANYI
- Reflections
- Wreck at Lobster Cove

HARRY LANE
- Façade
- Japanese Pine
- Museum

WILLIAM LARKIN
- Fragrance

ROY LINDSTROM
- Roadside Farm
- White Buildings

NUNZIO LUCA
- Early Morning
- Shadows

JOHN D. MAZIARZ
- Animal Construction
- Landscape—Fertility
- Limestone
- The Island

LIZ NICHOLS
- The Balloon Hawker
- The City
- The Strollers

GEORGE PICKEN
- High Tension

W. LESTER STEVENS, N.A.
- Berkshire Farm
- Country Church

Hurwitch BROS.



take a long look at spring

starting with this new long-jacketed suit . . . perfect exponent of spring's new breezy feeling . . . the great sleeve, stand-offish collar, and tailored chic which distinguish H.B.'s latest collection.

twenty newbury

Makanna Inc.
The Trousseau House of Boston



As Fresh As Spring

Our striped Arnel shirtmaker—its bodice tucked; its sash a solid-colored contrast. Green or Blue.
10-16 **$39.95**

416 Boylston St.
Boston 16
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

WILLIAM J. SCHULTZ
Portrait

GEORGE SCHWACHA
Central Park
Inlet
Marine #4
Skyline

• •

THE BERKSHIRE MUSIC CENTER

Particulars about the 1960 session of the Berkshire Music Center at Tanglewood, Charles Munch director, are now announced. The Orchestra's school, which is held concurrently with the Berkshire Festival at Tanglewood, will open on July 3 and extend through the Festival season to August 14.

The Music Center will have a newly organized Department of Listening and Analysis under the direction of Professor G. Wallace Woodworth with the assistance of Florence Dunn. It is the work of this Department to provide guidance to students, amateurs, teachers —all interested listeners—for the individual study of music through daily attendance at rehearsals, and at their culmination in the more than fifty concerts during the Festival season. This Department will also provide for coaching in chamber music and for independent study.

Pierre Monteux, Gregor Piatigorsky, and Leonard Bernstein are "advisers" in Instrumental Music. The Orchestral Conducting Division of this department is headed by Eleazar de Carvalho. The Orchestral Playing and Chamber Music sections of this department are headed by Richard Burgin, and William Kroll, leader of the Kroll String Quartet. Twenty-three members of the Orchestra and violinist Ruth Posselt instruct in this department.

The Opera Department will be resumed this year under the direction of Boris Goldovsky, who returns to Tanglewood after a year's leave of absence. The Department of Choral Music will again be headed by Hugh Ross, conductor of the Schola Cantorum of New York, and his faculty will include Mrs. Lorna Cooke de Varon, head of the Choral Department of the New England Conservatory of Music and Alfred Nash Patterson, conductor of the Chorus Pro Musica of Boston.

The Department of Composition will continue under the direction of Aaron Copland, who will be assisted by Luciano Berio (sponsored by the Koussevitzky Music Foundation) and the members of the Lenox Quartet.

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

OFFICERS and DIRECTORS

JAMES BARR AMES
Ropes, Gray, Best, Coolidge & Rugg

JAMES O. BANGS
Vice President, Treasurer and Director

JOHN W. BRYANT
Trust Officer

SAMUEL CABOT, JR.
Treasurer, Samuel Cabot, Inc

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Trustee

PHILIP DEAN
Trust Officer

ROBERT H. GARDINER
President and Director

CARL J. GILBERT
Chairman of the Board, The Gillette Company

FRANCIS C. GRAY
Chairman of the Board

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

DAVID H. HOWIE
Trustee

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

EDMUND H. KENDRICK
Trust Officer

ROBERT M. P. KENNARD
Vice President and Director

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Vice President and Director

EDWARD H. OSGOOD
Vice President and Director

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

WILLIAM A. PARKER
Chairman of the Board, Incorporated Investors

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President and Director

We act as Trustee, Executor, Agent and Custodian



To the new grandfather

who would like to leave a little something to the new heir and score some points on the tax man:

New grandfathers have it made. As if by divine ordination they are suddenly blessed with "ancient wisdom and a twinkling eye." They are free to spoil or ignore as they see fit.

Most new grandfathers accept the responsibility of their estates as willingly as the privilege. Many (in their ancient wisdom) turn to Old Colony for advice on how best to help their new grandchild. Often they are astonished to learn how much they can reduce their own tax bill in the bargain.

If you are a new grandfather — or even an old one — give your lawyer a ring and let's all three of us get together soon. Meanwhile, we hope you will write us for a complimentary copy of "The Living Trust." It may give you some profitable ideas.



Enjoy Commuters' Concert on WCRB, 1330 AM or 102.5 FM, each morning at 8:15

OLD COLONY
TRUST COMPANY

ONE FEDERAL STREET, BOSTON



Allied with THE FIRST NATIONAL BANK *of* BOSTON

Ninth Program

TUESDAY EVENING, APRIL 19, *at* 8:30 *o'clock*

BEETHOVEN . . . . . *Symphony No. 3, in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

INTERMISSION

BARBER . . . . . *Medea's Meditation and Dance of Vengeance, *Op.* 23a

DEBUSSY . . . . . *"La Mer," Three Orchestral Sketches

I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

BALDWIN PIANO

*RCA VICTOR RECORDS

scene-stealing **small fur . . .**



from a collection
fresh this spring at

R.H. Stearns

Boston
Chestnut Hill

SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

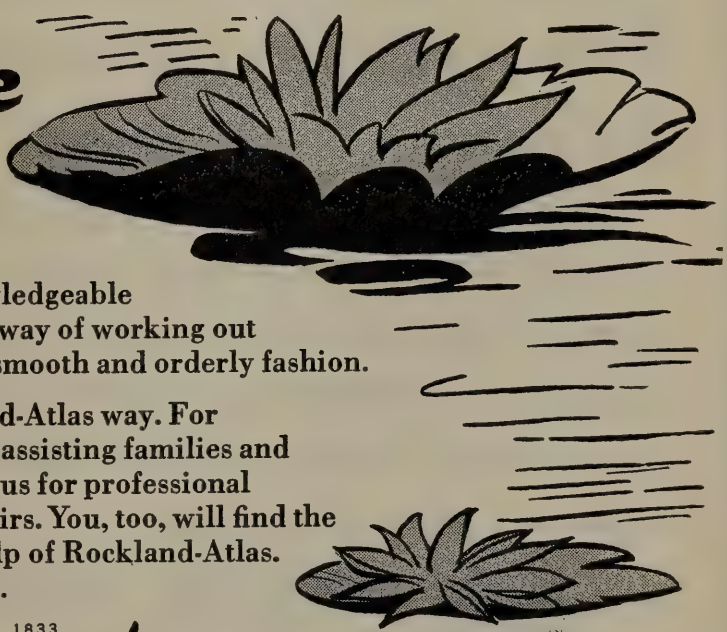
Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien*, April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself – but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view.

sempre legato



There's a knack to knowledgeable money-management—a way of working out financial problems in a smooth and orderly fashion.

That way is the Rockland-Atlas way. For generations, we've been assisting families and individuals who look to us for professional aid in their banking affairs. You, too, will find the going easier with the help of Rockland-Atlas. Come in and see us soon.

ESTABLISHED 1833

ROCKLAND-ATLAS

NATIONAL BANK *of* BOSTON

Trust Department

Main Office: 30 Congress Street, Boston 6, Mass.

Telephone: RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

The name of Napoleon is now little associated with the score, except in the form of an often repeated anecdote.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, Leonore such a heroine. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kin-

TEN STORES WELCOME YOU

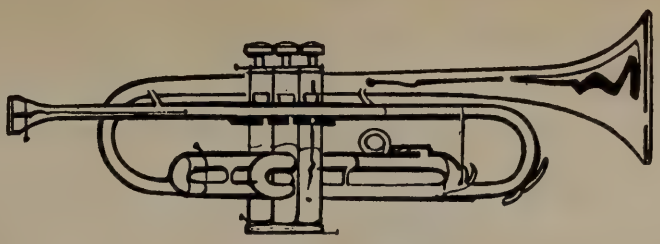
S. S. PIERCE'S TEN STORES offer for your pleasant and easy selection an unequalled variety of fine foods and delicacies, as well as frozen foods, candies, gifts, perfumes, cigars and freshly baked cakes and pastries.

In every **S. S. PIERCE** store you find quality and value combined with old-fashioned courtesy that evidences appreciation of a customer's patronage.



S. S. PIERCE CO.

144 Tremont St. • 478 Boylston St.
133 Brookline Ave. • Chestnut Hill
Northshore Shopping Center • Belmont
Newton Centre • Coolidge Corner
Wellesley • West Hartford



TRUMPET: Sometime before 1100, the Saracens of Sicily carried their Oriental trumpet to the Italian mainland. Out of this "beachhead" came the *Busine,* a long, straight cylinder as tall as a man. Like its Eastern ancestor, the European trumpet soon became the prerogative of kings, knights, and nobles because of its imperious tone. In the 15th century, renamed *Trombetta* and reduced in size to arm's length, it migrated north without loss of cachet. Musicians responded to the instrument's social elevation by developing an equal degree of virtuosity. With lips and breath alone, some trumpeters could reach g^3 — the 24th harmonic! Though the trumpet declined in status after the Baroque era, it won new popularity with the invention of the valve trumpet about 1820. Now it is being heard again in a broad repertory of bravura writing from its greatest age.

TRUST SERVICES: The Merchants National Bank of Boston brings its belief in *personal advice and guidance* to its trust services, too. Whether yours is a company or a family trust, whether its value is reckoned in four figures or seven, the man you talk to in The Merchants' Trust Department is personally concerned with your desires and needs, ready to serve them with his own skill and a surprisingly wide range of services. And he *is* the bank.

The MERCHANTS NATIONAL BANK of Boston
FOUNDED 1831
MEMBER F.D.I.C

where the man you talk to *is* the bank

Offices: 28 State St. • 31 Milk St. • South Station • 513 Boylston St.
642 Beacon St. • 30 Birmingham Parkway, Brighton

ship with the commoner, and his ardent republicanism. The *Eroica,* of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he

la maisonette

the little house of many designers
115 newbury street, boston

presents
their new collection of fashions and fabrics
for day and evening wear

Everything is done to make your banking convenient, pleasant and complete at the WILDEY!

Savings Accounts Home Mortgages
Banking by Mail
Travelers Checks Register Checks
Savings Bank Life Insurance

Wildey
SAVINGS BANK
INC. 1892

22 BOYLSTON STREET
BOSTON

Incorporated in 1892
for the purpose of
"serving those who wish to save."

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

• •

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing a fair copy in its finished state upon the composer's table in the early spring of 1804.

Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmistic intentions regarding the *Eroica* Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself "Emperor of the French," pushing the Pope aside and setting the crown on his own head, the composer flew into a rage,

ONLY *the* STEINWAY



Performs like a Steinway

THINK, before you buy a piano. Ask yourself these highly important questions: Will this piano "stand up"? Will its tone and action be sustained through years and years of use? Will time confirm the stability of its styling—the quality of materials and workmanship—the integrity of its builder? Talk to our salesman. Let him explain WHY the Steinway so completely fulfills these requirements.

M. STEINERT & SONS *Jerome F. Murphy, President*

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD



filene's

Boston
Belmont
Chestnut Hill
Wellesley
Winchester
Hyannis
Northshore,
Peabody

Young Bostonian Shop

You'll feel new spirit, new verve, new graceful animation with the dramatic endowment of fashion on your sleeves . . .

Kimono sleeves

gather wide-spread momentum on a silhouette divine. A shape to fulfill the promise of feminity making the most of your waistline . . . expressing the mastery of line and cut in sheer wool. Gendarme navy, sizes 12-18, fifth floor. $49.95

On sale at Filene's Boston only

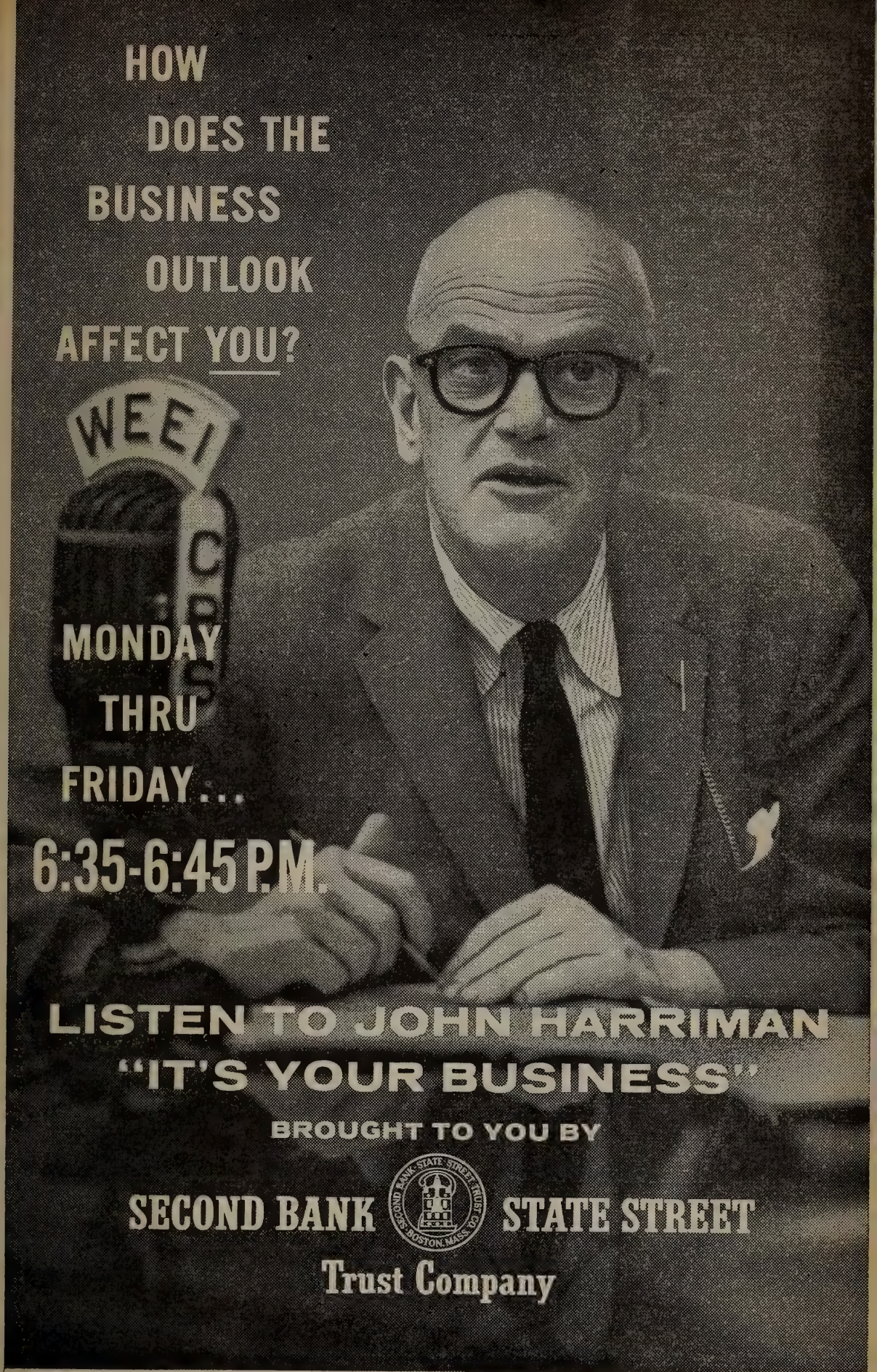
and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55."* The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man, and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

• •

Furniture for Science Laboratories



A. B. STANLEY CO.
INCORPORATED
230 Route Nine, Chestnut Hill 67, Newton, Massachusetts


HOW
DOES THE
BUSINESS
OUTLOOK
AFFECT YOU?
WEEI
CBS
MONDAY
THRU
FRIDAY...
6:35-6:45 P.M.
LISTEN TO JOHN HARRIMAN
"IT'S YOUR BUSINESS"
BROUGHT TO YOU BY
SECOND BANK
STATE STREET
Trust Company

MEMBER F.D.I.C.

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony* which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Grammars and Dictionaries for 100 Languages

LIBRAIRIE FRANCAISE; All French Books, Classical and Modern

Fine Pictures — Custom Framing on Premises — Moderately Priced

A la variazione

The many varied services of the United States Trust Company meet every kind of personal or commercial need. You'll find the service you want for your particular banking requirements at the United States Trust Company.

UNITED STATES TRUST COMPANY

Main Office: 30 Court Street, Boston

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



arrangement...

enhances a fine horn performance. Your Insurance Agent also depends upon the arrangement provided by Companies he represents to enhance the service he performs for you. Over 8,000 Independent Insurance Agents throughout the U.S., its Territories and Canada rely on the Boston Insurance Group's 68 "Local Home Offices," for an arrangement that brings the advantages of **modern** insurance protection and service to policyowners wherever they live.

BOSTON INSURANCE GROUP

Boston Insurance Company
Old Colony Insurance Company
Boston Indemnity Insurance Company

87 Kilby Street
Boston 2
Massachusetts

YOUR Independent Insurance AGENT "SERVES YOU FIRST"

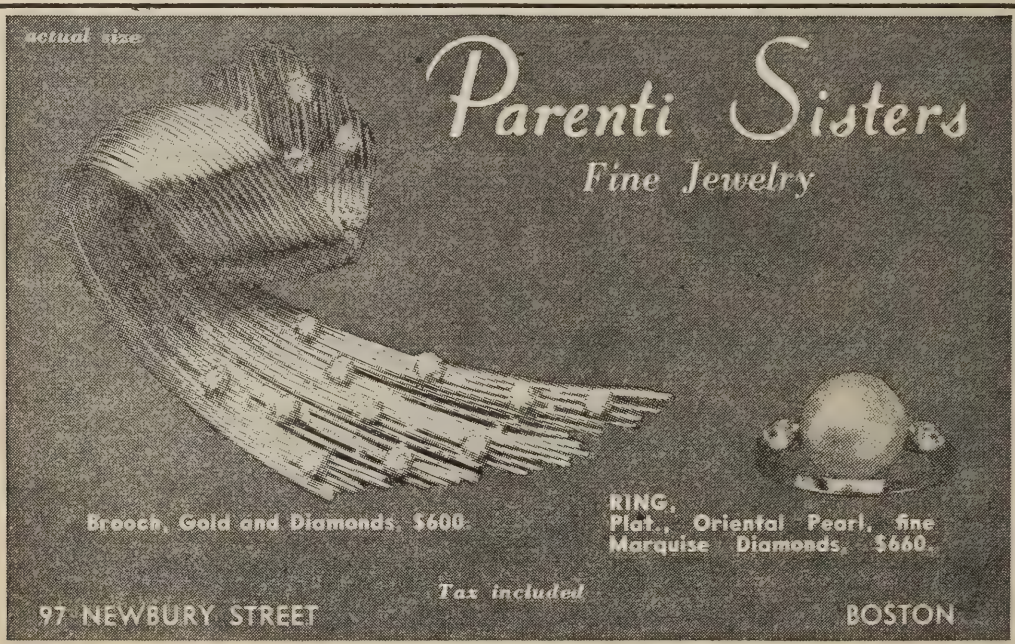
Equitable Fire Insurance Company, Charleston, South Carolina
Coast-to-Coast Network of Regional and Branch Offices to Serve You Better!

elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

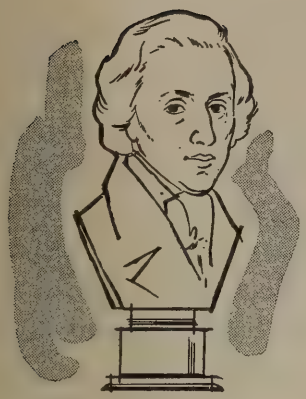
But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

Aeolian-Skinner Organ Company

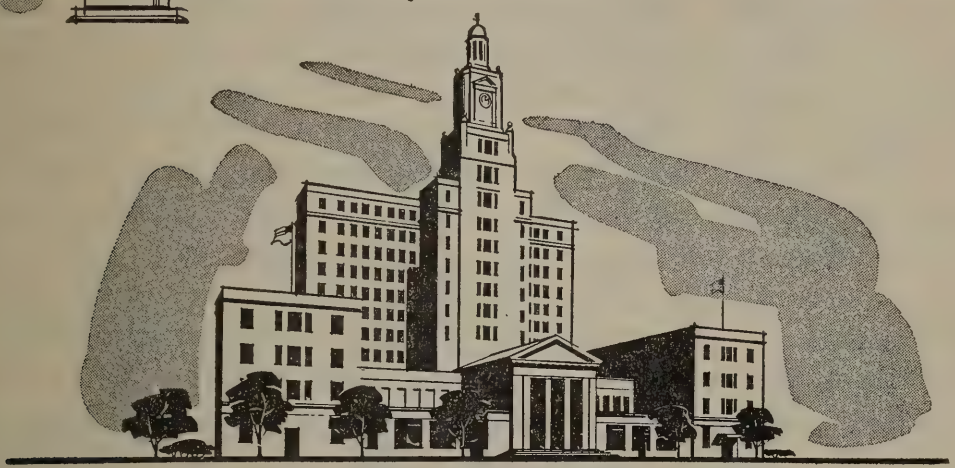
Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC
Joseph S. Whiteford, President and Tonal Director



IN 1844...



...Frederick Chopin's position was established in the world of music. Much of his greatest work was done; the five short years left to him would but further proclaim his glory. His moving Sonata No. 3 in B minor was written in this year of 1844.



...New England Life's position was also established, more modestly to be sure, but by clipper ship and stagecoach our reputation was growing. Agencies were already open in Mobile, Savannah and Charleston, as well as throughout the Northeast. Much remained to be done . . . and was done. We now count over 350 offices nationwide and in Hawaii.

NEW ENGLAND

Mutual **LIFE** *Insurance Company*
BOSTON, MASSACHUSETTS

501 Boylston Street • CO 6-3700

FOUNDER OF MUTUAL LIFE INSURANCE IN AMERICA—1835

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The *legato* second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a *fugato* of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic *decrescendo* and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another *pianissimo* coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking *pianissimo,* in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases

Hire a ROBIE Cadillac limousine



Enjoy the added convenience and dignity of a chauffeur-driven Cadillac limousine on those special occasions, when driving may easily become a chore for one member of your party. Hire a ROBIE Cadillac Limousine. Courteous uniformed chauffeurs — Moderate rental cost.

ROBIE *Cadillac* RENTING SERVICE

CALL {UNiversity 4-4400 / KEnmore 6-6823

95 Mount Auburn Street, Cambridge
434 Newbury Street, Boston

Jordan Marsh Company



From our exquisite spring and summer collection of fabulous bridal gowns.
$75 to $1,000

BRIDAL SALON - SECOND FLOOR - MAIN STORE D-131

BOSTON • FRAMINGHAM • PEABODY

alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a *fugato,* and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiriting stroke of genius in itself. The *fugato* returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long *poco andante.* The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A *presto* brings a gleaming close.

* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus,* as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

[COPYRIGHTED]

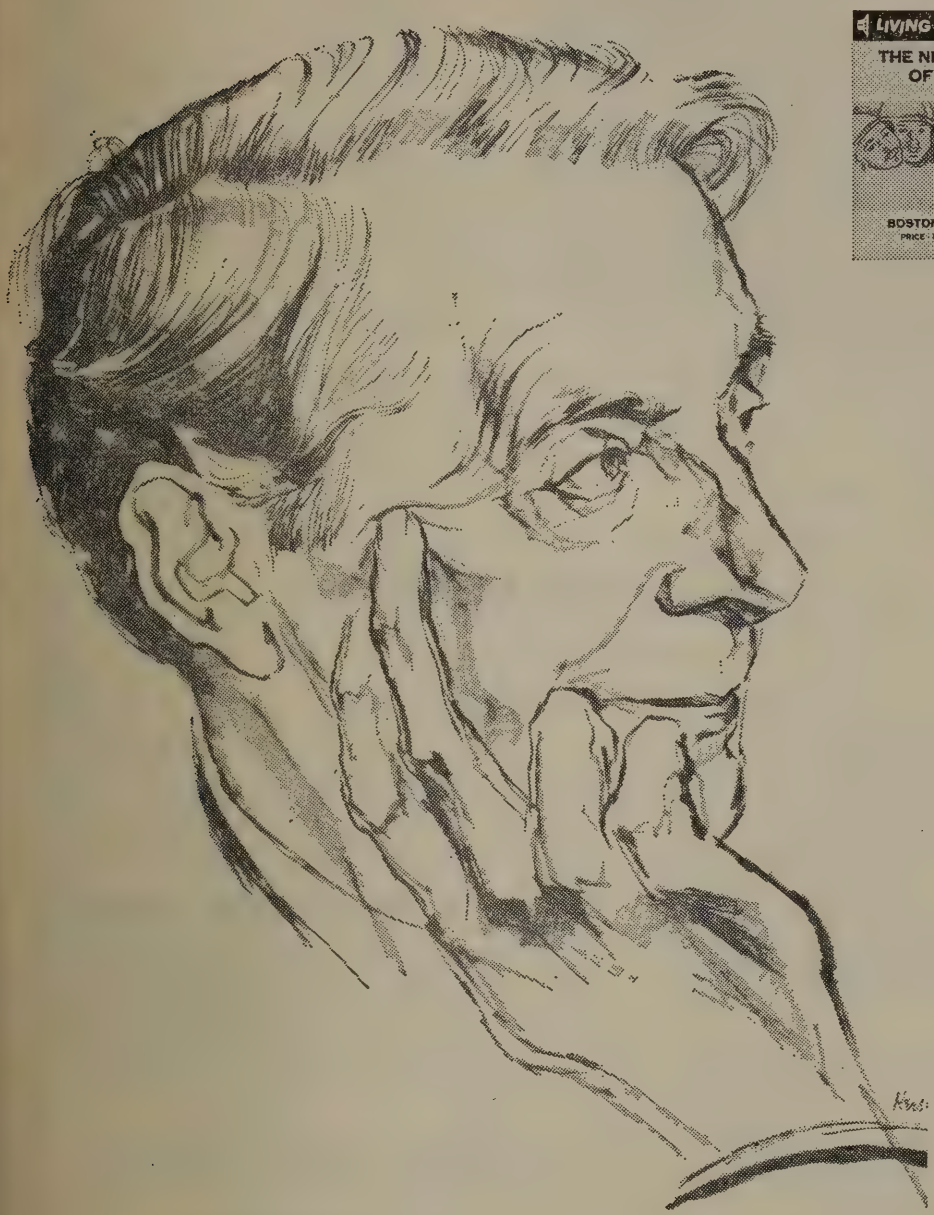


LUNCHEON
Served Monday through Friday
11 to 3
The Women's Educational and Industrial Union
264 Boylston Street, Boston 16 • KEnmore 6-5651

Le Petit Pigalle
58 WESTLAND AVENUE
French Food at its Best
Open Sunday — Closed Monday
Lunch 11:30 - Dinner 5:30 - 9
Imported Wines and Beers
NEW DINING ROOM
Visit Café Pigalle 9 p.m. to midnight
CI 7-9370

Café Pigalle
58 WESTLAND AVENUE
A Little Bit of France in the Heart of Boston
9 p.m. to Midnight
(Closed Mondays)
Finest in French Pastries and Specialties
Croissant Brioches
Imported Wines and Beers
Visit Le Petit Pigalle for Lunch and Dinner
CI 7-9370

Munch HIS DEDICATION AND INTERPRETIVE POWERS ARE MOVINGLY REVEALED IN FINEST LIVING STEREO ON RCA VICTOR RECORDS EXCLUSIVELY





Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: **Harold in Italy**; Beethoven: **Symphony No. 3 ("Eroica")**

RCA VICTOR
RADIO CORPORATION OF AMERICA

THE IMPRESSIONISTS AND DEBUSSY

IMPRESSIONISM is a loose word, a fortuitous word, no proper definition of the tendency which, beginning in France, has permeated all painting. The best that can be said for applying it to Debussy is that he lived in the same Paris with Pissarro and Monet and their fellows, and that all artists in Paris at that approximate time were moved by a similar impulse to break away from the restrictions of traditional form and look for vitality in their present experience. Romantic sentiment no longer applied — its emotion had become a formula. The new realism carried Zola into the poor quarters of Paris, led Monet to portray everyday people having a picnic on the grass rather than the studied postures of heroic groups such as the faultless allegorical figures of Delacroix. This sweeping inundation of the arts by "here and now" subjects did not directly concern music at all. But the impulse was basically the same. While narrative and pictorial artists disengaged themselves from past subjects and past ways, Debussy disengaged himself just as eagerly from past musical forms and built his personal style

BOCA GRANDE PALM BEACH

Ta Saunders INC.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL



BOSTON BOOK and ART SHOP

Books on Fine and Applied Art

PRINTS · PICTURE FRAMING

657 Boylston Street

TEL. KENMORE 6-5762

— **marion ruth**

A large and carefully selected variety of china, stainless steel, flatware, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry

"The Bride's Headquarters for China, Gifts, and Accessories"

1333 BEACON STREET
BROOKLINE, MASS.

Enjoy THE MODERN CONCEPT IN *Stereophonic Hi-Fi*



Here is a splendid example of Lafayette's TRUE STEREO HI-FI, completely assembled and installed in handsome modern cabinets, ready to play. This system, the work of Lafayette electronic experts, eliminates any problems of wiring, drilling, mounting, connecting or finishing. You merely turn the switch for incomparable listening pleasure.

Other Stereo Hi-Fi components and cabinets available as completely assembled units.

Lafayette Radio

110 Federal Street, Boston

with at least as much courage and inner assurance as the impressionists who rejected all graphic outline and played freshly and freely with color.

As usually happens in history, the new movement first announced itself in literature, next in the graphic arts and last in music. Rousseau's "return to nature" was tardily reflected in painting. Landscapes remained indoors until the impressionists carried their easels to Argenteuil or Fontainebleau Forest and captured sunlight on canvas. The spectrum was brought into play, and dominated all. Debussy made his presence felt long after the impressionist movement had declared itself. The first *Salon des refusés* took place in 1863, when he was one year old. At the time of his maturity they had become a larger and more entrenched group. Debussy never closely associated with the impressionists, although as a collector of beautiful objects of art, Japanese art in particular, he might well have been expected to link his efforts with theirs. On the contrary, he repudiated the label. The poets he cultivated, as any composer with a keen eye for a text is sure to do.

Like the painters, he rejoiced in color (if instrumental timbres can properly be called color); he discarded the full-phrased melody, and such procedures as symphonic development, the usual chord successions, cadences — the various forms which had become imbedded in custom. He altered the scale and from it built his own chromatic harmonies. Here is a parallel if instrumental color can be allied with

Chez Lucien

FRENCH CUISINE AT ITS BEST!

Dinners 5:30 - 10:30 — Monday thru Saturday ★ Luncheons Fridays only 12 - 2

Formerly with French Line

121 MASSACHUSETTS AVENUE, BOSTON

Imported Wines Telephone Circle 7-8933

Concentrating on GUARANTEED COST

Life and Accident Insurance — individual and group



The Columbian National Life Insurance Company

Boston, Massachusetts

Member Hartford Fire Insurance Company Group





THE CADILLAC "V" AND CREST Interpreted in Diamonds and Platinum BY CARTIER

Maybe this could be your "someday"!

Most people say that someday—if events keep pace with their dreams—they hope to own a Cadillac car. And among these are many who do not yet realize that Cadillac has become for them a present-day practicality. The car's initial cost represents a sounder investment than ever in terms of value received. Its operation is practical almost beyond belief—and, as always, it is in a class of its own as far as resale is concerned. Isn't it time you found out how close these facts bring *you* to the car of your dreams? Then we urge you to visit your Cadillac dealer—take a demonstration drive—and hear the wonderful 1960 story for yourself.

VISIT YOUR LOCAL AUTHORIZED CADILLAC DEALER

pigment, musical structure with draughtsmanship. A definition of impressionism which draws painting and music together has been well stated by DeWitt H. Parker: "Art is expression, not of mere things or ideas, but of concrete experience, with its values, and for its own sake. It is experience held in a delightful, highly organized sensuous medium, and objectified there for communication and reflection."

If *Jardins sous la pluie* is placed beside one of Monet's lily pond landscapes, it is at once apparent that both works of art sprang from a similar place and time – France at the turn of the century. Both are sheer, luminous color, delightfully amorphous, untrammelled by any academic rules of form whatever, yet somehow beautifully ordered. They have no deeper purpose than this delight. Beneath the surface similarity the dissimilarities are more striking. The one pretends to be a landscape but is not one at all. The other betrays a lifelong general effort of painters to evade graphic visual representation. It has a landscape, one in this case actually built by the artist, but some of his colleagues were more independent – Cézanne, Braque, Matisse, really struggled to free themselves from literal depiction, to escape what has been called "the tyranny of representational tradition." The artist rejects what his eye sees that he may create forms intimately his own rather than make a mere quasi-photographic copy of what is before



KLM is proud to be the Airline preferred by the

BOSTON SYMPHONY ORCHESTRA

KLM Royal Dutch Airlines is privileged to have been chosen by the Boston Symphony Orchestra for its most recent transatlantic trip to Europe.

KLM looks forward to welcoming patrons of the Boston Symphony on board "Flying Dutchmen" serving all six continents.

KLM service features superb Continental cuisine and traditional Dutch hospitality.

KLM ROYAL DUTCH AIRLINES
80 Boylston Street, Boston, Mass.
Liberty 2-9355



him. From this point of view, the development of painting in France has been a battle through many years, from Courbet to Picasso, a record of brave persistence in the face of stubborn conservative opposition. There was the effort to escape from subjection to the stylized groupings of Delacroix, the slick detail of Ingres, the sentimentality of Millet and the Barbizon school. The reaction against these rooted trends was sometimes too violent and produced distortion. It also liberated fresh energy, as the best of the painters were able to experiment with composition, with flat dimension, with multi-angle, with brush technique, with the choice and application of color quite freely according to their own inner prompting. The logical and ultimate result of all this has been a complete separation, an "abstraction" of the artist from any model at all – he is left alone in his bare studio with his palette and his canvas. In lieu of a subject he must invoke his "intuition," whatever that might be, wondering perhaps what will come forth. If this is the logical goal of a century of effort, it has also proved an often barren one so far as the pictorial arts are concerned.

The exploring painter has thus reached a point which at once calls to mind a similar case – the composer at his desk with nothing more at his disposal than pen, ink and the ruled page. He has no scene to prompt him, no bowl of fruit. For a model, so far as he has any, he

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

260 BERKELEY STREET
at Commonwealth
Phone CIrcle 7-8824

•

MAITRE JACQUES
RESTAURANT FRANCAIS
LUCIEN ROBERT, Chef

•

LUNCHEON - DINNER
Sunday 12:00 to 8:00
Room for Private Parties

For French Cuisine Par-Excellence
Come to

LA DUCHESSE ANNE

A Charming Corner of France

Open every day – 5:30 P.M. to 10 P.M.

Restaurant Available for

Luncheon and Reception Parties

Recommended by
HOLIDAY and ESQUIRE MAGAZINES

224 NEWBURY ST. CIrcle 7-9128

must look to note patterns which other composers have through the years built into custom, and the more he depends on these the less original, the less important is what goes down on the blank staves. Thus, a wholly abstract art, which is the end of the road so far as the painter is concerned, is for the composer the actual point of departure. One recalls Walter Pater: "All art constantly aspires toward the condition of music."

Debussy, turning his back on the past more completely than any other composer in history, was to a vastly greater degree thrown upon his personal, inner resources. Unlike the impressionist painters, who bolstered each other against hostile opinion and readily took hints from each other in the way of color juxtaposition, "comma" strokes, pointillism, impasto, etc., Debussy worked out his basic system and his instrumental palette quite by himself. He was the loneliest of artists as he pursued his single path. Friends he had, and eventually imitators, but no true pupils. He copied on one. He no more than cut his teeth on the then current idiom of Massenet. Wagner and Strauss were antipathetic to this reticent composer, and if his harmonies took on an occasional Wagnerian blush, it was because Wagnerian chromaticism just then pervaded the atmosphere and could not be escaped.

Tel. CO 6-7260

PARK YOUR CAR AT

UPTOWN GARAGE

10 GAINSBOROUGH STREET • BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Northeastern University, Horticultural Hall, Jordan Hall, New England Conservatory of Music.
Excellent Taxi Service to Theatres and Shopping District.



Minton's Ancestral

An *English bone china* pattern with enameled motifs in soft shades of rose and turquoise on the lovely Fyfe swirl shape.

Five-piece place setting
$23.75

At Chestnut Hill, Northshore. Boston



In the Limelight

because of Outstanding Features

Within the next twelve months, 500,000 American families will have hospital and medical bills that will equal or exceed their annual incomes. Another 1,000,000 families will incur medical expenses equal to half their annual salaries. Basic medical or hospital insurance is not enough to meet these catastrophic expenses. The Employers' now provides a solution . . . Guaranteed Renewable Major Medical Coverage.

Find out more about it. Get all the facts on the features. The man who can give you full details is your local Employers' Agent — The Man With The Plan. Drop him a line at the address below or call HA 6-2600, extension 510, Agency Department, and obtain the name of the Employers' Group Agent in your community.



THE Employers' Group

OF INSURANCE COMPANIES

110 MILK STREET, BOSTON 7, MASSACHUSETTS

The Employers' Liability Assurance Corp., Ltd. • The Employers' Fire Insurance Co. • American Employers' Insurance Co.
The Halifax Insurance Co. of Mass. • The Employers' Life Insurance Company of America

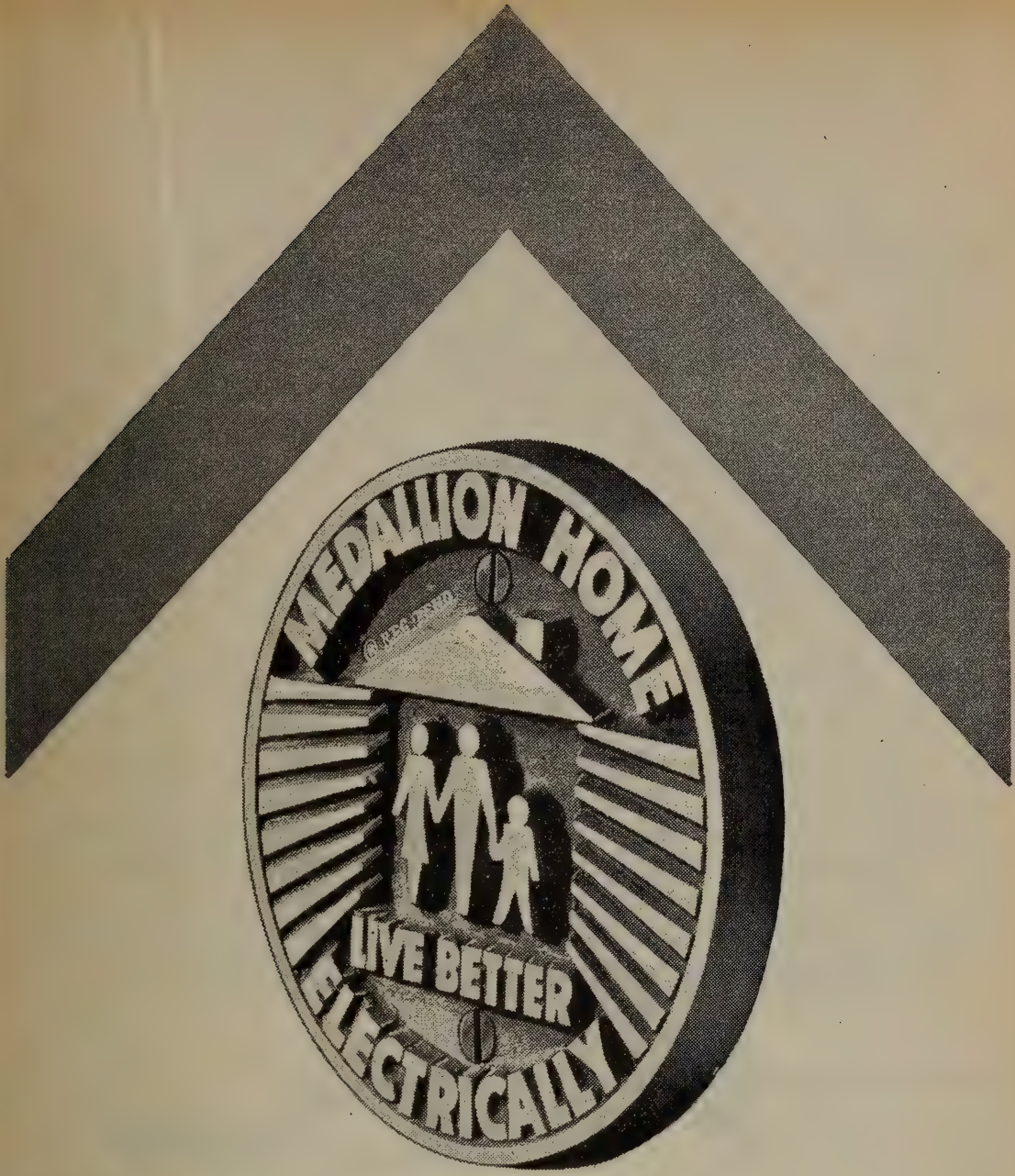
As a self-made, pioneering artist, Debussy had no counterpart in his day, unless it was Cézanne. Cézanne had the same sort of independence, the persistence and tireless effort which instead of falling into some facile precedent would spend weeks over the treatment of light on a shirtfront, as Debussy would spend as much time over a single harmonic progression. Such are the rare, the truly "intuitive" artists.

In this sense, Debussy was unlike the impressionists who worked rapidly to catch the immediate sheen of light, with a corresponding surface result. Ravel was perhaps more like the impressionists than Debussy was, for although he was a painstaking worker, the skill of a faultlessly colored surface was his principal aim. The color is clear and neat while the underlying form skilfully supports it. Ravel borrowed something from Debussy to these ends while forging his own style. There is surface in Debussy, but also something more. The composer of *La Mer* had grandeur; of *Pélléas,* universal penetration. As a lone worker, an uncompromising innovator, he stands apart in his own way from all artists, in any medium.

J. N. B.

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings FLOWER SHOP, INC. 248 HUNTINGTON AVE.
Sundays and Holidays KEnmore 6-2076 and 2077 opposite Symphony Hall

T. O. Metcalf Co.
LETTER PRESS PRINTING PHOTO OFFSET
Boston 10, Mass.
51 Melcher Street :: *Telephone:* HAncock 6-5050



DREAM HOUSE...modern style

This medallion represents the new standard of excellence that tells you — and all who see it — that your "dream home" has been built or remodeled in the only *truly* modern way — electric-modern. It is awarded to homes served by Boston Edison Company, regardless of size, style or price range, that conform to modern electric living standards. The medallion is usually imbedded in an outside wall or entrance walk. Like the mark "sterling" on silver, this medallion means quality without peer.

Boston EDISON Company

"MEDEA'S MEDITATION AND DANCE OF VENGEANCE," *Op.* 23-A

By SAMUEL BARBER

Born in West Chester, Pennsylvania, March 9, 1910

The Ballet *Medea,* from which this is derived, was composed by commission of the Alice M. Ditson Fund of Columbia University and was first danced by Martha Graham, to whom it is dedicated, and her company at the Macmillan Theater of the University in May 1946. (The Ballet was at first entitled "The Serpent Heart," and later "The Cave of the Heart.") An orchestral suite in seven movements was extracted from this score and performed by the Philadelphia Orchestra under the direction of Eugene Ormandy on December 5, 1947. In 1955 Mr. Barber rescored "Medea's Meditation and Dance of Vengeance" for a full orchestra. It was performed at these concerts November 2–3, 1956.

The instruments required are 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, cymbals, side drums, tom-tom, bass drum, tam-tam, whip, xylophone, and strings.

THE tragedy of *Medea* by Euripides, which was produced in Greece 431 B.C., has furnished Mr. Barber with the subject for his Ballet. He was drawn by its dark and ferocious theme of vengeance, which becomes the dominating purpose of Medea, the princess of Colchis endowed with magic powers, who, having enabled Jason to obtain the Golden Fleece in Colchis, has fled with him to Corinth. Two children

for superb footwear by master craftsmen



Joseph Antell

Boston Wellesley

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET, BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $10,000.

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $20,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



Beautiful Hair

B R E C K

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

The hair of a little child is soft and naturally beautiful. A Breck Shampoo will help bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair soft, fragrant and beautiful.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · OTTAWA CANADA

have been born of their union, but Jason has abandoned her to marry the daughter of the Corinthian king, leaving her without status, grief-stricken but proud, jealous, passionately vengeful. To bring down the pride of Jason, her unfaithful lover, she goes to the length of murdering her children which are also his.

The "Dance of Vengeance" is the peak of intensity and the culminating point of the Ballet. Samuel Barber has explained that the excerpt "is directly related to the central character in Medea, tracing her emotions from her tender feelings towards her children, through the mounting suspicions and her decision to avenge herself. The piece increases in intensity to close in the frenzied Dance of Vengeance of Medea, the Sorceress descended from the Sun God."

Medea:

This thing was not to be,
That thou shouldst live a merry life, my bed
Forgotten and my heart uncomforted.
Thou nor thy princess nor the king that planned
Thy marriage drive Medea from this land,
And suffer not. Call me what thing thou please,
Tigress or Skylla from the Tuscan seas:
My claws have gripped thine heart, and all things shine.

Translation by GILBERT MURRAY
(Oxford University Press)

Stop & Shop Gourmet Quiz for Early Comers

1. What is a chive?
   a. a cha-cha step b. onion c. relish d. symptom of measles
2. What is Egg in a Frame?
   a. fried egg and bread b. still life of a hen's family c. thug behind bars d. a scrambled canvas
3. A turkey is dressed when it's
   a. fully clothed b. ready for roasting c. fancy-feathered d. de-feathered
4. 18 months of aging is required for:
   a. a young debutante b. a driver's license c. an old-fashioned cocktail d. Stop & Shop real sharp cheese

ANSWERS:
1) b. onion 2) a. fried egg and bread 3) d. de-feathered 4) d. Stop & Shop Real Sharp Cheese

THERE'S A WORLD OF EXCITING FOODS FOR YOU AT STOP & SHOP SUPER MARKETS

The New England Conservatory
A COLLEGE OF MUSIC
JAMES ALIFERIS, *President*

Thursday, April 21
8:30 P.M.
ROBERT BRINK, Violin
ALLEN BARKER, Piano

Wednesday, April 27
8:30 P.M.
ARTIST'S DIPLOMA DEBUT RECITAL by
DAVID BEYER, Pianist

Friday, April 29
8:30 P.M.
ARTIST'S DIPLOMA DEBUT RECITAL by
REGINALD HACHEY, Pianist

All concerts in Jordan Hall
No tickets required

About the Ballet Mr. Barber has furnished the following information:

"Neither Miss Graham nor the composer wished to use the Medea-Jason legend literally in the ballet. These mythical figures served rather to project psychological states of jealousy and vengeance which are timeless.

"The choreography and music were conceived, as it were, on two time levels, the ancient mythological and the contemporary. Medea and Jason first appear as godlike, superhuman figures of the Greek tragedy. As the tension and the conflict between them increase, they step out of their legendary rôles from time to time and become the modern man and woman, caught in the nets of jealousy and destructive love; and at the end reassume their mythical quality. In both the dancing and music, archaic and contemporary idioms are used. Medea, in her final scene after the dénouement, becomes once more the descendant of the sun."

• •

The following works by Samuel Barber have been performed at the Boston Symphony Concerts (Friday and Saturday series):

For information about space and rates *in the* **BOSTON POPS PROGRAM** *Call* Advertising Department, Symphony Hall COmmonwealth 6-1492

DONALD T. GAMMONS



1940	(Nov. 15)	Overture, "The School for Scandal"
1941	(April 25)	Essay for Orchestra No. 1 (Performed twice)
1942	(Mar. 6)	Violin Concerto (Soloist, Ruth Posselt)
1942	(Oct. 16)	Overture, "The School for Scandal"
1943	(Oct. 29)	Commando March
1944	(Mar. 3)	Second Symphony (Dedicated to the Army Air Forces; First performance)
1946	(April 5)	Violoncello Concerto (Soloist, Raya Garbousova; First performance)
1948	(April 9)	"Knoxville: Summer of 1915" (Soloist, Eleanor Steber, Soprano; First performance)
1949	(Jan. 7)	Violin Concerto (Soloist, Ruth Posselt)
1950	(Feb. 10)	Overture, "The School for Scandal"
1951	(April 6)	Second Symphony
1952	(April 25)	Overture, "The School for Scandal"
1953	(Feb. 27)	Adagio for String Orchestra*
1954	(Dec. 3)	"Prayer of Kierkegaard," Op. 30 (Assisting: Cecilia Society; Leontyne Price, Soprano; Jean Kraft, Contralto; Edward Munro, Tenor; First performance)
1956	(Nov. 2)	"Medea's Meditation and Dance of Vengeance"

* The Adagio for String Orchestra was performed in the Cathedral at Chartres, France, September 21, 1956.

[COPYRIGHTED]

BIGELOW · KENNARD CO ·

• jewelry • silver • china and glassware

• leather items • clocks • gloves and bags

384 BOYLSTON STREET, BETWEEN ARLINGTON AND BERKELEY



International Flavor

• Caffè Espresso • Imported Teas, Dutch Cocoa • French Parfaits, Sandwiches • Viennese, Italian, French, and Syrian Pastry

ORLEANS COFFEE HOUSE

13 CHARLES STREET

BEACON HILL LA 3-9391

Sunday to Thurs. 4 P.M. to Midnite

Friday & Saturday 4 P.M. to 1 A.M.

SAMUEL BARBER

By NATHAN BRODER

Samuel Barber's life has been principally eventful in the inward sense of his musical activity. He has not known want, nor been hampered in his constant eagerness and enterprise as a composer. His association with Rosario Scalero at the Curtis Institute of Music in Philadelphia was enormously helpful to him. Living abroad and later doing service in the Air Force during the War, he was enabled to continue composing.

The first chapter of the biography "Samuel Barber," by Nathan Broder, (G. Schirmer, Inc., 1954) gives an interesting picture of an American boy finding his vocation.

SAMUEL BARBER began to play the piano at the age of six and to compose a year later, but, while his mother helped him to write down his compositions, neither she nor her husband made any attempt to develop a possible prodigy. Instead, they tried to encourage him to indulge in the activities of any normal American boy. His reaction is indicated by a note he left on his mother's dressing-table when he was about eight. It read in part: "To begin with, I was not meant to be an *athelet* I was meant to be a composer, and will be, I'm sure . . . Don't ask me to try to forget this . . . and go and play foot-ball. — *Please* — Sometimes I've been worrying about this so much that it makes me mad! (not very)."

SAVE TIME CONVENIENT

PARK YOUR CAR

AT THE

WESTLAND AVE. GARAGE

WE ARE ONE MINUTE FROM SYMPHONY HALL



Lucy

"Have you," said the tycoon-type man, about seventy, "a doll like Lucy?" He held out a battered blonde doll. "I loved Lucy when I was three, and I'd like to give my first great-granddaughter a doll like Lucy." We found him a doll that would do, from the dozens, hundreds, thousands of dolls Schwarz has from all over the world. Lucies have always lived here, till we lose them to happy-eyed little girls. *Send for free Toy Catalogue 000*

F.A.O. SCHWARZ

World's Greatest Toy Store

40 Newbury Street, Boston Telephone: COmmonwealth 6-5101

Westchester, N. Y. • New York, N. Y. • Ardmore, Pa. • Atlanta, Ga.

There were no musical proclivities on the father's side. Samuel LeRoy Barber, who came from a long line of tradesmen and professional people who had lived in Flemington, N. J., for many generations, was a doctor, and after settling down in West Chester, Pa., he became a prominent citizen there, serving for twenty-five years as president of the school board. He hoped to send young Samuel to Princeton to study medicine. To the mother's side of the family, however, music was familiar and important. One of her sisters was a contralto who had gained a considerable reputation while still quite young, especially as a soloist in oratorios. Later, while she was studying in Europe and appearing in opera there, she received an offer from the Metropolitan, and a crisis that shook the family arose when it was learned that she would be required to wear boys' clothes in such rôles as Siebel in *Faust* and the Page in *Les Huguenots*. The matter was settled by the Metropolitan's acceptance of her stipulation that she be permitted to design her own costumes – they must be lengthy and loose – for these rôles, and Louise Homer embarked on her long and successful career as one of the great American singers of her time. Her husband, Sidney Homer, was a composer whose songs still rank high among the American songs written during the first quarter of this century. In 1918 the Homers and their six children moved into their summer home at Lake George, where, in later years, Samuel Barber was a frequent visitor. His Uncle

New **PIANOS • ORGANS** **Rebuilt**



MARTIN A. CONSERVA & SONS
Piano Rebuilders For 46 Years
Sales and Complete Service
Steinway, Baldwin, Mason & Hamlin, Knabe
BROADWAY PIANO EXCHANGE, INC.
141 Main Street, Medford, Mass. EXport 6-2224
Members of Piano Technicians Guild



Café Florian
CONTINENTAL COFFEE HOUSE
85 NEWBURY
Serving Luncheon Daily except Monday

. . . in the evening from 8, America's most authentic coffee house, offering a variety of continental beverages and foods.

SUNDAY 3 TO MIDNIGHT



Just Released in STEREO

Elisabeth Schwarzkopf in "Songs You Love," with Gerald Moore at the Piano.

Album contains: Drink to Me Only with Thine Eyes; Ich Liebe Dich; Songs My Mother Taught Me; Plaisir d'Amour, and other traditional favorites.

Angel Album (S) 35383

Sidney encouraged Barber's efforts at composition from the time Samuel was about twelve and wrote him letters full of sound advice. In 1927 Louise Homer included some songs by her young nephew on her recital programs.

Barber's maternal grandfather, Dr. William Trimble Beatty, was for some years pastor of a church in Pittsburgh. When he died, his widow, a descendant of Robert Fulton, moved with her children, of whom Samuel's mother was the youngest, to West Chester, a quiet town about thirty miles from Philadelphia. It was there that Marguerite Beatty married Dr. Barber, and it was there, in a large brick house that was over a hundred years old, with its front porch and four white pillars and oak trees flanking the uneven pavement of South Church Street, that Samuel was born on March 9, 1910.

His piano-playing when he was six years old was not encouraged by his mother, who had a distaste for amateur male pianists, and for a year or so the boy was given cello lessons instead. But his interest in the keyboard instrument was too strong to be denied. His parents permitted him to return to the piano and he began to study with William Hatton Green, who had been a pupil of Leschetizky in Vienna and was considered the best teacher in West Chester. Green remained Barber's teacher for six years.

When Barber was ten years old he wrote an opera to a libretto by Annie Sullivan Brosius Noble, the family's Irish cook. It was called *The Rose Tree,* and dealt with a tenor of the Metropolitan Opera Company who came to a small American town on his vacation and fell in love with a local beauty. The heroine's part was written for Barber's younger sister, a soprano (who can still sing every note of it), and the hero's for the composer himself, then a contralto [he later developed a

Montgomery-
Frost-
Lloyd's
Co., inc.
OPHTHALMIC DISPENSERS
300 Washington Street
414 Boylston Street
590 Beacon Street
101 Massachusetts Avenue
Harvard Square, Cambridge
Cape Cod Hospital, Hyannis
LIberty 2-8181
Connecting all departments

Your friends may be our references . . .
HAROLD ASNES
171 Washington Street
Dorchester, Mass.
GE 6-5547 BI 4-2505
We Buy
Furniture - China - Glass
Silver - Old Coins
Old Jewelry
Partial or Complete Contents of Estates Purchased

The foreign tours of this Orchestra, made at the expense of the State Department, have the special endorsement of the President. Mr. Eisenhower wrote to Mr. Henry B. Cabot in the autumn of 1956, after the second European tour:

> "It is gratifying to observe that the Boston Symphony Orchestra has developed, in typical American fashion, with the sponsorship and devoted support of private citizens."

The President's commendation of devoted support by private citizens is directed to those who have membership in THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA.

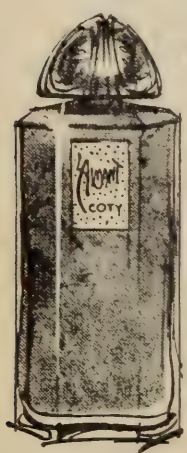
You are invited to become a Friend of the Orchestra.

baritone voice]; and somehow a place was found for a Gypsy chorus. After the words and music of the first act were written, Annie ran out of ideas and the opera went no further. Barber has never been able to find a satisfactory libretto since, although his search has been intensified by a commission from the Koussevitzky Foundation and by the fact that the Metropolitan has expressed interest in any opera he might write.

Life in West Chester, for the son of a respected and well-to-do professional man, was pleasant. The atmosphere of the place was compounded of two disparate elements — the staid solidity of the predominantly Quaker stock, and the sophisticated cultural life of the circle surrounding the town's most celebrated inhabitant, Joseph Hergesheimer, then regarded by such a critic as H. L. Mencken as one of the greatest novelists in America. Young Barber was for a time stimulated by this atmosphere. He played the piano at club meetings; in high school he organized a small orchestra, which gave concerts, for a fee, at social events. But activities of this sort did not reflect any ingrained







Nothing makes a woman more feminine to a man

L'AiMANT

PARFUM DE COTY

COMPOUNDED AND COPYRIGHTED IN U. S. A. BY COTY INC., 1950.

3.50 to 100.00, plus tax

How the Whale (Of a Sale) Got Its Name



If you're in business these days you're certain of something besides taxes: your commercial ethics and advertising statements are being sifted for naughtiness by the FTC, FCC, SEC, and a possibly infinite number of less edgy guardians of customer weal. Barnum's picture has been removed from its frame, replaced by Kefauver. Demolitions experts in charge of the impending population explosion have promised not to produce a new sucker every minute, or at least to improve the ratio. Just possibly we've seen our last Semi-Monthly Birthday Sale, and the daily Million Dollar Clearance will give way to something closer to reality . . . for example a *Colossal Nervous Treasurer Event* followed by *First Annual Outwit 'Em Day,* etc.

Radio Shack has decided to pledge *not* to specify in its announcements that it will never be undersold. We were undersold by four Manhattan record shops in 1958-9, for example. Not every day, to be sure, but darn near. All four went bankrupt at 33⅓ rpm shortly before rock and roll died at 45 rpm; it was a lean year for best sellers!

Now we sound a happier note. By an odd collection of special discounts, cajoling, wishful-thinking and cynical markdown theories, Radio Shack enters 1960 with an *Ethical Mid-Winter Sale* of stereophonic LP disks on the RCA-Victor and London labels.

These regularly sell for $5.98 and $4.98 wherever records are sold at list. Where they are not sold for list the going price is $4.88 for a $5.98, and $3.87 for a $4.98, for reasons clearly brilliged by Lewis Carroll in his treatise on "Discount Operations and the Mirror Image."

Radio Shack, living precariously on a diet of curds and brinksmanship, is now selling *all* these $5.98 and $4.98 stereo LP's for $2.99 and $2.88 without tie-ins or nail-downs — in fact without even wincing.

For public record, our $2.99/$2.88 price is actually below regular dealer cost! You ask: how can it be? Aha! Now it is clear *you* are not in business! Dear friend, being in business in 1960 requires of you a certain quality. No, not faith in one's factory — *that* is suicide. The quality you need is *Massive Lack of Resistance.*

If a thing normally worth $6 suddenly costs you $3 — don't resist! Massively! Buy your head off! Tomorrow or next week or next month the tables will be turned; the $6 object will again cost you $6; the manufacturer will be heard muttering about raising the price to $6.65 due to increase in nylon rivets and antimagnetic plywood.

Radio Shack cannot accurately predict how long we will be able to offer Victor and London stereodisks below $3. All we can do, conservatively, is urge you to buy with abandon until the curtain falls. Fill your Jaguar to the gunwales. Bring your biggest wheelbarrow. It's truly a whale of a sale . . . nothing *but nothing* fishy about it!

RADIO SHACK — THE BEST PLACE IN THE WORLD TO BUY HIGH-FIDELITY

trait. Even as a boy, he drew upon his inner life for sustenance; he was gay and fun-loving only when with his sister or a few intimate friends, shy and moody when with others. He early developed a passion for reading and for walking in the country. He roamed over fertile, rolling Chester County, to the Brandywine, Valley Forge, and other near-by places rich in historical associations. So enthusiastic was he about walking that, when his parents gave him a roadster on his sixteenth birthday, he dutifully learned how to drive, got a driving license, and then left the car in a garage for a year. (In later years this enthusiasm branched out to include a more strenuous form of exercise, reaching a climax in 1939, when he and the pianist Rudolf Serkin found themselves in a Swiss hospital after some injudicious experiments in a new mountain-climbing technique.) As he grew older he withdrew more and more from the social life of the town.

When Barber was about fourteen (he had recently entered high school), he played for Harold Randolph, director of the Peabody Conservatory of Music in Baltimore. Randolph advised him to leave school and devote all his time to the piano and to composition. The Curtis Institute of Music in Philadelphia was just then (1924) being organized, and before the alterations in the buildings that were to house the Institute were completed Barber was accepted as a charter student.

Kum-Up-Tu

Luncheon 11 - 2
Dinner 4:45 - 7:30

55 Falmouth St.
1 Block from
Symphony Hall

Good Parking Area

Good Food

Luscious Desserts

Moderate Prices

W. W. WINSHIP INC.

Established 1776

Serving New England with fine luggage and leather goods for over 180 years. Three smart locations for your shopping convenience

BOSTON

WELLESLEY • NORTHSHORE

Sharon MEMORIAL PARK

"The Man Who Cares, Prepares"

EXECUTIVE OFFICE
20 KILBY STREET, BOSTON
RIchmond 2-3890



Connoisseurs agree...



. . . whether you prefer Corot or Chopin, you'll agree that the best brews in the world come from Carling. Black Label beer—light as a melody by Mozart . . . Red Cap ale—robust as a portrait by Rubens . . . both, satisfying masterpieces of the brewer's art.

CARLING BREWING COMPANY
Natick, Mass.

At about the same time, Barber was appointed organist of the Westminster Presbyterian Church in West Chester, at the princely salary, for so young an employee, of $100 a month. He soon invested some of his earnings in a subscription to the concerts of the Philadelphia Orchestra, then directed by the brilliant and unpredictable Leopold Stokowski. Barber did not long retain his post in the church. As in the famous case of a great predecessor of his, far away and long ago, his playing displeased the authorities. While Bach was reprimanded for confusing the congregation at Arnstadt by playing "many curious variations" during the chorale, Barber lost his job in West Chester mainly because he refused to play fermatas when none were indicated in the hymns and responses.

Since Barber's lessons at the Curtis took place on Friday mornings and the concerts were on Friday afternoons, Dr. Barber, as head of the West Chester school board, promulgated a special rule, probably unique in the annals of American education, that any high school student who was a composer could take Fridays off to go to the Philadelphia Orchestra concerts. Samuel was thus enabled to continue to attend the high school until he was graduated from it in 1926.

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET, BOSTON, MASS.
Tel. CA 7-8080

Since 1832
J. S. WATERMAN & SONS
FUNERAL SERVICE

OUR DIRECTORS

Julian D. Anthony	President, The Columbian National Life Insurance Co.
Edwin D. Brooks	Minot, DeBlois & Maddison
C. Rodgers Burgin	President
Frank J. Carey	U. S. Manager and Attorney, The Employers Liability Assurance Corp., Ltd.
Richard L. Frothingham	Senior Vice President
J. Frank Gerrity	President, Gerrity Company, Inc.
Maynard L. Harris	President, Suffolk Franklin Savings Bank
Benjamin F. Jaques	President, S. H. Couch Co., Inc.
Henry C. Jones	President, Arkwright Mutual Fire Insurance Co.
Phillips Ketchum	Herrick, Smith, Donald, Farley & Ketchum
Leon M. Little	Treasurer, American Unitarian Association
Augustus P. Loring	Trustee
Kenneth W. Marriner	President, Marriner & Co., Inc.,
Wallace L. Pierce	President, S. S. Pierce Company
Thomas Temple Pond	Trustee
Charles O. Richardson	Trustee
Henry L. Shattuck	Shattuck & Brooks, Trustees
Walter K. Shaw, Jr.	President, E. A. Shaw & Co., Inc.
Henry G. Simonds	Textile Consultant
Philip W. Stocker	Executive Vice President
Francis C. Welch	Welch & Forbes

The directors of The New England Trust Company for over ninety years have kept the Bank in step with a changing world, at all times maintaining the conservative policies on which the Bank was founded.

The New England Trust Company

135 DEVONSHIRE STREET, BOSTON 7, MASS.
Telephone: HAncock 6-8005
Back Bay Branch: 99 Newbury Street

Member of the Federal Deposit Insurance Corporation



Incorporated 1869

"THE SEA" (Three Orchestral Sketches)

By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *"La Mer."* It was first performed at the Concerts Lamoureux in Paris, October 15, 1905.

***"La Mer"* is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons,* 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, 2 harps, and strings.**

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois esquisses symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Après-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral *"Images"* were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft* of *"La Mer,"* Debussy labeled the first movement *"Mer belle aux Iles Sanguinaires";* he was attracted probably by

First Performance in Boston

THE PLAY OF DANIEL

Liturgical Music Drama of the XIII Century

"An hour-long invocation to glory."
— Brooks Atkinson, *New York Times*

at

CHRIST CHURCH, CAMBRIDGE

Marion Boron, Music Director

with members of the

CAMERATA

MUSEUM OF FINE ARTS, BOSTON

Buisine — Vielle — Minstrel's Harp — Rebec — Psaltery

Tuesday, Wednesday and Thursday, May 24, 25 and 26
8:30 p.m.

Advance Ticket Sale: $5.00
Regular sale opens Monday, May 2: $5.00 - $3.50 - $2.00

Mail orders (checks payable to): DANIEL
Zero Garden Street, Cambridge 38, Mass.

the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN



241 St. Botolph Street, Boston

Established 1893

A Private Charitable, Non-Sectarian Day School
Made Possible by
Legacies, Bequests, Contributions

President, Charles H. Taylor
Treasurer, Charles E. Cotting
Secretary, Francis H. Burr
Chairman Ladies' Committee
Mrs. Charles E. Cotting

• PIANOS
• RADIOS
• ORGANS
• MUSICAL TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC
• ALL RECORDS
• BOOKS

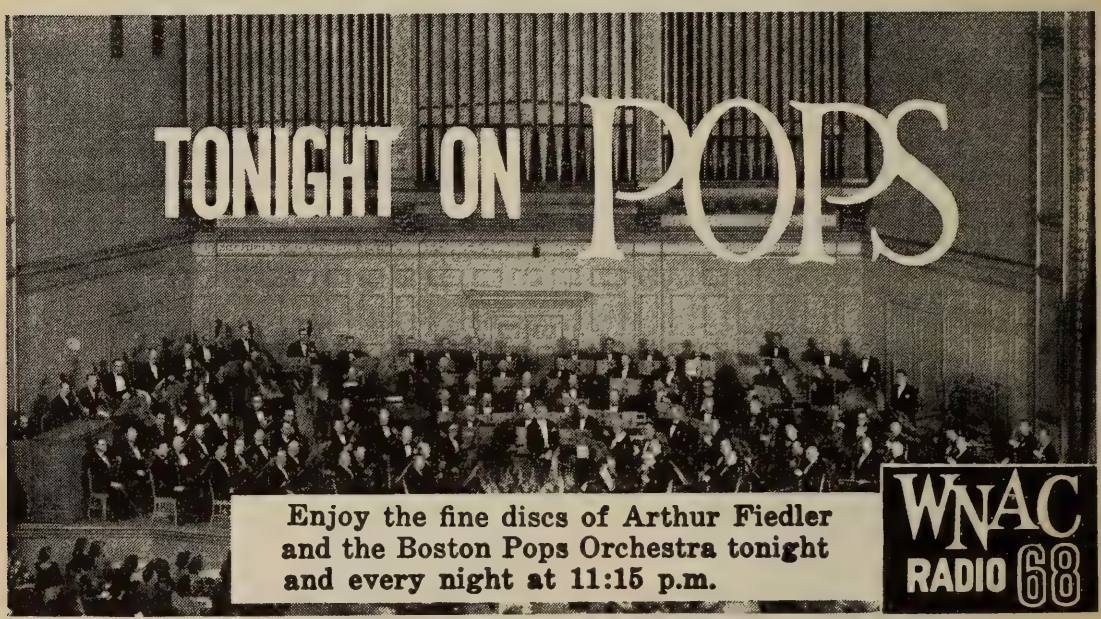
Open
Monday and Wednesday
Evenings

Hancock Six Five One Hundred

know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

• •





PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as "a new phase in M. Debussy's evolution; the inspiration is more robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been "an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical."

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

Announcing a Merger
and an Opening of Musical Interest

BEECHER HOBBS for nearly 20 years in Brookline
AND
STAR TV AND RADIO CO. for nearly 30 years in Allston

Our beautiful NEW STORE — convenient and spacious — is NOW OPEN.

We invite you to see, hear, and compare the finest instruments made.

- **Magnavox** — television, radio, and stereo-phonographs
- **Fisher** — stereo—radio—phonographs and components
- **Records** — hi-fi and stereo LP's
- **Service** — unexcelled, on all makes
- **Parking** — ample, free, and directly in front

STAR TELEVISION — BEECHER HOBBS, Inc.

Melvin A. Shikes Beecher Hobbs P. Lawrence DiRusso

200 BOYLSTON STREET, CHESTNUT HILL

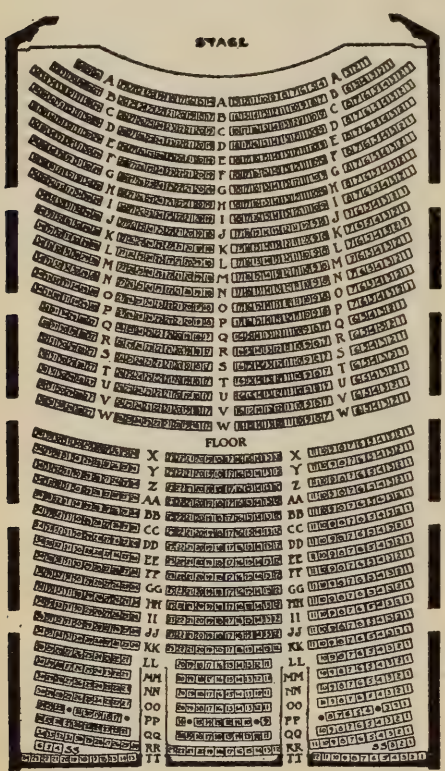
(on Rt. 9, near Stop & Shop) Tel.: WOodward 9-9720

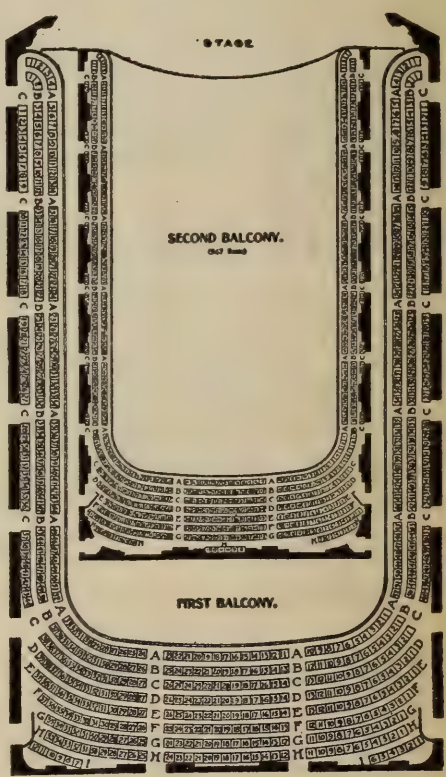
"Without that eternal
plugging-away which is immune
to fatigue and discouragement,
we couldn't be enjoying today's
world. And today more than
ever, the world also needs a
sprinkling of that golden lifegiver
called inspiration."

GHE PRINTING VISUAL QUALITY

Our organization can provide
fresh new approaches
visually and creatively, to
bring new life to your printing.
We respectfully invite your inquiry.

GEO. H. ELLIS CO.
INCORPORATED
272 CONGRESS STREET, BOSTON 10, MASSACHUSETTS Liberty 2-7800





"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

[COPYRIGHTED]

A NEW VICTOR RECORDING

NOW ON SALE – Regular Hi-Fi, $12.98 — Stereo, $14.98

BERLIOZ REQUIEM



CONDUCTOR

CHARLES MUNCH

BOSTON SYMPHONY ORCHESTRA

NEW ENGLAND CONSERVATORY CHORUS • LORNA COOKE DE VARON, CONDUCTOR • SOLOIST: LEOPOLD SIMONEAU, TENOR

Ask about our Low Discount Price

BOOK CLEARING HOUSE

423 BOYLSTON STREET, BOSTON 16, MASS. - COPLEY 7-1600

LIST OF WORKS

Performed in the Tuesday Evening Series

DURING THE SEASON 1959–1960

BACH ..... Violin Concerto No. 1, in A minor
Soloist: ISAAC STERN — II November 10

BARBER ..... Souvenirs, Ballet Suite, *Op.* 28
(First performance at these concerts) — V January 12

Medea's Meditation and Dance of Vengeance, *Op.* 23a
IX April 19

BEETHOVEN ..... Symphony No. 5, in C minor, *Op.* 67
I October 6

Overture to "Leonore" No. 3, *Op.* 72
VIII March 15

Symphony No. 3, in E-flat major, "Eroica," *Op.* 55
IX April 19

BERG ..... Concerto for Violin and Orchestra
Soloist: ISAAC STERN — II November 10

COPLAND ..... Party Scene and Finale from the Opera, "The Tender Land"
I October 6

DEBUSSY ..... "La Mer," Three Orchestral Sketches
IX April 19

DUTILLEUX ..... Symphony No. 2, for Large Orchestra and Chamber Orchestra
IV December 22

DVOŘÁK ..... Concerto for Cello, in B minor, *Op.* 104
Soloist: GREGOR PIATIGORSKY — VI February 9

FAURÉ ..... Overture to "Pénélope"
IV December 22

FRANCK ..... "Le Chasseur maudit," Symphonic Poem
IV December 22

HARRIS ..... Symphony No. 3 (in one movement)
VII March 1

HAYDN ..... Symphony in E-flat, No. 99
V January 12

HINDEMITH ... Konzertmusik for String and Brass Instruments, *Op.* 50
VII March 1

HONEGGER ..... Symphony No. 2, for String Orchestra
VIII March 15

KIRCHNER ..... Toccata for Strings, Solo Winds and Percussion
(Conducted by the composer) — VI February 9

MAHLER . . . . . Adagio from the Tenth Symphony (Posthumous)
III December 8

Symphony in D major, No. 1
V January 12

MENDELSSOHN . . . . . Symphony No. 3, in A minor, "Scottish," *Op.* 56
II November 10

MOZART . . . . . Symphony No. 38, in D major, "Prague," K. 504
I October 6

Piano Concerto No. 24, in C minor, K. 491
Soloist: CLAUDE FRANK III December 8

Symphony No. 39, in E-flat major, K. 543
VI February 9

RAVEL . . . . . "Daphnis et Chloé," Ballet, Suite No. 2
IV December 22

SCHUBERT . . . . . Symphony in B minor, "Unfinished"
III December 8

Symphony No. 2, in B-flat major
VIII March 15

TCHAIKOVSKY . . . . . Symphony No. 5, in E minor, *Op.* 64
VII March 1

WAGNER . . . . Excerpts from Act III, "Die Meistersinger von Nürnberg"
VIII March 15

WILLIAM STEINBERG conducted the concert on January 12;
RICHARD BURGIN conducted the concert on March 1.

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

EXTRA

OPEN REHEARSAL

THURSDAY EVENING, APRIL 21, at 7:30

FOR THE FINAL CONCERTS OF THE SEASON

Tickets $2.00 now available at
the Box Office
SYMPHONY HALL CO 6-1492



A LIFE IS IN HIS HANDS...

In the crisis of an operation, the patient's life depends upon the surgeon's knowledge, skill and experience acquired over a lifetime of specialization.

If a crisis develops in your family's future, your plans should also be administered by specialists. When you appoint Boston Safe Deposit and Trust Company executor and trustee, you can be sure your family's security is in skilled hands. This specialized organization has devoted over 80 years to administering estates and trusts.



100 Franklin Street

BOSTON SAFE DEPOSIT AND TRUST COMPANY

WILLIAM W. WOLBACH
President

RALPH LOWELL
Chairman

SYMPHONY HALL

EIGHTIETH SEASON, 1960–1961

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

♦ ♦ ♦

Nine Concerts

TUESDAY EVENING SERIES

at 8:30

OCTOBER 11	JANUARY 24
NOVEMBER 8	FEBRUARY 7
DECEMBER 6	FEBRUARY 28
DECEMBER 27	MARCH 21
	APRIL 25

♦ ♦ ♦

Have you returned your renewal card for next season?

May 15th is the deadline for options.

If you have any questions, please contact the
SEASON TICKET OFFICE
SYMPHONY HALL
CO 6-1492

Seventy-fifth Season

BOSTON POPS

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

Opening Night

Tuesday, April 26

The Pops will be given every night except on Mondays, through July 2.

Tickets will be on sale at the Box Office two weeks in advance of each concert.

(CO 6-1492)

SYMPHONY HALL BOSTON

THE BERKSHIRE FESTIVAL PROGRAMS

BOSTON SYMPHONY ORCHESTRA — CHARLES MUNCH, *Music Director*

At Tanglewood

SERIES X *(July 8, 9, 10)*
MUSIC OF BACH

SERIES Y *(July 15, 16, 17)*
MUSIC OF MOZART

SERIES A

Friday Evening, July 22

BEETHOVEN — Symphony No. 3
FAURE — Requiem
(Chorus and Soloists)
Conductor: CHARLES MUNCH

☆ ☆

Saturday Evening, July 23

CHERUBINI — Overture, "Anacreon"
BEETHOVEN — Piano Concerto No. 5
(CLAUDIO ARRAU)
RESPIGHI — Fountains of Rome
STRAUSS — Till Eulenspiegel
Conductor: PIERRE MONTEUX

☆ ☆

Sunday Afternoon, July 24

DELLO JOIO — Variations, Chaconne and Finale
MENDELSSOHN — Violin Concerto
(JAIME LAREDO)
BEETHOVEN — Symphony No. 5
Conductor: CHARLES MUNCH

SERIES C

Friday Evening, August 5

WAGNER — Act 3 Excerpts, "Die Meistersinger"
SIBELIUS — Violin Concerto
(RUGGIERO RICCI)
MENDELSSOHN — Symphony No. 3, "Scotch"
Conductor: CHARLES MUNCH

☆ ☆

Saturday Evening, August 6

BEETHOVEN — "Prometheus" Overture
DUTILLEUX — Symphony No. 2
BRAHMS — Piano Concerto No. 2
(EUGENE ISTOMIN)
Conductor: CHARLES MUNCH

☆ ☆

Sunday Afternoon, August 7

VAUGHAN WILLIAMS — Fantasia on a Theme by Thomas Tallis
BEETHOVEN — Piano Concerto No. 3
(LEON FLEISHER)
BRAHMS — Symphony No. 4
Conductor: PIERRE MONTEUX

SERIES B

Friday Evening, July 29

STRAVINSKY — Jeu de Cartes
KHRENNIKOV — Symphony No. 1
RACHMANINOFF — Piano Concerto No. 3
(BYRON JANIS)
Conductor: CHARLES MUNCH

☆ ☆

Saturday Evening, July 30

BERLIOZ — Fantastic Symphony
PISTON — Symphony No. 6
RAVEL — Daphnis and Chloe, Suite No. 2
(with chorus)
Conductor: CHARLES MUNCH

☆ ☆

Sunday Afternoon, July 31

MOZART — "Haffner" Symphony No. 35
BEETHOVEN — Symphony No. 9
(Chorus and Soloists)
Conductor: PIERRE MONTEUX

SERIES D

Friday Evening, August 12

BEETHOVEN — Symphony No. 2
LISZT — Piano Concerto in E-flat
(JORGE BOLET)
STRAVINSKY — Suite, "The Firebird"
Conductor: PIERRE MONTEUX

☆ ☆

Saturday Evening, August 13

HANDEL — Suite from "The Water Music"
CHOPIN — Piano Concerto in E minor
(GARY GRAFFMAN)
COPLAND — Symphony No. 1
Conductor: CHARLES MUNCH

☆ ☆

Sunday Afternoon, August 14

BERLIOZ — The Damnation of Faust
(Chorus and Soloists)
Conductor: CHARLES MUNCH

Tickets at the Festival Office, Symphony Hall, CO 6-1492

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. COMMONWEALTH 6-3361

500 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

EDNA NITKIN
Pianist Teacher
Accompanist
500 BOYLSTON STREET COPLEY SQUARE, BOSTON
KE 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

MINNIE WOLK
PIANOFORTE STUDIO
42 SYMPHONY CHAMBERS, BOSTON
246 HUNTINGTON AVENUE
opp. Symphony Hall
Residence EXport 5-6126

ROBERT GOMBERG ASSOCIATES
ARTIST REPRESENTATIVE – CONCERT MANAGEMENT
143 BEACONSFIELD ROAD
BROOKLINE 46, MASS. LOngwood 6-1332

HARRY GOODMAN
Teacher of Piano
ASpinwall 7-1259

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Boston Symphony Orchestra

(Seventy-ninth Season, 1959–1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

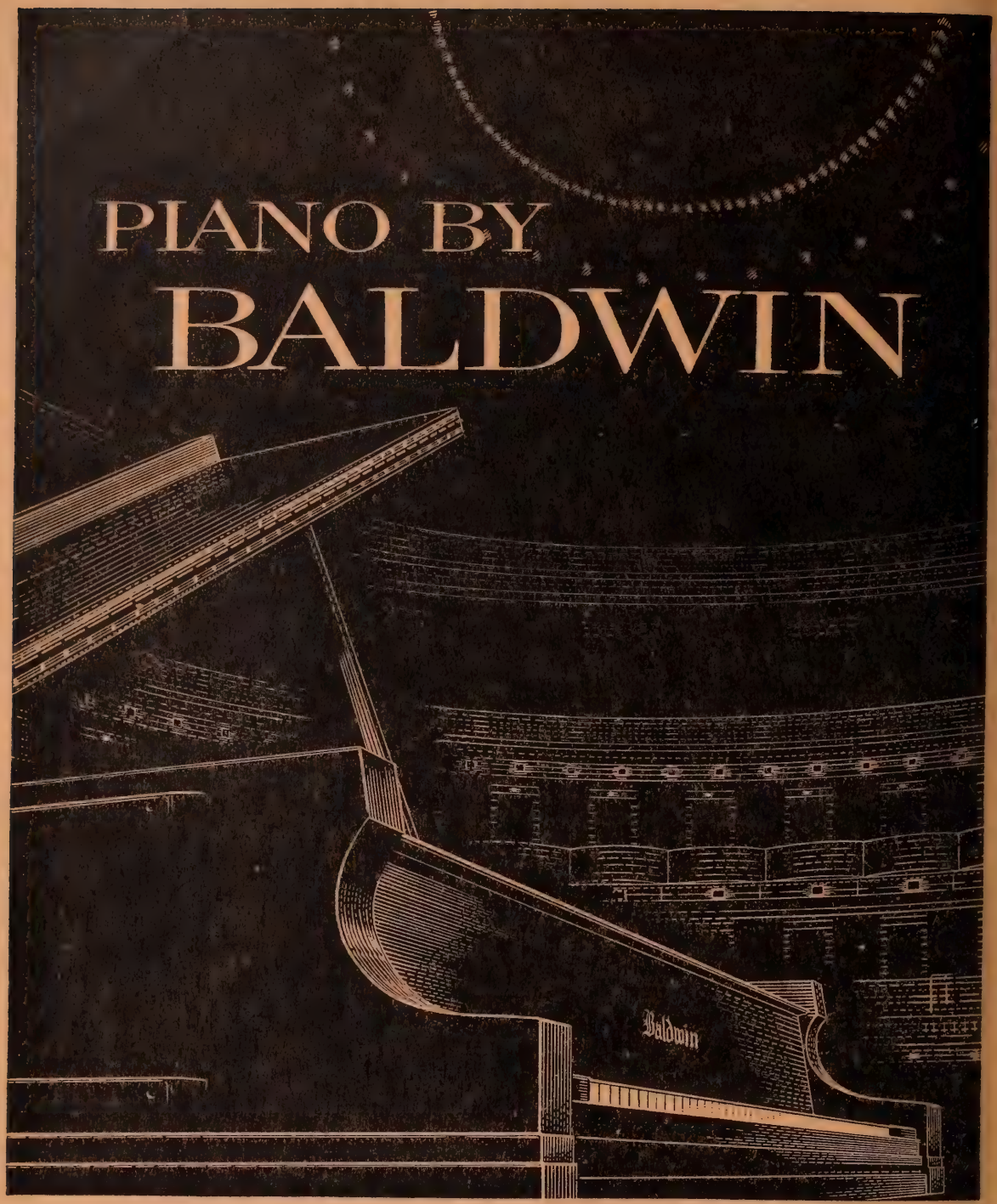
Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler



At the request of the BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, *Music Director*

160 BOYLSTON STREET, BOSTON

Baldwin

BALDWIN GRAND PIANOS • ACROSONIC VERTICAL PIANOS • HOWARD SPINET PIANOS •
HAMILTON STUDIO PIANOS • BALDWIN ELECTRONIC ORGANS • ORGA-SONIC SPINET ORGANS •